
Journal

● of the

iawm

international alliance *for* women *in* music

In this issue:

Feminist Musical Scholarship

Jean Coulthard

Amy Beach

Band Music

Li Yiding

Beatrice Jona Affron

Nancy Bloomer Deussen

Pauline Oliveros

Self Marketing

Women's Philharmonic

Festivals

IAWM News

Reviews

Broadcast News

Members' News

The *IAWM Journal* is published twice a year, in April and October, and is available through membership in the IAWM.

Publication Deadlines: For the next issue, volume 9, no. 1, the deadline for receipt of materials is December 15, 2002, and for volume 9, no. 2, the deadline is June 15, 2003. Finished materials must be received by the deadline. For detailed information, see Guidelines for Contributors (opposite page one).

Back issues are available for \$15 per issue for members and \$20 for non members.

Copyright © 2002 by the
International Alliance for Women in Music
ISSN 1082-1872

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

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

The IAWM Membership Directory (pdf file), Opportunities, Electronic Materials and Renewals Forms are available online. Members who prefer to receive these materials by first-class mail will be assessed a \$10 surcharge.

Membership Payment:

If joining or renewing by mail, send forms and checks to the Treasurer.

Susan Lackman, Treasurer
2126 Mohawk Trail
Maitland, FL 32751-3943
fax: 407-646-2533
ph: 407-628-3409

Change of Address:

Cherilee Wadsworth Walker
Membership Director
Illinois Central College
Fine, Performing & Applied Arts Dept.
One College Drive
East Peoria, IL 61635-0001
E-mail: Cwadsworthwalker@icc.edu

Online IAWM Membership

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

<http://www.iawm.org>

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

Editor-in-Chief:

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

Editorial Staff:

Production
Lynn Gumert
Broadcast News
Jeanne E. Shaffer
Copy Editor
Karen M. Fox

Members' News

Diane Follet

Reviews

Ellen Grolman Schlegel

Contributing Reporters

Melinda Boyd
Violeta Dinescu
Deborah Hayes
Elizabeth Hinkle-Turner
Cecilia Heejeong Kim
William Osborne
Rheta Smith
Casper Sunn

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

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

IAWM Mission Statement

The International Alliance for Women in Music celebrates and fosters the achievements of women in music.

Women and Music: A Journal of Gender and Culture is published annually in the fall for the IAWM by the University of Nebraska Press. Address correspondence to: Customer Service; University of Nebraska Press; 233 North 8th St., Lincoln, NE 68588. The Journal is free for IAWM members; \$55 for institutions (add \$6 for foreign postage).

IAWM Administrative Office:

International Alliance for Women in Music
c/o Susan Cohn Lackman
Music Department - Box 2371
Rollins College
1000 Holt Avenue
Winter Park, FL 32789-4499
407-646-2400
e-mail: Slackman@Rollins.edu

IAWM World Wide Web Address

www.iawm.org

Reviews

Books, CDs and Music for review should be sent to:

Ellen Grolman Schlegel
236 Braddock St.
Frostburg, MD 21532
eschlegel@frostburg.edu

Publications

Publications of affiliate members should be sent to:

Deborah Hayes
3290 Darley Ave.
Boulder, CO 80305

The International Alliance for Women in Music

expresses its appreciation
to the following institutions
for their support in the publication
of the *IAWM Journal* and the
administration of the IAWM:

East Tennessee State University
Florida International University
The George Washington University
Hamline University
Illinois Central College
Rollins College
Union Institute and University
University of North Texas

IAWM Journal Contents

Volume 8, Number 3 (2002)

Articles

Current Issues in Feminist Musical Scholarship	Jane Bowers	1
The Piano Music of Jean Coulthard: A Legacy of Beauty and Inspiration	Glenn D. Colton	11
Performing Amy Beach's Opera, <i>Cabildo</i>	Janet Morrow King	17
Band Music by Women Composers	Robert Halseth	19

Interviews

Li Yiding, Award-Winning Chinese Composer	Xie Mei	21
Ballet Conducting Keeps Her on Her Toes: Beatrice Jona Affron	Rheta Smith	24
The Final Frontier with Nancy Bloomer Deussen	Mark Alburger	26

Reports

Sounding the Margins: A Forty-Year Retrospective of the Works of Pauline Oliveros	Cathryn Hrudicka	29
Sixth International Festival of Women Composers	Rheta Smith	32
Self Marketing and Coping with Rejection	Jeanne E. Shaffer	32
The Women's Philharmonic: "Composing a Career" Symposium	Deon Nielsen Price	34
Korea: The International Festival of Women in Music Today	Cecilia Heejeong Kim,	35
	Jin Hi Kim	

IAWM News

President's Message	Kristine H. Burns	38
The Pauline Alderman Award	Jeannie Pool	39
Search for New Music by Women Composers	Anne Kilstofte	40
Treasurer's Report	Susan Cohn Lackman	43

Concert and Dance Reviews

The Twelfth Annual IAWM/NMWA Concert of Chamber Music by Women	Susan Erickson	44
Jennifer Higdon: <i>Concerto for Orchestra</i>	David Patrick Stearns	46
"O-Shee Dances: Three-Part Invention"	Margaret Lucia	47

Book Reviews

Sally Macarthur: <i>Feminist Aesthetics in Music</i>	Susan McClary	48
Helen Walker-Hill: <i>From Spirituals to Symphonies: African-American Women Composers and Their Music</i>	Deborah Hayes	49
Ruth Crawford Seeger: <i>The Music of American Folk Song</i>	Sharon Mirchandani	50
Karin Pendle, ed.: <i>Women & Music: A History</i> , 2nd Edition	Lynn Gumert	52
Recommended Publications		53

Compact Disc Reviews

Violeta Dinescu: "Portrait"	Susan Borwick	54
Annette Degenhardt: "The Best of Andeg 1-6"	Scott Elliott	55
<i>Anklänge: Lieder von Komponistinnen des 19. und 20. Jahrhunderts</i>	Karen Peeler	56
"The Music of Elizabeth Bell"	Allyson Brown Applebaum	57
MMC New Century - Volume XII	Luna Pearl Woolf	58
"Time Marches On"	Luna Pearl Woolf	59
"Lemons Descending"	Susan Slesinger	60
"Canadian Sounds: Deirdre Piper, composer and organist"	Susan Slesinger	61
Saginaw Valley State University Premiers Catherine McMichael	Nico Schöler	62
"Live From Shanghai"	Maryanne Rumancik	63
"Myths & Legends"	Maryanne Rumancik	63
New and Recommended Compact Discs		64

Broadcast News	Jeanne E. Shaffer	65
	and Casper Sunn	

Members' News	Diane Follet	68
---------------------	--------------------	----

Guidelines for Contributors

Articles

Before submitting an article, please send an abstract (two or three paragraphs), the approximate number of words in the article and a brief biography to the editor-in-chief, Dr. Eve R. Meyer, by e-mail: evemeyer@spotcat.com or fax: 610-789-4353. 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 at least one month prior to the deadline (June 15 and December 15).

Format for articles: single spaced without special formatting such centered headings and different size type. Double indent a lengthy quotation. Use 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; if necessary, the author should obtain copyright permission.

Reports and Announcements

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

Members' News

Please send members' news information directly to the Members' News Editor: **Diane Follet**; Department of Music; Muhlenberg College; 2400 Chew St.; Allentown, PA 18104. E-mail: dfollet@muhlenberg.edu. Titles of compositions should be written in either italics (preferred) or capital letters. Check recent editions of the *Journal* for format, organization and style. Please send the news about your special events shortly after they occur rather than at the deadline (June 15 and December 15).

Reviews

CDs, music and books for review should be submitted to the Review Editor: **Ellen Grolman Schlegel**; 236 Braddock St.; Frostburg, MD 21532. Please contact the editor if you wish to be included on her list of reviewers, and indicate your areas of specialization. E-mail: eschlegel@frostburg.edu.

Copyright 2002

by the

International Alliance for Women in Music

All rights reserved

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

Articles

Current Issues in Feminist Musical Scholarship: Representation and Gender Performance, Identity and Subjectivity, and Telling Stories about Women's Musical Lives

By Jane Bowers

The article was originally presented by Jane Bowers at the conference held to celebrate the opening of the Sophie Drinker Institute in Bremen, Germany, May 31-June 1, 2002. The research institute is devoted to women's and gender studies in music and is named for the American scholar, Sophie Drinker, the first person to write a comprehensive book about women and music. Web page: www.sophie-drinker-institute.de

Introduction

In the past several decades, musical scholarship has undergone a rapid series of changes. Not only has it broadened under the influence of feminism to include substantial studies about women musicians, their work, and their roles in music history, it has also related the information these studies provide to broader social and cultural patterns. As Ruth Solie points out in her excellent article, "Feminism" in the new *New Grove Dictionary of Music*,¹ a strong interdisciplinary influence from feminist theory and method also helped launch a broader-based critique of the social formation of musical practice in general as well as, reciprocally, music's role in the process of cultural reproduction (664). Then came the influence of a cluster of new modes of analysis loosely referred to as postmodernism, which has put new emphasis on the representation of gender, sex and sexuality in music, the performance of sex and gender through musical performance, the role of music in the formation of individual identity and subjectivity, music as bodily practice, the situated nature of musical practice and interpretation, and so forth. Not only is the nature of feminist scholarship changing, but many scholars have chosen to work in "gender studies," which, to use Solie's words, "proposes to apply its insights even-handedly to both male and female experience" (666).

The three areas I will be focusing on are (1) representation and gender performance, (2) identity and subjectivity, and (3) telling stories about women's musical lives. These are the areas that captured my attention most vividly when I began to review recent (principally 1995 to present) English-language studies in the field. Although work in these three areas is by no means easy to describe, I hope that the examples I provide will convey something of the nature of current work as well as suggest useful sources for further investigation.

I. Representation and Gender Performance Opera

Not surprisingly, opera is a genre that has attracted much recent attention among scholars interested in exploring questions of representation and gender performance. An important impetus to the emergence of such work in North America was the publication of an English translation of Catherine Clément's *Opera, or the Undoing of Women* in 1988.² Since then, a number of important articles, single- and co-authored books, and essay collections exploring gender in opera have been published.

Although the 1995 anthology *En Travesti: Women, Gender Subversion, Opera*, edited by Corinne Blackmer and



Jane Bowers

Patricia Smith,³ may already be familiar to many of you, I wish to make a few points that illustrate some of the new trends in opera scholarship that text exemplifies. First, Blackmer and Smith

observe that, in general, opera "permits an unparalleled range of opportunities for women to subvert and, often, overturn traditional gender roles" (4-5). They then outline what they call a short "queer" history of opera, which they claim begins with Hildegard of Bingen's musical drama *Ordo Virtutum* of 1158, which "ends on a triumphant note of utopian female homosocial solidarity that deliberately invokes Eden" (7). They next consider Baroque opera, in which some roles might be played by either men or women, with a wide

range of characters available that female singers might play. Their “queer” history of opera continues through the works of Rossini and Bellini with their travesti roles and passionate love duets for two female voices, or duets between female romantic friends. Although opera increasingly centered on nationalism and the “undoing of women” as the 19th century progressed, the *fin-de-siècle* aesthetic movement brought a swing back in the opposite direction, allowing “the operatic representation of a wide variety of ‘sex variant’ women openly at odds with the social and religious norms of patriarchal culture” (14). Twentieth-century opera brought new developments such as Ethel Smyth’s presumed encoding of lesbian desires in her operas, and Alban Berg’s representation of an overtly lesbian character, the Countess Geschwitz, in *Lulu*.

The subsequent articles in *En travesti* address not only trouser roles and other transgressive roles women played, but also audience reception, performers’ biographies, and confessional elements such as Terry Castle’s “coming out” as an infatuated fan of mezzo-soprano Brigitte Fassbaender. In her treatment of Ethel Smyth operas, Elizabeth Wood elaborates on her idea of “Sapphonics,” which both describes “a range of erotic and emotional relationships among women who sing and women who listen”⁴ and refers to a particular kind of voice that crosses register boundaries and thus challenges polarities of both gender and sexuality. Perhaps the most startling viewpoint advanced in *En travesti* is Judith Peraino’s claim that [Purcell’s] “*Dido and Aeneas* should be heralded as a lesbian opera classic” (128); Peraino argues that the ambiguities and flaws in the opera “provide access for present-day lesbian audiences by inviting cathartic identification with either Dido or the Sorceress” (100).

Another recent anthology, *The Work of Opera: Genre, Nationhood, and Sexual Difference*, edited by Richard Dellamora and Daniel Fischlin (1997),⁵ also explores a wide variety of themes pertaining to sex and gender in opera. One such theme is that of constructing and feminizing the Oriental “Other” in works as diverse as Kapsberger’s *Apotheosis or Consecration of Saints Ignatius Loyola and Francis Xavier* (explored by Victor Coelho) and Saint-Saëns’s *Samson et Dalila* (explored by Ralph Locke).⁶ Other themes include female homosociality or “romantic friendship” in Bellini’s *Norma* (Patricia Smith), the opera box in 19th-century fiction (Ruth Solie), and the fascination with castrati in London (Todd Gilman). In the last of these essays, Gilman demonstrates how the castrati were satirized by writers of the day as “effeminate,” while the Italian operas they sang in were characterized not only as “effeminate” but also as “senseless”: both constituted a threat to the myth of British identity that valorized manliness.

Finally, another important collection of essays, Mary Ann Smart’s *Siren Songs: Representations of Gender and*

Sexuality in Opera, appeared in 2000.⁷ In her introduction to *Siren Songs*, Smart presents an overview of what she calls the “first wave” of feminist opera criticism that responded to Catherine Clément. According to Smart,

If Clément’s view of *Carmen* could be telegraphically summed up as “Carmen dies,” [Susan] McClary’s extensive discussion of the opera focuses on the seductive rhetoric of Carmen’s songs and the way her death is necessitated by the workings of operatic convention. And while the musical specificity of McClary’s interpretations has been both liberating and instructive, more and more (feminist) listeners now seem to prefer telling stories with the moral: “Carmen sings”...(6).

While the various approaches exemplified by the “first wave” of feminist opera criticism differ from each other, Smart suggests that they “share a tendency to pose their questions in terms of a basic opposition between male and female.” She then proposes how a reading by Roland Barthes of Balzac’s story *Sarrasine* “maps out an attractive theoretical ground by showing how exploding the fundamental opposition male/female can lead to the collapse of other epistemological categories.” Furthermore, Barthes provides models for writing about the body on stage (9), and Wayne Koestenbaum and Terry Castle have led the way in introducing such “extratextual” material as the experience of the fan, cults of diva worship, and the role of opera in the formation of identity, as well as integrating the body into opera studies (10).⁸

Thus, Smart lays the groundwork for her discussion of the new pathways the essays in *Siren Songs* take. For example, Smart’s own essay about Verdi’s recurring themes centers on themes that are physically embodied or “miming.” In *I due Foscari*, for instance, a clash between a character’s identifying orchestral motive and her vocal style implies a “splitting-off of voice from body, or perhaps a *displacement* of the character’s ‘true’ voice onto the mimetic orchestra motive,” thus giving more power to the body than to the voice (144-45). In an essay focusing on Strauss’s *Salome*, Linda and Michael Hutcheon argue that Salome is not objectified by the gaze when she dances, but instead is empowered by it. Thus, they explore the possibility that, in the sounding world of opera, to be looked at is not always to be objectified (14). Three short essays by Wye Allenbrook, Mary Hunter, and Gretchen Wheelock on staging Mozart’s operas offer illustrations of how performance can alter the gendered meanings of even the most classic operatic texts. The authors ask whether producers and singers should “do something” about the discomfort specific Mozart female arias may induce, and if so, what. Although they do not explicitly say so, the authors “consider representation an integral component of performance practice” (50).

Smart concludes that “feminist concern with representation and visual objectification has thrown new and urgent emphasis onto the whole visual dimension of opera and onto the staging of the body. Once seen as an art form that excelled at perpetrating—and aestheticizing—crimes against women, opera has begun to reveal itself on the contrary as embodied, a site for multiple interventions and theoretical experiment” (16).

Popular Music

Like opera, popular music is a genre that has recently attracted the attention of a number of scholars interested in exploring questions of representation and gender performance in music. Since such questions are often intertwined with questions of identity and subjectivity in popular music, I will touch on all these subjects together as they are addressed in popular music studies.

By way of background, let me point to a review essay by Judith Peraino in the Fall 2001 *Journal of the American Musicological Society*⁹ that situates many recent women-in-rock histories and biographies within third wave feminism. Peraino points out that these books often see rock as first and foremost a masculinist discourse that women may occasionally inflect, and that their “discussion of rock music as gender discourse is mostly limited to experiences of sexism” (706). This serves as a reminder that an important focus of “second wave” writings about female musicians was women’s “experiences of sexism.” In this period of postmodernism and third-wave feminism, however, some scholars are turning their primary attention to other matters.

Although I will be focusing primarily on studies pertaining to North American and British popular music, I first want to mention three important studies that deal with popular music from other national or regional traditions—Frances Aparicio’s *Listening to Salsa*;¹⁰ William Washabaugh’s *The Passion of Music and Dance* (on Andalusian flamenco, Argentine tango, and Greek rebetika);¹¹ and Jane Sugarman’s *Engendering Song: Singing and Subjectivity at Prespa Albanian Weddings*.¹² All offer important insights into music, the body, and the engendering of social identities through music performance and listening.

British popular music scholars, in particular, have produced interesting recent work on popular music and gender, frequently from a sociological perspective. Thus, I turn first to Sheila Whiteley’s 1997 anthology, *Sexing the Groove: Popular Music and Gender*,¹³ which poses a broad range of questions about both masculinities and femininities in popular music, rock music culture, and music video. In terms of female performers, the topics addressed range from the forgotten women of 1950s rockabilly to the 1990s “riot grrrls.” I found Keith Negus’s piece, “Sinéad O’Connor—Musical Mother,” particularly interesting. Negus’s aim is to consider the artist as an “author” who actively participates in her own

visual and audio self-representation; he also demonstrates how her “identity” is produced, performed, and communicated not only through musical texts but also through interviews, personal appearances, videos, and all public communicative actions that contribute to how we understand and interpret a star’s music. Negus states that his point is not about authenticity, or whether O’Connor is singing from the soul or telling literal truth; rather, “it is that this is how she is articulating her identity and performance in order to direct audiences to particular interpretations of her songs” (182).

A second book by Sheila Whiteley, *Women and Popular Music: Sexuality, Identity and Subjectivity* (2000),¹⁴ is also of considerable interest. One of the premises of this book is that as we move into a new millennium, we are still trying to come to terms with our own identities, and thus we look to artists who can provide specific insights into subjective experience (1). The record buying habits of young women have helped “create a separate and powerful arena for women as active makers of meaning, where the significance of the chosen music lies in its assertion of difference and subversion, so relating to a distinctive musical identity” (6).

Whiteley begins her survey of successful women performers with the counter culture and explosion of girl groups and solo singers such as Aretha Franklin in the 1960s, musical representations of women in the work of groups like the Beatles, and the emergence of the Women’s Liberation Movement. She then concentrates on just one or two women performers in each chapter. A chapter on Janis Joplin discusses her image and the ways in which she challenged traditional representations of femininity by taking men on at their own game. A chapter on Joni Mitchell examines the way in which Mitchell’s songs offered a model of female experience in coping with the realities of working in a male-dominated industry, confronting the problems of having a child and giving her up to adoption, and exploring relationships while pursuing her own creative pathway (78).

There are also chapters on the feminization of rock in the 1970s, and artists of the 1980s such as Madonna and k.d. lang who challenged traditional representations of femininity, especially in their exploration of identity through masquerade and drag. Two trends in the 1990s conclude the book: the first relating to the singer-songwriter tradition with its emphasis on authenticity, truthfulness to personal experience, and community, and the second being “concerned with artifice and...largely governed by the imperatives of commercial success” (196), which Whiteley explores through groups such as the Spice Girls. Along with extensive social and cultural analyses and discussions of feminist theory, Whiteley presents musicological descriptions of the various artists’ music, performance styles, and lyrics. Thus, *Women and Popular Music* can be read for analyses of how “music itself” (dare I say it?) contributes to and authenticates the images and identities artists project in their songs.

The most recent contribution to popular music I want to mention is Lori Burns's and Mélisse Lafrance's *Disruptive Divas: Feminism, Identity & Popular Music* (2002).¹⁵ Focusing on four female musicians, or "disruptive divas," from the 1990s (Tori Amos, Me'Shell Ndegéocello, Courtney Love, and P. J. Harvey), whom the authors consider to have disturbed the boundaries of "acceptable" female musicianship in both sociocultural and musical ways, Lafrance brings what she describes as a cultural studies or critical approach to these artists' work, drawing on a wide range of feminist theoretical concepts, while Burns adopts a musicological and (music) theoretical approach, emphasizing the structural content of the music. The authors argue that although "mass media regimes continue to read even the most disruptive musical works in ways that marginalize, disarm, and/or effect their subversive potential" (14), their articulation of resistance politics is not completely negated, and it is possible for audiences to produce modified or even oppositional readings of their own.

Disruptive Divas is a densely argued book. One of the key theoretical positions on which Lafrance draws to explain her conceptualization of identity is a group of ideas systematized by philosopher Judith Butler in "Gendering the Body: Beauvoir's Philosophical Contribution" (1989) and *Gender Trouble: Feminism and the Subversion of Identity* (1990).¹⁶ Since Butler's ideas have been widely influential in feminist music scholarship in recent years, I want to provide a specific example of how they have been put to use by other scholars.

The Influence of Judith Butler's Ideas on Feminist Music Scholarship

In Suzanne Cusick's article "On Musical Performances of Gender and Sex," which appeared in Elaine Barkin and Lydia Hamessley's *Audible Traces: Gender, Identity, and Music* (1999),¹⁷ Cusick states that she is especially concerned with Butler's most talked about claim: that gender and sex consist of "performances." By that, she understands that "both the social roles cultures assign to people based on their possible reproductive roles and the fixation on reproductive organs (or on X and Y chromosomes) as significant elements of bodies are social constructions—figments of the human imagination, however much they have become norms to which we are compelled to adhere" (26). Since both gender and sex result from human actions or "performances," we might choose to perform the actions that constitute sex and gender in our culture, or choose not to perform them, or choose to perform some but not others, etc. As we grow up, we try out gender and sex roles or parts of roles, and the trying-on of roles and changing of performative bits of them is lifelong, indeed compulsory.

For Cusick, the most promising part of Butler's notions for thinking about musical performance is that "these per-

formances of a gendered and sexed self are partly, though certainly not entirely, performances of and through the body....For musical performance, too, is partly (but not entirely) the culturally intelligible performance of bodies. Much musical 'composition' can be described as the translation of ideas so they can be performed through bodies" (27).

Cusick goes on to compare the vocal performances of the lead male singer in the alternative rock band Pearl Jam, Eddie Vedder, with those of the female group Indigo Girls, concluding that these late 20th-century performances demonstrate "a crucial feature of Butler's theory about gender as performative: that the field of possible individual performances is extremely broad, allowing for a tremendous number of variations that are intelligible, permissible, and capable of being subversive only insofar as they cite or allude to prevailing cultural norms" (38).

Cusick then turns to 17th-century Italian singer and composer Francesca Caccini, questioning how such thinking might illuminate Caccini's music. Addressing questions about what singing might have meant to early 17th-century people with their beliefs about the body, gender, and sex as articulated in medical and midwifery texts (40), Cusick suggests that to think of Francesca Caccini's surviving music as texts that may prescribe certain bodily acts that she might have understood as performances of gender and/or sex—this is to think of her music from the experience that seems, with historical hindsight, to have most differentiated her from her contemporaries, the experience of embodiment as a "woman" (41).

Cusick's meticulous investigation of these questions continues in another article, "Performing/Composing/Woman: Francesca Caccini Meets Judith Butler," which appeared in the *Australian Music and Feminisms* (1999).¹⁸ Through arguments that are too intricate to flesh out in detail here, Cusick concludes that, first, Caccini's singing "caused her to have 'performed,' for most of her working life, a pattern of subjectivity that was understood to model that of a Medici sovereign" (89). Second, that Caccini inscribed "patterns of subjectivity" into the spiritual songs in her *Primo Libro* (1618), which might teach those who sang them "a pattern of 'coming to voice' that would neatly evade the opprobrium that conventionally greeted women who sought access to public utterance in early modern Italy" (89). Third, that Caccini set the text *Dove io credea*, which expresses the need for a woman who has demonstrated both sexual and intellectual agency to be chastened, to a *romanesca* bass. But due to Caccini's free treatment of the *romanesca* in "pattern-disobeying phrases," the repetitious musical device intended to contain the singer's subjectivity becomes "a tool with which to produce her own alternative, equally logical discursive space" (95). Thus, a woman performing the song would have learned "how to perform a subject po-

sition we might call 'feminist,' and a subject position we might call 'composing woman'" (95).

It is important to note that one of Cusick's chief aims in undertaking such analytic work is to redirect some of the current Butler-inspired attention to performance and gender back to women composers and their aesthetically important works. She hopes to illustrate that Butler's ideas about subjectivity as performance can illuminate ways in which a woman composer's subjectivity might be formed, and thus "the way women composers might create musical texts that could constitute something like *études* of feminist theory" (88).

II. Identity and Subjectivity (continued)

Critical Studies of Women's Art Music Compositions

Suzanne Cusick's work on Francesca Caccini leads smoothly to other feminist critical studies of women's art music. First, let me point to the work of Australian scholar Sally Macarthur, who has grappled heroically with questions of gender performance and identity in her book *Feminist Aesthetics in Music* (2002).¹⁹ Macarthur's chief aim, so she immediately announces, is to celebrate *l'écriture féminine*, to celebrate women's music, and to "demonstrate that women's music, which has a long history of being neglected, is deserving of the same kind of lavish attention that has been showered on men's" (3). But she is also concerned with questions of difference. In her first chapter, Macarthur tries to define what is meant by feminist aesthetics. Basically, it is the "idea that artistic forms can accommodate a woman's perspective" or that "women's music adopts aesthetic strategies different from those in men's music" (12-13). Macarthur emphasizes the deliberately ambiguous nature of feminist aesthetics and debates whether they are embodied or disembodied—embodied aesthetics having to do with interpreting women's art in terms of archetypal feminine symbols and forms or invoking feminine metaphors associated with the female body (18). She also addresses the idea of a feminine language as proposed by French feminists, and reviews postmodernist theories of readership that permit multiple reading positions of a text. Later in the book, she draws on Judith Butler's idea of gender as performance, arguing "that it is possible to posit notions of feminist aesthetics, for whatever they are, they are never static or immutable" (124).

The bulk of Macarthur's study, however, comprises a discussion and analysis of compositions by six composers—Alma Schindler-Mahler, Rebecca Clarke, Elisabeth Lutyens, Anne Boyd, Moya Henderson, and Elena Kats-Chernin. Although strongly influenced by Susan McClary's work, Macarthur solidly grounds her work in a wide array of critical theories, and she proposes a different method for each of her analyses. Not surprisingly, Macarthur discovers qualities having to do with the sex of the composer in each work, and she seems to consider each composition "as a performance of the composer's gender" (124-25).

In another innovative work, *Gendering Musical Modernism* (2001),²⁰ American music theorist Ellie Hisama frames her discussion of the relationship of gender and musical composition rather differently than Macarthur, but deals with some of the same questions. Focusing exclusively on compositions created within a modernist, post-tonal musical idiom, Hisama analyzes music by American composers Ruth Crawford, Marion Bauer, and Miriam Gideon. Rather than arguing that "specific compositions share some sort of commonality because they were written by women who were working within a specific idiom and historical moment" (2), Hisama's aim is to relate the music to the gender identity and political views of each individual composer.

In brief, Hisama's method centers on relating each composition to information about the composer's life during the time she composed each work, if such information is available, or if biographical information is scant, to speculate about possible relationships between the narrative of a work and the composer's identity as constructed in her writings about music and in reflections by her contemporaries (8). Much like Macarthur, Hisama does not attempt to identify common structural elements or strategies in a diverse group of compositions by different women; rather, she provides close readings of each individual work. Her formalist analysis of each work can be daunting, for Hisama makes use of musical contour theory, an analytical tool measuring the "degree of twist," the notion of "contour deviance," and analysis of the relationship of a pianist's hands to each other, in connection with which there are pages of charts and graphs. By elucidating the work she has chosen for analysis, Hisama hopes to demonstrate that "the aesthetic and techniques of musical modernism are not inherently misogynist," as Catherine Smith has argued, but that "modernism indeed provides a space for forms of expression by women."

Musical Gender

Perhaps a good transition between the subject of music, identity, and subjectivity, and that of telling stories about women's musical lives (which is my last topic) is a recent article by Finnish ethnomusicologist Pirkko Moisala entitled "Musical Gender in Performance."²¹ Grounding her discussion in gender-based field studies she carried out in two different cultures, Nepal and Finland, and providing numerous examples of the musical lives of people in both cultures, Moisala posits that "at the level of individual experience, there are as many genders as there are human beings. On the micro level of experiences, gender is as idiosyncratic as a thumb print" (3).

One of Moisala's most compelling points, it seems to me, is that music provides a unique site for the performance and negotiation of gender, and it allows, or may even require, different gender roles than do other aspects of culture (3). Dividing her discussion of musical gender into five sec-

tions, Moisala first discusses music as one of the basic modeling systems in which selfhood is constituted—that is, music is one of the first elements which an individual perceives and in which he or she “begins to pattern the gendered ‘world and reality’ of his or her surroundings” (4). Not only does music function as a “teacher” of the gender system in childhood, however; its teaching function continues throughout one’s life because musical traditions actively engender those individuals who participate in them (4). The other main topics addressed by Moisala are music as bodily art, music and gender as subjects of social control, the “performativity of music performance,” and the ability of music to alter consciousness and state of mind, thus giving it a special power to transgress gender boundaries.

In conclusion, Moisala proposes an analytic concept of “musical gender” that argues for music as a specific site for gender performance. But musical gender is not “*a priori* a gender category. It is not something that *is*; instead, it is always performed and emergent” (15). And as a gendered music self-image, “musical gender is constructed, negotiated, and performed in all the musical situations one takes part in during the course of one’s life....Experiences gathered and accumulated in any and all possible settings...form a continuous process, in which the musical subject becomes constructed” (16).

III. Telling Stories about Women’s Musical Lives

Ethnomusicology

Most of us are probably more familiar with biographies and historical accounts about women in Western musical traditions than in other musical traditions around the world. Yet, in recent years there has been a significant increase in the number of ethnomusicological studies focusing on the musical experience of individuals, and I should like to begin with some of these.

In the introductory essay to a recent special issue of *The World of Music* devoted to “Ethnomusicology and the Individual,” Jonathan Stock discusses three trends within the discipline that have led to a turn toward biography within ethnomusicology.²² Although I will not specifically describe those trends here, I do want to mention that in comparing the writing of biography to other kinds of ethnographic research and writing, Stock states that while biography relies more heavily on historical data not observed first-hand by the ethnomusicologist, the long-standing ethnomusicological emphasis on shared behavior, which acknowledges the highly social nature of most music making, is in little danger of being abandoned by a movement toward biography (16).

A magnificent example of a full-scale ethnomusicological biography is Virginia Danielson’s *The Voice of Egypt*,²³ which focuses on Egyptian singer Umm Kulthum, the most famous singer of the 20th-century Arab world.

While Danielson indeed focuses on Umm Kulthum’s own agency in the contexts in which she lived—that is, the ways in which she acted on behalf of herself—the analysis of shared experience also holds a key place. Danielson writes, “One wants to account for the impact of exceptional performers on the cultures of their societies without losing track of them as participants affected by their societies. One wants to grasp not only the life behind the myth..., but the myth at the heart of the life. Examining these myths offers a way of understanding what is shared between stars and their audiences” (15).

The World of Music issue devoted to “Ethnomusicology and the Individual” also includes five articles about individual musicians in various cultures; I will specifically mention only those about women here. One centers on Begum Akhtar, an outstanding North Indian *ghazal* singer (Regula Qureshi),²⁴ an appropriate focus because individual musicians with a high degree of training are characteristic of classical Indian music. In this article Qureshi confesses that she was only led to “discover women as agents of twentieth-century music” after beginning to question what she calls her “long-time complicity in the patriarchy of Indian music”—that is, she had earlier agreed to ignore gender in her working relationship with a musical establishment made up of male musicians and their affluent patrons, also male. For Qureshi, to recognize Begum Akhtar as an individual woman musician meant shifting her priority from collective processes of music making within the male establishment to individual agency positioned within the gendered margin of that establishment (100-101). The other article focusing on women in “Ethnomusicology and the Individual” is also concerned with North Indian musicians; Amelia Maciszewski’s “Stories About Selves: Selected North Indian Women’s Musical (Auto)biographies,” focuses on issues faced by six professional women musicians, centering on their own narratives to do so.²⁵

Another recent collection containing biographical articles about women musicians is *Music and Gender*, edited by Pirkko Moisala and Beverley Diamond (2000).²⁶ In Part 2 of *Music and Gender*, entitled “Telling Lives,” the editors introduce the subject thus:

Musicology has prioritized “telling” lives—the lives, that is, of influential creative artists...to an extent that is arguably unparalleled in most other scholarly domains. Furthermore, the peopling of European music histories with “great” artists in the “art music” domain and the relative anonymity of other musicians and other musical practices was a foundational but unexamined assumption underlying the formation of historical musicology. More recently, however, we have become attuned both to the perspectives and factors that ascribe historical

significance to lives and to the critical problems of “telling”—representing and interpreting—the enormous complexities of human musical experience (95).

In the articles that follow, Beverley Diamond addresses the issue of essentialized identities in the musical life stories of female musicians from Prince Edward Island, one of Canada’s Maritime Provinces; Pirkko Moisala writes about gender negotiations of the Finnish composer Kaija Saariaho, particularly in relation to her press reception over almost 20 years; I discuss challenges in writing the biography of a black woman blues singer, Estelle “Mama” Yancey, which included coming to terms with different forms of African-American biography that may reflect established storytelling traditions or construct multiple contradictory selves in accordance with the expectations of interviewers or social contexts; and Margaret Myers writes about European ladies’ orchestras in the period 1870-1950 from the perspective of oral historical data.²⁷

Karin van Nieuwkerk’s *A Trade Like Any Other: Female Singers and Dancers in Egypt* (1995)²⁸ tells fascinating stories about Egyptian women’s musical lives, based on both historical sources dating back to the 18th century and fieldwork van Nieuwkerk conducted in 1988-90. As Scott Marcus remarks in his review of the book in the March 1999 *Notes of the Music Library Association* (687-88), “Van Nieuwkerk’s investigation concerns the paradox that, although Egyptians are generally very fond of singing and dancing and regularly include professional entertainers in the most important occasions in people’s lives, the female entertainment profession is widely considered to be disrespected, shameful, and dishonorable.” While working at weddings brings no moral stigma to men—it is a trade like any other—for women, entertainment is a dishonorable profession. Attempting to uncover the causes for the difference, van Nieuwkerk investigates gender constructs within both religious and daily life discourses, including present-day entertainers’ own stories, which illustrate how these women speak about their respectable marriages, working to meet the needs of their families, and so forth, to deflect as much dishonor as possible.

These are but a handful of life story studies about women musicians originating in the field of ethnomusicology that have been published within the last few years.

Western Musical Traditions

In the field of musicology, feminist biographies and historical studies about groups of women musicians have become ever more frequent in recent years. Among the many topics authors have been investigating in both articles and books are women and the music profession in mid 19th-century England (Deborah Rohr), American women as classical instrumentalists and conductors (Beth Macleod), “girl singers” with swing and jazz bands (Betty Bennett), and so-

ciological studies of British women rock musicians based on interviews (Mavis Bayton).²⁹ For earlier periods in Europe, there are studies of women *trouvères* and their songs (co-written by four authors), Isabella d’Este as a musician (William Prizer), nuns and their music in early modern Milan (Robert Kendrick), professional women musicians in early 18th-century Württemberg (Samantha Owens),³⁰ and individual artists such as Barbara Strozzi (Beth Glixon) and the late 19th-century African-American singer known as the “Black Patti.”³¹

There have also been some substantial brief biographies of women composers published in anthologies of women composers’ works, especially the volumes of *Women Composers: Music Through the Ages*, edited by Martha Furman Schleifer and Sylvia Glickman, which is scheduled to reach 12 volumes in all.³²

I now turn to several recent biographies of particular importance, in order to provide a better idea about the various approaches authors are currently taking. Of the full-blown biographies of composers, Judith Tick’s *Ruth Crawford Seeger: A Composer’s Search for American Music* (1997) stands out.³³ As a composer who appeared to be on the cutting edge of modernism in such works as her String Quartet (1932), but who shortly thereafter appeared more or less to have given up her compositional work for marriage, motherhood, and folk song transcription, Crawford Seeger has been of interest to feminist scholars for some time. Did Crawford Seeger’s focus on her family and her involvement in folk music represent the abandonment of her true vocation as a composer? Is the life of Ruth Crawford Seeger ultimately to be seen as a tragic story of a promise unkept, of potential unfulfilled? These are questions Larry Starr poses in his review of Tick’s biography in the Summer 1999 *Journal of the American Musicological Society* (385). Starr later points out that “rather than dwelling repeatedly on what Crawford Seeger did *not* create during the years 1933-51”—1951 being the year of her untimely death to intestinal cancer—“[Tick] offers instead an intriguing and utterly convincing hypothesis: that American folk music, rather than being a diversion from composition or weak substitute for it, was in fact a new and totally involving musical outlet for Crawford Seeger the composer, one that engaged her aesthetic concerns and her commitment to modernism completely, and one that resulted in deeply and significantly creative work” (387). Drawing on a multitude of sources including the papers of the Seeger estate in which many of Crawford Seeger’s own personal writings reside, privately held materials, and interviews with family members, friends, and colleagues, Tick leads us to “now fully appreciate the contributions of this outstanding woman in her many complementary roles as composer, arranger, transcriber, teacher, and mother, and look toward a time when it may be easier to view such roles as mutually reinforcing” (388).

Another American composer who has been reconsidered in a finely researched and thoughtful biography by Adrienne Fried Block (1998) is Amy Beach.³⁴ While Block traces Beach's entire life and examines her work in detail, of special interest is her examination of the influences of both Beach's mother, who was responsible for much of her daughter's early musical education, and Beach's surgeon husband, Dr. H. H. A. Beach, whom Amy married when she was 18, on her development as a musician and composer. Because neither her mother nor her husband provided any opportunity for her to study composition formally, Beach, having been advised to study the great masters on her own, did precisely that and pursued an intensive course of self-study as a young woman. The 1890s saw premieres of the larger works she was beginning to write such as her Mass in E-flat, her "Gaelic" Symphony (given its first performance by the Boston Symphony Orchestra, no less), and her violin sonata; and Mrs. H. H. A. Beach, as she was then known, became a hero for women across the country. Indeed, she would remain a role model for women for the rest of her life, even though she counselled the readers of *Etude* magazine that "a woman must be a *woman* first, then a *musician*." Block then traces Beach's work and personal life after both her mother and husband died, beginning with her first trip to Europe in 1911, which she extended for three years but returned home when war threatened; follows her through nearly 30 more years of compositional work; and concludes with her death in 1944. Although Block demonstrates that Beach attempted to incorporate modernist elements into her work, her evaluation of Beach's identity as both a composer and a person is best illustrated by the title of her book, *Amy Beach: Passionate Victorian*.

Other notable biographies about American musicians in the last few years include Linda Dahl's *Morning Glory: A Biography of Mary Lou Williams*,³⁵ a jazz pianist, arranger, and composer who has been described as "one of jazz's greatest underappreciated figures." Dahl covers Williams' life from the time she began performing publicly at the age of seven; through her teen-age years in big bands, vaudeville, and clubs, where she first began to learn arranging; her early championship of and association with bop musicians; her pioneering writing of jazz arrangements for symphony orchestra; her humanitarian care for dozens of down-and-out

musicians; and finally, her work as a jazz educator in her late years. Both the difficulties she faced as a woman in a heavily male-dominated field and the psychological pressures she endured are given sensitive treatment by Dahl.

Then there is Cyrilla Barr's biography of an important American patron of music, Elizabeth Sprague Coolidge,³⁶ who, after the death of her husband in 1915, suddenly found that she had complete financial and personal independence and soon joined a select group of women using their wealth to commission art. Among her major endeavors were the creation of an artists' colony in Pittsfield, Massachusetts, the founding of the Berkshire Prize in chamber music composition, and her subsidization of the construction of an auditorium for the performance of chamber music in the Library of Congress. She was also a tireless commissioner of new music, including Stravinsky's *Apollon musagète* and Aaron Copland's *Appalachian Spring*. One of the contradictions that Barr's biography of Coolidge has brought out, however, is that while Coolidge embraced the work of numerous male modernists, she did not support the work of contemporary women composers, even though some of them were her friends. As Carol Oja has pointed out in her review of Barr's book,³⁷ Coolidge's attitude towards women composers was consonant with that of other women patrons of her day, most of whom focused on male artists. "Each of these women found a productive role in a culture that was largely male; they seized their positions individually rather than viewing them as a means to champion the cause of women as a whole" (326).

Another example of the contradictions that seem to have abounded in the lives and work of other women patrons is provided by Linda Whitesitt, who points out that the work of thousands of women dedicated to establishing music clubs, community concert series, and symphony orchestras in the United States "simultaneously perpetuated a cultural hierarchy that excluded the women themselves from active participation" (81). Whitesitt's essay is one of ten included in *Cultivating Music in America: Women Patrons and Activists since 1860*, edited by Ralph Locke and Cyrilla Barr (1997).³⁸ An important conclusion that emerges from the volume, according to Karin Pendle's review of the book in *Women & Music: A Journal of Gender and Culture*, is that "most of their patronage had nothing to do with 'putting on the dog' and everything to do with a strong belief in the aesthetics of uplift, the moral imperative that saw the finest music as important in building character and in raising listeners above the hurly-burly to a calmer, purer, more enlightened state" (vol. 4, p. 82). Hence, women sponsored not just salons but other venues as well, such as in-school concerts for the children of new immigrants.

Similar themes, interestingly enough, are traced in Paula Gillett's *Musical Women in England, 1870-1914* (2000),³⁹

Women's Statistics Watch

This is a new website devoted to data about women in many aspects of society: <http://womensstatisticswatch.bei.t-online.de/home.htm>. The site is owned and maintained by two women in Berlin, a physicist and a historian.

which, in part, elucidates the link between music and philanthropy—for example, how music was thought to further the moral improvement of London's disadvantaged; how middle-class women used music as an effective and fashionable means of fund-raising for worthy causes; and how women played major roles in organizations that took music to the people. And because upper-class women could dedicate themselves to moral improvement through musical performance, they created public platforms for their own performances that they otherwise could never have enjoyed, since the “morally improving” situation militated against the possibility of social disgrace.⁴⁰ Social disgrace is a major recurrent theme frequently noted in a variety of studies about women musicians across many geographical borders and time periods.

Conclusion

Ellen Koskoff, in her foreword to *Music and Gender*, provides a useful summary of what she calls the three waves, or overlapping historical periods, of feminist music studies that have emerged in recent years, each marked by different research and analytical paradigms. Koskoff calls the first wave “women-centric scholarship,” which I probably do not need to explain. She sees the second wave as “gender-centric scholarship,” which began to refashion the question of women's music, framing it within the broader context of gender relations. These studies “examined various societies' gender arrangements and gender styles, seeing music creation and performance as contexts for reinforcing, changing, or protesting gender relations.” Then the third, most current wave of literature began, heavily influenced by postmodern scholarship in feminist theory, gay and lesbian studies, cultural and performance studies, semiotics, and psychoanalysis, and these studies have sought to understand the links between social and musical structures and the ways in which each can be seen as embedded within the other (x).

I have touched on musicological work that belongs to all three waves. While new approaches have been developed, earlier ones continue to reveal ideas that help us understand what music is, how it works in the world, how it contributes to our gender concepts, how we feel about it, and so forth. All types of approaches have contributed to new understandings about women and music, music and gender, representation and gender performance, construction of identities and subjectivity through music, and musicians' life stories—understandings that were perhaps not even, or just barely, dreamed about 30 years ago. Such change is both intoxicating and challenging!

NOTES

1. Ruth A. Solie, “Feminism,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed. (Macmillan Publishers Ltd., 2001), 8:664–67.
2. Catherine Clément, *Opera, or the Undoing of Women*, trans. Betsy Wing (Minneapolis: University of Minnesota Press, 1988).
3. Corinne E. Blackmer and Patricia Juliana Smith, eds., *En Travesti: Women, Gender Subversion, Opera* (New York: Columbia University Press, 1995).
4. The quotation comes from a prior article by Elizabeth Wood, which introduced the concept in her article “Sapphonics” in *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood and Gary C. Thomas (New York: Routledge, 1994), 27.
5. Richard Dellamora and Daniel Fischlin, *The Work of Opera: Genre, Nationhood, and Sexual Difference* (New York: Columbia University Press, 1997).
6. Locke also treats musical images that Western composers used to evoke the Middle East in “Cutthroats and Casbah Dancers, Muezzins and Timeless Sands: Musical Images of the Middle East,” *19th Century Music* 22 (1998), 20–53. Among other things, Locke discusses a number of songs written primarily for amateur performers that are filled with Oriental musical colors, or a kind of “sweet-sad sensuousness” that evokes women's isolation in the harem. According to Locke, “these songs obey the trend toward an emphasis on a mysterious female sensuality as the chief signifier of the imagined Middle East” (36).
7. Mary Ann Smart, ed., *Siren Songs: Representations of Gender and Sexuality in Opera* (Princeton: Princeton University Press, 2000).
8. The Koestenbaum and Castle sources to which Smart refers are Wayne Koestenbaum, *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire* (New York: Vintage, 1993); and Terry Castle, “In Praise of Brigitte Fassbaender: Reflections on Diva Worship,” in Blackmer and Smith, *En Travesti*, 20–58.
9. Judith Peraino, “Girls with Guitars and Other Strange Stories,” *Journal of the American Musicological Society* 54 (2001), 692–709.
10. Frances R. Aparicio, *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures* (Hanover, New Hampshire: University Press of New England, 1998).
11. William Washabaugh, ed., *The Passion of Music and Dance: Body, Gender and Sexuality* (Oxford: Berg, 1998).
12. Jane Sugarman, *Engendering Song: Singing and Subjectivity at Prespa Albanian Weddings* (Chicago: University of Chicago Press, 1997).
13. Sheila Whiteley, ed., *Sexing the Groove: Popular Music and Gender* (London: Routledge, 1997).
14. Sheila Whiteley, *Women and Popular Music: Sexuality, Identity and Subjectivity* (London: Routledge, 2000).
15. Lori Burns and Mélisse Lafrance, *Disruptive Divas: Feminism, Identity & Popular Music* (New York: Routledge, 2002).
16. Judith Butler, “Gendering the Body: Beauvoir's Philosophical Contribution,” in *Women, Knowledge, and Reality: Explorations in Feminist Philosophy*, eds. Ann Garry and Marilyn Pearsall (Boston: Unwin Hyman, 1989), 253–62; and Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990).
17. Suzanne Cusick, “On Musical Performances of Gender and Sex,” in *Audible Traces: Gender, Identity, and Music*, eds. Elaine

Barkin and Lydia Hamessley (Zürich: Carciofoli Verlagshaus, 1999). *Audible Traces* also contains many other fine studies exhibiting a variety of perspectives on music and gender; for example, Marianne Kielian-Gilbert's "On Rebecca Clarke's *Sonata for Viola and Piano*: Feminine Spaces and Metaphors of Reading," Su Zheng's "Redefining Yin and Yang: Transformation of Gender/Sexual Politics in Chinese Music," and Judy Lochhead's "Hearing 'Lulu,'" which accounts for the changing critical reception of Berg's opera by foregrounding the way in which semiotic codes in music are subject to historical variability.

18. Suzanne Cusick, "Performing/Composing/Woman: Francesca Caccini Meets Judith Butler," in *Musics and Feminisms*, eds. Sally Macarthur and Cate Poynton (Australian Music Centre, 1999), 87-98.

19. Sally Macarthur, *Feminist Aesthetics in Music* (Westport, Conn.: Greenwood Press, 2002). [The book is reviewed in this issue of the *IAWM Journal*.]

20. Ellie M. Hisama, *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon* (Cambridge, England: Cambridge University Press, 2001).

21. Pirkko Moisala, "Musical Gender in Performance," *Women & Music: A Journal of Gender and Culture* 3 (1999), 1-16.

22. Jonathan P. J. Stock, "Toward an Ethnomusicology of the Individual, or Biographical Writing in Ethnomusicology," *The World of Music* 43/1 (2001), 5-19.

23. Virginia Danielson, *The Voice of Egypt: Umm Kulthum, Arabic Song, and Egyptian Society in the Twentieth Century* (Chicago: University of Chicago Press, 1997).

24. Regula Burckhardt Qureshi, "In Search of Begum Akhtar: Patriarchy, Poetry, and Twentieth-Century Indian Music," *The World of Music* 43/1 (2001), 97-137.

25. *World of Music* 43/1, 139-72. Another article by Maciszewski—"Multiple Voices, Multiple Selves: Song Style and North Indian Women's Identity"—in *Asian Music* 32 (2001), 1-40, examines the life histories of four other female vocalists.

26. *Music and Gender*, eds. Pirkko Moisala and Beverley Diamond (Urbana: University of Illinois Press, 2000).

27. *Music and Gender* also contains numerous studies that are not principally biographical, including, for example, one on the performative nature of gender identities among the BaAka pygmies in the African rain forest (Michelle Kisliuk), and another on the maintenance and production of gender concepts in the process of everyday music rehearsals in a traditional instrumental musicians' group in Finland (Helmi Järviluoma), which has relevance for Pirkko Moisala's concept of the formation of musical gender. The editors and contributors to the volume also conducted fieldwork on themselves, and in their introduction were thus able to provide a sort of "self-ethnography" that clarifies the subject position of each author vis-à-vis her own work.

28. Karin van Nieuwkerk, *A Trade Like Any Other: Female Singers and Dancers in Egypt* (Austin: University of Texas Press, 1995).

29. Deborah Rohr, "Women and the Music Profession in Victorian England: The Royal Society of Female Musicians, 1839-1866," *Journal of Musicological Research* 18 (1999), 307-46; Beth Abelson Macleod, *Women Performing Music: The Emergence of American Women as Classical Instrumentalists and Conductors*

(Jefferson, N.C.: McFarland & Co., 2001); Betty Bennett, *The Ladies Who Sing with the Band* (Lanham, Md.: Scarecrow Press, 2000); and Mavis Bayton, *Frock Rock: Women Performing Popular Music* (Oxford: Oxford University Press, 1998).

30. *Songs of the Women Trouvères*, ed., trans. and introduced by Eglal Doss-Quinby, Joan Tasker Grimbert, Wendy Pfeffer, and Elizabeth Aubrey (New Haven: Yale University Press, 2001); William F. Prizer, "Una 'Virtù Molto Conveniente a Madonne': Isabella d'Este as a Musician," *Journal of Musicology* 17 (1999), 10-49; Robert L. Kendrick, *Celestial Sirens: Nuns and their Music in Early Modern Milan* (Oxford: Clarendon Press, 1996); and Samantha Owens, "Professional Women Musicians in Early Eighteenth-Century Württemberg," *Music & Letters* 82 (2001), 32-50.

31. Beth L. Glixon, "New Light on the Life and Career of Barbara Strozzi," *The Musical Quarterly* 81 (1997), 311-35; Glixon, "More on the Life and Death of Barbara Strozzi," *The Musical Quarterly* 83 (1999), 134-41; and John Graziano, "The Early Life and Career of the 'Black Patti': The Odyssey of an African American Singer in the Late Nineteenth Century," *Journal of the American Musicological Society* 53 (2000), 543-96.

32. New York: G.K. Hall & Co., 1996-. The volumes are being published in the order of the birthdates of the composers and are further divided by genre.

33. Judith Tick, *Ruth Crawford Seeger: A Composer's Search for American Music* (New York: Oxford University Press, 1997).

34. Adrienne Fried Block, *Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867-1944* (New York: Oxford University Press, 1998).

35. Linda Dahl, *Morning Glory: A Biography of Mary Lou Williams* (New York: Pantheon Books, 1999). Dahl's earlier work includes the pioneering *Stormy Weather: The Music and Lives of a Century of Jazzwomen*, which was published in 1984.

36. Cyrilla Barr, *Elizabeth Sprague Coolidge: American Patron of Music* (New York: Schirmer Books, 1998).

37. Carol J. Oja, review of *Elizabeth Sprague Coolidge*, in *Music & Letters* 81 (2000), 324-26.

38. *Cultivating Music in America: Women Patrons and Activists since 1860*, eds. Ralph P. Locke and Cyrilla Barr (Berkeley: University of California Press, 1997).

39. Paula Gillett, *Musical Women in England, 1870-1914: "Encroaching on All Man's Privileges"* (New York: St. Martin's Press, 2000).

40. Nicky Losseff, review of *Musical Women in England*, in *Notes of the Music Library Association* 57 (2001), 906.

Jane Bowers is Professor Emerita of Music History and Literature at the University of Wisconsin-Milwaukee. As a scholar who has been researching women in music for nearly 30 years, she co-edited with Judith Tick the pioneering anthology of articles Women Making Music: The Western Art Tradition, 1150-1950 and published articles related to women and music in the multi-volume Women Composers: Music Through the Ages and in a number of professional journals. She is currently completing a biography and repertory study about Chicago blues singer Estelle ("Mama") Yancey. Her other scholarly interests include the history of the flute and flute playing.

The Piano Music of Jean Coulthard: A Legacy of Beauty and Inspiration

By Glenn D. Colton

Prelude

Jean Coulthard (1908-2000) will long be remembered as one of Canada's greatest composers, a pioneer who paved the way for women in Canadian music.¹ Her compositions have been performed and recorded by some of the leading musicians of our time, and she received many awards during a long and distinguished career.² The piano was central to Coulthard's life from a very early age. She spent her childhood in the West Coast Canadian city of Vancouver in a stimulating musical environment owing mainly to the influence of her mother, Jean Blake Coulthard (née Robinson) (1882-1933),³ an accomplished singer and pianist credited with introducing the music of Debussy to West Coast Canadian audiences.⁴ Not surprisingly, Coulthard would later identify Debussy as one of the "hero-gods" of her formative years.⁵ As a childhood piano student of her mother, young Coulthard quickly developed an affinity for the instrument, inspiring some of her earliest creative efforts—a series of piano pieces based on events in the Coulthard household. As Coulthard later recalled,

I've always been asked how I became a composer. Well, I never consciously decided to become one. I think I always was. You see, at the age of seven or eight I used to compose little pieces at the piano all about family events....I remember we acted out all our favourite stories, and in the winter nights we constructed a theatre in our attic. I composed music for these little plays at the piano....⁶

Coulthard soon undertook more advanced studies with Jan Cherniavsky in Vancouver and later with Kathleen Long during her years at the Royal College of Music in London (1928-30).⁷ Not surprisingly, works utilizing the piano occupy a substantial portion of Coulthard's catalogue. She employed the instrument in many chamber and orchestral works, including Concerto for Piano and Orchestra (1963) and Sonata for Two Pianos (1979), and she produced a body of solo piano literature that includes numerous teaching pieces and more than 20 concert works.⁸ Of the teaching pieces, special mention must be given to the *Music of Our Time* series (1977-80), an eight-volume set of graded piano pieces by Coulthard and two of her former composition pupils, David Gordon Duke and Joan Hansen.⁹ Designed to introduce students to 20th-century styles, *Music of Our Time* is widely regarded as one of the most important sets of pedagogical music produced in Canada. The concert works have attracted the attention of many of the world's leading pianists, among them John Ogdon, Antonin Kubalek, Robert

Silverman, and many others, and have earned the composer numerous honors. *Four Etudes* (1945), for example, was awarded one of five prizes for music composition distributed that year by the Canadian Authors and Publishers Association, while Sonata No. 1 (1947) earned second place in the 1947 North American Prize for sonata composition, a competition that included 75 composers from Canada, Mexico and the United States.



Jean Coulthard, ca. 1979
(Courtesy of the Canadian Music Centre,
British Columbia Region.)

Early Mature Works (1945-51)

Coulthard's mature pianistic style emerged fully in the late 1940s and early 1950s, the period following her studies with Bernard Wagenaar at the Juilliard School of Music. While her teachers included eminent figures such as Aaron Copland, Darius Milhaud, Ralph Vaughan Williams, Béla Bartók and Arnold Schoenberg, it is perhaps Wagenaar, more than any other, who left an indelible impression. As Coulthard later remarked, "He inspired one and opened many vistas....Of the eminent teachers I've had I truly believe that no one reached me as deeply as Wagenaar was able to do."¹⁰ Her compositions during this period of study, including the *Four Etudes* (1945), Sonata No. 1 (1947), and the *Variations on BACH* (1951), are characterized by experimentation with large-scale forms (most notably sonata and variation

forms), bitonality, and a neo-romantic intensity of expression. The *Four Etudes*, in fact, originated as a series of composition exercises that Coulthard undertook while studying with Wagenaar.¹¹ Following the tradition of Chopin and Liszt, these are no mere technical studies but rather a set of episodic miniatures in which “passionate emotions are condensed into a framework that nearly bursts in its attempts to confine them.”¹²

Considered within the broader context of Canadian music history, Coulthard’s early piano works played an integral role in the burgeoning expansion of both the number and scope of piano compositions by Canadian composers during the mid-20th century. These years marked the emergence of the oft-mentioned “first generation” of modern Canadian composers, the “buoyant post-WWII generation who felt urged forward towards a cultural nationalism by the development of new artistic ventures; the founding of national societies in the arts; the excitement of new creative directions in music....”¹³ Many of these composers—among them Coulthard, Violet Archer, John Beckwith, Jean Papineau-Couture, Barbara Pentland and John Weinzwieg—had recently returned to Canada following foreign study, while others such as Istvan Anhalt, Otto Joachim, Udo Kasemets, Talivaldis Kenins and Oskar Morawetz emigrated to Canada.¹⁴ Consequently, there was a marked increase in the number of highly-skilled, professionally-trained composers working in Canada at this time. The impact of this influx of new ideas was immediate and dramatic. The quantity of Canadian piano works produced in printed score between the years 1941 and 1951, for example, equalled the total number of scores available for the entire century up until that time (1900–40).¹⁵ The type of compositions being written, moreover, reflected a progressive shift away from the character pieces that had previously dominated the repertoire, in favor of more extended, sophisticated idioms. In short, the evolving maturity of Coulthard’s pianistic style both corresponded with and contributed to the coming of age of Canadian piano music.

The cultivation of more sophisticated idioms—and Coulthard’s arrival as a mature composer—is well represented in the Sonata No. 1, a well-crafted contribution to the genre that compares favorably with the achievements of her contemporaries, notably the piano sonatas of Aaron Copland (Sonata, 1939–41), Elliott Carter (Sonata, 1946), Roger Sessions (Sonata No. 2, 1946), Pierre Boulez (Sonata No. 1, 1946; Sonata No. 2, 1948) and Ernst Krenek (Sonata No. 3, 1943; Sonata No. 4, 1948). Coulthard’s Sonata No. 1 was premiered by Frances Marr Adaskin, to whom it is dedicated, at the First Symposium of Canadian Music in Vancouver (1950), while the United States premiere took place at Carnegie Hall in 1951 in a performance by Gordon Manley. The sonata’s three well-constructed movements are thoroughly romantic in lyricism and sentiment, with exten-

sive bitonal passages suggestive of the Wagenaar legacy. As Coulthard’s first multi-movement piano composition, the sonata forms an integral component of her first extensive treatment of large-scale genres. The year 1947, in fact, also saw the genesis of sonatas for both cello and oboe, and her first string quartet and symphony followed in close succession.¹⁶ As the composer’s own remarks indicate, it is in these works that one begins to witness the emergence of a distinctive Coulthard style: “I felt fully confident of my style about 1947, about the time of my Cello Sonata, or perhaps one work earlier than that, the Two Sonatinas for violin and piano. And from then on I felt quite assured about my direction.”¹⁷

Middle Period Works (1954–71)

A new expressive impulse emerges in Coulthard’s piano works of the late 1950s, 1960s, and early 1970s. The ten *Preludes* (1954–60), the *Aegean Sketches* (1961) and the *Sketches from the Western Woods* (1971) not only build upon the tonal and formal processes initiated in the early period works, but also exhibit a neo-impressionistic quality through the evocation of varied moods and visual imagery, increasingly coloristic sonorities (including extended chord forms, modality and octatonic pitch collections) and the use of descriptive titles. The *Sketches from the Western Woods*, in fact, bear the subtitle “Three Impressionist Pieces.”¹⁸ These tendencies may be at least partly attributed to several underlying currents throughout Coulthard’s creative life which become more visible at this stage in her career: the musical influence of Debussy, Ravel and the French impressionists; the composer’s appreciation of and close personal connection to the visual arts;¹⁹ and the recurring presence of the natural environment as a profound and deeply felt inspirational source. Interestingly, Coulthard described the contrasting aspects of her musical style in terms of environmental metaphors: “To develop this imagery, first is the rippling lyrical nature of sunlight glinting on the watered stone of a small brook. The other is more brooding—the depth of one’s being reflected in the deep fiords of our west coast.”²⁰

Aegean Sketches is based upon a series of three contrasting scenes which the composer witnessed during a visit to Greece.²¹ The work was dedicated to the Greek pianist, Gina Bachauer, who intended to play it at a concert in Athens but was forced to leave her native land due to the military coup of 1967.²² The opening movement, “Valley of the Butterflies,” evokes Coulthard’s impressions of a valley on the island of Rhodes where, during the summer months, butterflies collect to feed on the bark of a particular species of tree. At the sound of a tune or whistle, the butterflies abandon the natural camouflage of the surrounding foliage and ascend into the sky in a brilliant cloud of orange.²³ Cast in ternary form with a three-measure *lento* introduction (suggestive of the initial stillness of the scene), the movement comprises rapid 16th-note passagework, frequent crossing

of hands, wide melodic leaps, and cadenza-like flourishes which ascend into the extreme upper register (depicting the ascending cloud of butterflies).²⁴ The second movement, “Wine Dark Sea,” was inspired by a quotation of Homer describing the Mediterranean, and features an abundance of musical gestures suggestive of the sea.²⁵ The final “sketch,” the solemn “Legend (The Palace of Knossos),” was inspired by Coulthard’s visit to the ruins of the palace of Knossos in Crete and “involves a process of mental reconstruction: the composer, as she walked through the ruins, found her imagination rebuilding the palace.”²⁶ This process culminates with a climactic closing section of full-textured fortissimo chords, suggestive of a palace restored from the ruins to its former glory (marked, appropriately, “maestoso”).²⁷

Coulthard’s second set of “sketches,” the virtuosic *Sketches from the Western Woods* (1970), was inspired by subject matter much closer to home. As an evocation of moods and imagery associated with the British Columbia landscape, the work is the most explicit representation of the “western” impulse in all of Coulthard’s piano works.²⁸ *Sketches from the Western Woods* was dedicated to John Ogdon as “a souvenir of a happy performance date in Montréal, November 7, 1969.”²⁹ Ogdon premiered the work (October 9, 1971), recorded it for the Canadian Broadcasting Corporation (CBC) (1971), and later performed it again—together with the *Aegean Sketches* and three of the preludes—in a CBC recital (March 19, 1974).³⁰ The work comprises three contrasting movements—“Revelation in the Forest,” “The Silent Pool” and “Elements”—which are unified by the cyclical recurrence of the germinating opening motive from the first movement.

The inspiration behind the *Requiem Piece* (1968; revised 1971) was decidedly more personal than descriptive, more emotional than evocative. This work, written to commemorate the death of former Vancouver Symphony cellist Ernst Friedlander in 1966, was first performed by the pianist Marie Friedlander (Ernst Friedlander’s widow) in a 1971 CBC recital.³¹ A second version for two pianos, composed in the

same year, was performed by the duo of Ruth Lomon and Iris Wenglin (Concord, Massachusetts, March 5, 1978; Rhode Island College, March 15, 1978). Cast in modified rondo form (a b a¹ c a², plus coda), *Requiem Piece* features a central section (c) based upon a quotation from the Bach Cantata No. 58, BWV 3, *Ach Gott, wie manches Herzeleid*. Coulthard’s borrowing from Bach, occurring at the precise mid-point of *Requiem Piece*, comprises the opening soprano line (mm. 17-21 of the original cantata) transposed up by a minor second. While Coulthard maintains the precise pitch content of the original cantata—signifying an act of homage to Bach as well as Friedlander—the quoted material is convincingly absorbed into her distinctive idiom via harmonic, rhythmic, metrical and tonal modifications.

Late Period Works (1981-90)

In the piano works of the 1980s and 1990s, Coulthard’s stylistic evolution reveals an expanded harmonic vocabulary, increasingly complex tonal planning and an eclectic synthesis of recent developments in 20th-century music. Old forms and genres (such as the sonata and the prelude) are still employed, yet their expressive potential is expanded through devices such as polytonality, aleatory passages, twelve-tone writing and tone clusters (reflecting the influence of recent contemporaries such as Crumb, Penderecki and Xenakis). These eclectic tendencies have resulted in works which, in many respects, may be regarded as the culmination of Coulthard’s pianistic style. These include three short preludes—Nos. 11, 12 and 13 (1986)—and three large-scale works: Sonata No. 2 (1986), *Image Astrale* (1981) and the companion piece, *Image Terrestre* (1990).³²

Coulthard’s second piano sonata was completed nearly four decades after the first, and nowhere is the passage of time more evident than in the opening dedication: “for my granddaughter Alexa Poulsson.”³³ The piece premiered on May 29, 1987 at McGill University in Montréal by the Canadian pianist Roseanne Kydd, and has since been a regular staple in the recitals of Jane Coop.³⁴ Coulthard, in the program notes to one particular performance in Washington, D.C., provided the following description of the sonata:

The second sonata is in the traditional three-movement format. The first movement combines rich, coloured harmonies with a more-or-less traditional Sonata-Allegro design. The poignant slow movement is titled “Threnody,” an elegaic mood often encountered in Jean Coulthard’s music. In contrast, the last movement exploits the virtuoso capabilities of the pianist to the full.³⁵

The opening sonata form movement is indicative of a formal approach that remained relatively unchanged from the early large-scale works of Coulthard’s post-Wagenaar years. The exposition contains four distinct and contrasting theme areas, while the recapitulation is highly modified, most

In Memoriam: Dorothy Delay (1917-2002)

Dorothy DeLay, a master American violin teacher in the tradition of Ivan Galamian and Leopold Auer, died on March 24, 2002. She was mentor to many famous violinists, including Itzhak Perlman, Midori, Sarah Chang, Nadja Salerno-Sonnenberg, Nigel Kennedy, Gil Shaham and Shlomo Mintz. She taught for many years at the Juilliard School, and 14 of her former students now serve on the faculty. An informative book about her life, students and teaching methods is Barbara Lourie Sand’s *Teaching Genius: Dorothy DeLay and the Making of a Musician* (2000).

notably via deft harmonic changes that thwart the listener's expectations by postponing expected points of arrival. Following the mournful simplicity of the "Threnody," the finale launches into a frenetic theme of *dramatico* triplets. Reminiscences of themes from the opening movement alternate with varied repetitions of the finale theme, creating a cyclic-based composite ternary structure.

Image Astrale (1981) and the companion piece, *Image Terrestre* (1990), reveal an eclectic mixture of old and new impulses. In *Image Astrale*, the musical evocation of imagery associated with the stars develops ideas first expressed in the Sonata for Two Pianos ("Of the Universe") (1979), with its three movements, "Constellations," "The Vast Night" and "Cosmic."³⁶ *Image Terrestre*, conversely, was inspired by the dichotomy between urban civilization (a new creative stimulus for Coulthard) and nature (an enduring inspirational source throughout the composer's entire oeuvre).³⁷ Stylistically, these pieces combine tonally-based lyricism and neo-impressionistic textures (traits long associated with Coulthard's music) with alternative strategies such as the selective use of twelve-tone writing and tone clusters.

Image Astrale was composed on a commission from the Canada Council for the pianist Christine Coyiuto, who pre-

miered the work in a 1982 CBC recital. Since that time, it has received considerable exposure internationally, most notably through performances by Coop and Charles Foreman.³⁸ Coulthard once described the celestial impulse behind the work as follows:

Image Astrale is a dramatic work, written about my thoughts and feelings when I contemplate the stars. The title describes how the heavenly bodies provoke our imagination. There is such an interest in the universe today that I feel we should try to project ourselves into it, one way or another.³⁹

Quartal harmony, extended chord forms, flexible rhythms and rich textures characterize the piece as neo-impressionistic.⁴⁰ Yet within this framework, twelve-tone themes, tone clusters and chance elements are employed, resulting in a synthesis of styles and techniques. The *Ottawa Citizen* critic, Jacob Siskind, commenting on the eclecticism of the piece, described it as "an evocation of a myriad of musical styles, all set down with consummate skill."⁴¹ Loosely cast in sonata form, the principal thematic material comprises a series of widely-spaced quartal chords, described by the composer as a representation of the "ultimate serenity of the universe," and a pointillistic twelve-

tone passage used to evoke what Coulthard referred to as "star points"⁴² (see Example One). The thematic materials are developed to express dramatic contrasts in mood and imagery, in particular the transformation of the opening chordal passage from a gesture of "ultimate serenity" to the climactic moment of the entire piece, described by Coulthard as "the tremendous explosion of the stars."⁴³

Image Terrestre (1990), Coulthard's final concert work for solo piano, was dedicated to the pianist Margaret Bruce and premiered by Bernard Doerkson in a 1991 Vancouver Art Gallery recital.⁴⁴ While *Image Astrale* conveys the composer's vision of the stars, *Image Terrestre* evokes images of planet earth, with contrasting *dramatico* and *cantabile* themes illustrating the duality between the frantic pace of modern civilization and the quiet tranquillity of nature.⁴⁵ In comparison with *Image Astrale*—a primarily meditative, albeit technically challenging work—*Image Terrestre* is a virtuosic *tour de force*, featuring frequent crossing of hands, rapid octave passagework and disjunct melodic motion. Like its companion piece, *Image Terrestre* follows Coulthard's flexible approach to sonata form. The principal thematic material comprises two contrasting elements—a series of extended chord forms (marked *Attaca. Allegro Dramatico*), followed by an arpeggiated theme of alternately rising and falling 16th notes. The richly textured *dramatico* chords, marked *f* and characterized by incisive accents, are suggestive of the commotion

Commissioned with the aid of a grant from the Canada Council

In honour of Christine Coyiuto

IMAGE AISTRALE

Jean Coulthard (1981)

Poco lento. Misterioso

Floating

3

P

Sostenuto. Tenuto

Allegro a piacere quasi cadenza

mp

gva

Accel. e dim.

gva

©The Avondale Press 1988

Example One: Jean Coulthard, *Image Astrale*, mm. 1-3.
(Copyright © 1988 by the Avondale Press. Used by permission.)

and turmoil of modern civilization. Coulthard, in an interview, indicated that the piece is intended to suggest images of a busy city, with episodes such as the *dramatico* introduction evocative of certain aspects of the urban soundscape (the sound of traffic, for example).⁴⁶

Postlude

The piano works of Jean Coulthard, products of a life-long and intimate connection to the instrument, represent important contributions to 20th-century piano repertoire. Her pianistic style is at once idiomatic, technically and interpretively challenging, and in several instances, virtuosic. In this respect, Coulthard's piano compositions may be viewed as distinct and separate from her contributions in other media, most notably the orchestral works, in which her ability to write idiomatically for various instruments developed gradually and relatively late in life.⁴⁷ While her notation, neo-classical sense of form and tonal orientation remained largely conventional throughout her career, her style was no more conservative than many of her more widely known male contemporaries, such as Samuel Barber, Benjamin Britten, Aaron Copland, Alberto Ginastera and Dmitri Shostakovich, for whom the composition of tonally-based piano music remained a valid mode of expression. There is, moreover, impeccable craft exhibited in Coulthard's tonal, formal and thematic treatment, and her later works forge a convincing synthesis of diverse techniques within her own expressive style. Finally, Coulthard's piano works are prime examples of a compositional aesthetic which remained consistent throughout her life, an aesthetic based upon the principle of music as a communicative and emotionally expressive medium. It is for this reason, perhaps more than any other, that her works have attained a lasting place with audiences and performers worldwide. Coulthard, in a recorded biographical monologue (1982), summarized her philosophy of composition with the following self-described "coda":

I have written many kinds of musical compositions and in them all my aim is simply to write music that is good. In this great age of scientific development, I feel that human values remain the same and that unless music is able to reach the heart in some way, it loses its compelling power to minister to human welfare. I also think that a composer's musical language should be instinctive, personal, and natural to him, and not to be forced in any way as to the specific style or technique of the moment. For if one becomes overly involved in the mechanics of one's musical thought, inspiration is easily lost.⁴⁸

Considered today, more than two years after the death of Jean Coulthard, those words ring truer than ever as a fitting testament to a musical legacy of beauty and inspiration.

Appendix: Selected Discography of the Solo Piano Music of Jean Coulthard

Aegean Sketches (Antonin Kubalek, piano). "Canadian Piano Music." Melbourne, 1976.

Four Etudes for Piano (Ross Pratt and John Newmark, piano). "Radio Canada International Anthology of Canadian Music." Vol. 1, 1982.

Image Astrale (Charles Foreman, piano). "Ballade." Canadian Music Centre CMC-CD 1684, 1991.

Piano Sonata No. 1 (Elaine Keillor, piano). "Views of the Piano Sonata." Carleton Sound CSCD-1002, 1997.

Piano Sonata No. 1 (John Ogdon, piano). "Radio Canada International Anthology of Canadian Music." Vol. 1, 1982.

Sketches from the Western Woods (John Ogdon, piano). "Radio Canada International Anthology of Canadian Music." Vol. 1, 1982.

Sketches from the Western Woods (Margaret Bruce, piano). "Bach to Berkeley...and Beyond." Independent recording, undated.

Variations on BACH (John Ogdon, piano). "Radio Canada International Anthology of Canadian Music." Vol. 1, 1982.

NOTES

1. Coulthard was the only woman listed in the 1952 directory of the newly formed Canadian League of Composers.
2. Coulthard received awards from the London and Helsinki Olympiads (for the Sonata for Oboe and Piano [1947] and *Night Wind* [1951], respectively); the Australian Broadcasting Commission (for Symphony No. 1 [1950]); and the British Women Musicians' Society (the Capriani Prize for *Music for Midsummer* [1971]). In Canada, honors bestowed upon Coulthard include Freeman of the City of Vancouver (1978), the Performing Rights Organization of Canada Composer of the Year (1984), Officer of the Order of Canada (1988) and the Order of British Columbia (1995).
3. Her father, Walter Coulthard (1872-1937), was a physician.
4. See Janice Butler and Bryan N.S. Gooch, "Jean (Blake) (b. Robinson) Coulthard," *Encyclopedia of Music in Canada*, 2d ed., eds. Helmut Kallmann, Gilles Potvin and Kenneth Winters (Toronto: University of Toronto Press, 1992), 319.
5. Jean Coulthard, "Music Is My Whole Life" (recorded monologue), "Radio Canada International Anthology of Canadian Music" 1 (1982).
6. Ibid.
7. During her years in London, Coulthard also studied composition with Ralph Vaughan Williams and theory with R.O. Morris.
8. Coulthard's concert works for solo piano include the Four Etudes (1945), Sonata No. 1 (1947), *Variations on BACH* (1951), Preludes 1-10 (1954-60), *Aegean Sketches* (1961), *Requiem Piece* (1968), *Sketches from the Western Woods* (1970), *Image Astrale*

(1981), Sonata No. 2 (1986), Preludes 11-13 (1986) and *Image Terrestre* (1990).

9. Coulthard lectured in theory and composition at the University of British Columbia from 1947 to 1973. In addition to Duke and Hansen, her accomplished pupils included the composers Michael Conway Baker, Chan Ka-Nin, Jean Ethridge, Sylvia Rickard and Ernst Schneider.

10. Jean Coulthard, Biographical Sketch No. 2 (the second of six unpublished autobiographical studies, ca. 1970-71).

11. In the sketchbook for Etude No. 1 (dated January 22, 1945), instructions (in Wagenaar's hand writing) are even pencilled into the score. (Jean Coulthard, Sketchbook No. 3, eds. William Bruneau and David Gordon Duke [Vancouver, 1996]).

12. John Gillespie, *Five Centuries of Keyboard Music* (Belmont, California: Wadsworth Publishing, 1965), 389.

13. John Beckwith, *The Canadian Musical Repertoire* (Sackville: Centre for Canadian Studies, Mount Allison University, 1993), 9.

14. In a bizarre and unfortunate turn of events, three of the leading women in Canadian music—Coulthard, Archer (1913-2000) and Pentland (1912-2000)—died within five weeks of each other in February and March of 2000. See James Deaville, Claude Kenneson, William Bruneau, Elaine Keillor, Alexandra Munn, Neil R. Hughes, Glenn Colton and John Beckwith, "Colloquy/Débat: Violet Archer, Jean Coulthard, and Barbara Pentland Remembered," *Canadian University Music Review*, 20/2 (2000): 1-15. Also see William Bruneau, "Jean Coulthard: An Artist's Voyages, 1908-2000," *IAWM Journal* 6/3 (2000), 23-26.

15. George A. Proctor, *Canadian Music of the Twentieth Century* (Toronto: University of Toronto Press, 1980), 34-35.

16. Coulthard's first string quartet was completed in 1948, while the Symphony No. 1 dates from 1950.

17. David Gordon Duke, "A Conversation With Jean Coulthard," *Music Scene* 370 (November-December, 1989), 15.

18. These three pieces are as follows: "Revelation in the Forest," "The Silent Pool" and "Elements."

19. Coulthard was a close personal acquaintance of the Canadian artists B.C. Binning, Lawren Harris, Mortimer and Molly Lamb, Jack Shadbolt and Fred Varley. Her daughter, Jane Adams (b. 1943), is a successful visual artist, while her husband, Donald Adams (1908-85), was an interior designer. In 1969, Coulthard paid tribute to the artistic and literary achievements of the great Emily Carr (1871-1945) with a setting of texts from Carr's diaries in *The Pines of Emily Carr*, for alto voice, narrator, string quartet, piano and timpani. See Glenn D. Colton, "Canadian Composer Jean Coulthard and Artist Emily Carr: Spiritual Encounters With Nature," *IAWM Journal* 4/1 (1998), 4-9.

20. Coulthard, "Music Is My Whole Life."

21. Coulthard also makes explicit reference to the Mediterranean nation in the *Two Idylls From Greece* (1980), for lyric baritone (or tenor) and piano.

22. The democratic government of Greece was overthrown by a military junta on April 21, 1967. (Vivienne Rowley, "The Solo Piano Music of the Canadian Composer Jean Coulthard," D.M.A. diss., Boston University, 1973, 58). The opening movement was

performed by Marie Friedlander in a Canadian Broadcasting Corporation (CBC) radio broadcast (October 29, 1967), while performances of the complete set include those by Antonin Kubalek (1967 Melbourne recording), John Ogdon (Queen Elizabeth Playhouse, Vancouver, August 16, 1973; CBC broadcast, March 29, 1974) and Suzanne Chapin (Carleton University, November 27, 1976; Daemon College, December 21, 1976; Art Gallery of Windsor, February 6, 1977).

23. Rowley, 58.

24. The registral placement, a muted dynamic range (*ppp* < *mf*), and the persistent use of the marking *leggiero* conspire to evoke a character of delicacy well suited to the descriptive nature of the musical material.

25. The second measure contains the marking *Quasi Barcaruola*. Descriptive gestures include the persistence of extended trills in the upper register, rhythmic emphasis on triplet subdivisions and "flowing" 16th-note accompanimental figuration (marked *legato*).

26. Rowley, 68.

27. The cumulative effect of this passage is reinforced through accentuation, an expanded tonal range and accelerated rhythmic motion in relation to the prior sections.

28. The landscape of Canada's West Coast was a powerful inspirational source behind several of Coulthard's works, such as the orchestral piece *Kalamalka "Lake of Many Colours"* (1973-74) and the *Ballade of the West* (1983), for piano and orchestra.

29. Jean Coulthard, *Sketches from the Western Woods*. Facsimile of the original manuscript (Canadian Music Centre, 1970).

30. The set has also been performed by Margaret Bruce in a series of 1984 concerts in Canada and England, and on a cassette recording entitled "From Bach to Berkeley...and Beyond."

31. Coulthard's Sonata for Cello and Piano was written for the Friedlanders and had previously been recorded by the couple (Columbia ML 5942). Other notable performances of the *Requiem Piece* include those by Vivienne Rowley (Red Deer, Alberta, November 1975) and Ruth Kazdan (San Antonio College, May 2, 1983).

32. Editions of the Sonata No. 2, *Image Astrale* and *Image Terrestre* have been published by the Avondale Press, Vancouver, British Columbia, Canada.

33. Jean Coulthard, Piano Sonata No. 2. Facsimile of the original manuscript (Canadian Music Centre, 1986).

34. The work was also performed by Glenn Colton in a concert of Canadian music commemorating the visit of composer Harry Somers (1925-99) to Memorial University of Newfoundland (November 25, 1989).

35. Jean Coulthard, program notes to Sonata No. 2 (1986), May 24, 1989. The notes were written for Coop's performance of the work in the "Arts in the Academy" series at the National Academy of Sciences, Washington, D.C. (June 10, 1989).

36. In a number of instances, the types of textures and figuration employed in the Sonata for Two Pianos invite direct comparison to *Image Astrale*, such as the superimposition of extended trill figuration upon pointillistic melodic passages and the selective use of tone clusters. The persistence of this type of writing in both works

suggests that the composer viewed such gestures as quasi-programmatic symbols of celestial imagery.

37. Among the many nature-inspired works in Coulthard's catalogue are the choral work *Québec May* (1948), the *Aegean Sketches*, the *Ballade of the North* (1966) for violin and piano, the *Sketches from the Western Woods*, Kalamalka "Lake of Many Colours," *Schizen: Three Nature Sketches from Japan* (1979) for oboe and piano, the *Ballade of the West* and the *Symphonic Image of the North* (1989) for strings.

38. Coop played the piece in a 1987 broadcast on CBC's "Arts National" and subsequently on a 1988 European tour, including concerts in London, New York, Paris and the Chopin Conservatory of Warsaw. Foreman's performances of *Image Astrale* include a concert at Lincoln Center, New York (1984) and a CBC television broadcast in an interview program with the composer (1987). The piece is also included on Foreman's recording "Ballade" (Canadian Music Centre CMC-CD 1684, 1991). Other performances of *Image Astrale* include those by Christina Petrowska (in a concert sponsored by *Espace Musique*, Ottawa's contemporary music society, October 1988), and Glenn Colton (with *Image Terrestre*, Lakeland College, Alberta, February 1996).

39. Jean Coulthard, notes to *Image Astrale*, in "Ballade," Charles Foreman, piano (Toronto: CMC-CD 1684, 1991).

40. In several instances, the stratification of the music into three distinct textural layers (reminiscent of Debussy) supports this assessment.

41. Jacob Siskind, "Society presents interesting offerings by B.C. composers," *Ottawa Citizen*, October 18, 1988, D15.

42. Coulthard, notes to *Image Astrale*.

43. Ibid. Several factors conspire to effect this transformation, including changes in articulation, dynamics, rhythmic pulse, meter, expressive markings and registral placement.

44. Subsequent performances include those by Connie Shi (Vancouver Playhouse, March 1995) and Glenn Colton (University of Victoria, October 1993; Lakeland College, Alberta, February 1996 (with *Image Astrale*); Memorial University of Newfoundland, May 1997) (recorded by CBC Radio).

45. Jean Coulthard, in conversation with the author, 1994.

46. Jean Coulthard, in conversation with the author, 1993-95.

47. As David Gordon Duke explains, Coulthard's mature orchestral style did not emerge until after her orchestration lessons with Gordon Jacob in the mid-1960s. (David Gordon Duke, "The Orchestral Music of Jean Coulthard," Ph.D. dissertation, University of Victoria, 1993, 226.)

48. Coulthard, "Music Is My Whole Life."

Dr. Glenn Colton is Chair of the Department of Music at Lakehead University, Canada, where he teaches courses in Music History, Canadian Music, Form and Analysis, and Music Criticism. His research areas include Canadian music and 19th- and 20th-century piano music, with a special interest in the music of Jean Coulthard and, more recently, the musical traditions of Newfoundland and Labrador. He has contributed articles to a number of professional publications and has edited the first published edition of Coulthard's Piano Sonata No.2 (Vancouver: Avondale Press, 1997).

Performing Amy Beach's Opera, *Cabildo*

By Janet Morrow King

Amy Beach has long been known as one of the foremost American women composers. It should come as no surprise, then, based on Beach's numerous compositions in a variety of genres, that she has also written an opera. Yet, this fact is often omitted from biographical sketches in books featuring women composers, as well as in mainstream music history and opera history texts.¹

The explanation for this omission is simple: *Cabildo* was not performed until after the composer's death and, to date, remains unpublished. Beach worked on the opera during the summer of 1932 at the MacDowell colony. The libretto was provided by her friend, Nan Bagby Stephens, an author and musician from Atlanta. Stephens had previously written both a novel and a play on this same subject, that of the pirate Pierre Lafitte and his role in aiding the American naval forces at the siege of New Orleans during the War of 1812. Stephens also provided Creole folk tunes appropriate to the various characters, which Beach incorporated into the opera. Although the work was finished in August, delays, due first to the depression and subsequently to World War II, prevented its performance. Finally, the opera

workshop at the University of Georgia in Athens presented *Cabildo* in 1945, two months after the composer's death. More recently, the opera was performed and recorded on CD in 1995 at a concert in the series "Great Performances at Lincoln Center."²

Cabildo was by no means the first opera by an American woman composer based on an American topic and/or musical material. Eleanor Freer (*Little Women*, *The Chilkoot Maiden*), Mary Carr Moore (*Narcissa*, *The Flaming Arrow*), and Mabel Wheeler Daniels (*A Copper Complication*), among many others, had already composed such works and in some cases saw them performed.³ However, the mature, chromatic style of Beach's music, coupled with her sensitive, yet imaginative handling of a scenario based on historical fact and legend, places *Cabildo* solidly in the mainstream of a new style of American opera which began to emerge with Douglas Moore's *The Devil and Daniel Webster* in 1939, and continued through the next several decades with such works as *The Jumping Frog of Calaveras County* (Foss, 1950), *Susannah* (Floyd, 1955), *The Crucible* (Ward, 1961), and of course Moore's *The Ballad of Baby*

Doe (1956).⁴ As an early representation of this musical style, Beach's opera deserves much wider recognition than it has earned heretofore.

During the past two years, I have been fortunate to become involved in both directing a scene from *Cabildo*, and later performing a role in a full production. I was interested, as director of Colorado State University's opera workshop, in incorporating works by women into our repertoire, an interest mirrored often in my own and my student's recitals. Though the manuscript to *Cabildo* sat on my shelf for several years, I decided in the summer of 2000 to finally attempt the show. Simultaneously, Doug Lowe, the director of the local Front Range Chamber Players (FRCP), made the decision to program it on their series for 2000-01. Upon discovering this coincidence, we decided on a town-gown collaboration.

In order to prepare my students to perform the opening chorus scene with FRCP, we programmed it on our fall scenes show. Preparing this scene gave me an initial appreciation for the work and motivated me to begin studying my role. As luck would have it, the performance of the entire opera, scheduled for February 2001, had to be postponed for various reasons. But on October 7, 2001, *Cabildo* was ultimately performed at the Fort Collins Lincoln Center for the Performing Arts, featuring many of the Colorado State voice faculty members as soloists, several of our students in the chorus and one in a small role, and local soloists and community members filling out the rest of the roles and chorus. Instrumentalists from the FRCP performed in the accompanying ensemble, and directors and designers were drawn from the local community theater.⁵

This performance was so successful that I wish to recommend it to other college and community opera presenters. *Cabildo* is an ideal chamber opera, with a small cast and chorus accompanied by piano, violin and cello. The opening scene includes the chorus, a group of sightseers touring the old fort/prison, the Cabildo, in New Orleans, and a young pair of newlyweds, Tom (tenor) and Mary (lyric mezzo). An unusual feature of this scene is a speaking role for The Barker

(or tour guide), who establishes the story of the notorious pirate, Pierre Lafitte. Mary becomes fascinated by the tale of Lafitte and his lover, Lady Valerie, and remains behind in Lafitte's cell as the rest of the group continues on the tour. She falls asleep, and her dream comes to life as the main body of the opera, which includes the Gaoler (bass/baritone), Pierre Lafitte (high baritone), his lieutenant Dominique (tenor) and the ghost of Lady Valerie (soprano). Through conversations between Lafitte and these various other characters who visit him in his cell, stories emerge of the sinking of Lady Valerie's ship, Pierre's resolve to aid the U.S. Navy in the war effort, the love of Pierre and Valerie, and his mysterious escape from the prison.⁶

The advantages of *Cabildo* for a university workshop or community opera situation are many; first, the show is short and divides conveniently into scenes for ease of rehearsal scheduling. The chorus part is manageable and limited to the opening scene and a few offstage interjections. The small chamber accompaniment balances appropriately with the singers and again, simplifies rehearsals since the director deals only with a small ensemble. The manuscript score is available from the University of Missouri at Kansas City Conservatory library as a piano reduction as well as the full instrumental/vocal score. A modern, professional recording is also available, an excellent resource in helping the singers and the conductor learn the music, and the stage director learn the plan.⁷ Staging requirements are not complicated, except for the opening crowd scene, and revolve mostly around the various visitors to Lafitte's cell. The set can be very simply suggested with some furniture and props (as with our production), or can be as complex as is affordable. In either case, dramatic lighting effects will enhance the mood and scene changes.

First among *Cabildo*'s production disadvantages is the manuscript score; while it is fairly clear and readable, I find that most young singers accustomed to *Finale* software experience difficulties with this type of manuscript. Also, separate parts for the instruments are unavailable. Further, coordination and timing of the Barker's spoken dialog with the music is tricky, particularly if the actor does not read music. Some of the soloists' parts are difficult musically and, in the case of the two leading roles, vocally, perhaps necessitating the use of graduate students or professional singers. Finally, Lafitte's music in particular contains many passages with quite high tessitura, perhaps better suited for a young tenor with a strong middle range.

These difficulties, however, are not insurmountable. The beauty of the music and the charm and drama of the story make *Cabildo* well worth the effort to produce. As a fine example of the emerging American operatic style of the first half of the 20th century, this opera merits many more performances and much wider recognition than it currently enjoys.

In Memoriam: Eileen Farrell (1920-2002)

The American dramatic soprano, Eileen Farrell, died March 23, 2002 at the age of 82. She was celebrated for the remarkable power and beauty of her voice and for her outstanding career as a recitalist and soloist with the Bach Aria Group and various orchestras. She also sang important roles at the Metropolitan Opera and with other opera companies. Farrell became well known to the general public through her performances of favorite arias, the lighter classics and popular music on radio and television; many of her recordings were best sellers.

NOTES

1. Adrienne Fried Block's recent biography, *Amy Beach, Passionate Victorian* (Oxford University Press, 1998), 274-81, includes detailed material about this work.
2. Block, 275 and 280-81.
3. I am indebted to Linda Swedensky, who presented a paper, "Did American Women Who Were Born in the 19th Century Write Operas?" at the Rocky Mountain Regional CMA meeting in March 1994, for this information on American women opera composers, which first alerted me to the existence of *Cabildo*.
4. Donald J. Grout, *A Short History of Opera*, second edition (Columbia University Press, 1965), 545-46. This tradition continues today with such works as *Eric Hermannson's Soul* by Libby Larson and *Little Women* by Mark Adamo.
5. Cast members included Charles Ferrie (Barker), Janet Morrow King (Mary), Todd Queen (Tom), Harry Iberg (Lafitte), Fernando Gonzalez (Dominique), John Lueck (Gaoler) and Karen Lauer (Lady Valerie). The production team was David Brussel (conductor), Joy Vernon (stage director), Joy Vernon and Jim Nielsen

(stage and lighting design) and Doug Lowe (producer). Instrumentalists were Eric Levine (violin), Margaret Noble (cello) and Roberta Mielke (piano). The Front Range Chamber Players Chorus, made up of CSU students and Fort Collins community members, served as the chorus of sightseers.

6. A detailed analysis of the plot and music, including references to the Creole tunes used, is found in Block, 275-80.

7. CD Recording: "CABILDO: An Opera Premiere and Six Short Pieces." Delos DE 3170. The extensive liner notes for this CD were written by Block.

Dr. Janet Morrow King, mezzo-soprano, is Associate Professor of Music at Colorado State University, where she is the Coordinator of Voice and Assistant to the Chair. She performed on the operatic stage in Regensburg, Germany, and Linz, Austria, and since coming to Colorado, she has concertized extensively there and in neighboring states. She directed The Shoestring Opera Company from 1991-2001. Her research interests include Pauline Viardot-Garcia and other 19th-century women song composers. This article is adapted from a lecture presented at the Sixth Festival of Women Composers, Indiana University of Pennsylvania, March 24, 2001.

Band Music by Women Composers

By Robert Halseth

The following remarks are excerpted from the printed program of a presentation entitled "Women in Band...A Concert/Clinic of Works for Band by Women Composers," given at the state conference of the California Music Educators Association by the California State University, Sacramento, Symphonic Wind Ensemble, conducted by Dr. Robert Halseth and five of his colleagues* on March 14, 2002, in Sacramento, California.

The role of women in the field of band music has grown throughout the past century. Initially entering the field as players, women are now enjoying careers as band conductors and band composers, as evidenced by a growing number of women in such organizations as CBDA (California Band Directors Association) and CBDNA (College Band Directors National Association), plus memberships in Women Band Directors International, International Alliance for Women in Music and Military Women Musicians.

Most band directors do not have an abundance of pieces by women composers in their libraries, and for obvious reason: until recently, not many compositions by women have been readily available for either rental or purchase. This is due to a number of factors, including women composers' limited access to publishers of band music, real or perceived discrimination against women by a largely male-dominated field and, understandably, hesitation of women under such perceptions to write for band.

Two recent research projects have shown that more women are composing for band today than ever before:

Susan Creasap's doctoral dissertation, *American Women Composers of Band Music: A Biographical Dictionary and Catalogue of Works* (1996), and Lisa Buringrud's master's degree project, *American Women Composers of Band Music: A Biographical Dictionary and Catalogue of Works: An Addendum and Update* (2001). Creasap's ground-breaking dissertation lists more than 500 works for band composed by women between 1850 and 1996 and is available for purchase through UMI Dissertation Services: 300 North Zeeb Road, P.O. Box 1346; Ann Arbor, Michigan 48106-1346. The toll free phone number is 1-800- 521-0600. Internet access is <http://www.bellhowell.inforlearning.com>. Lisa Buringrud's master's project is an update of Creasap's work and lists more than 100 additional works for band by women composers, 1996-2001. She can be contacted via the internet at jandlart@mcn.org, or you can order a copy of her project (\$20) by mail: Lisa Buringrud; 403 South Corry St.; Fort Bragg, CA 95437. These studies provide a solid foundation from which further research on works for band by women can be approached.

As the awareness level of the availability of quality works for band by women composers increases, the enthusiasm and willingness to program such works should correspondingly broaden. Conductors and music educators need to be made aware that excellent works for band by women composers are now available for players at all levels; further, they should be encouraged to explore the repertoire, thus helping to change the tradition of programming concerts of works exclusively by male composers.

Sample Listing of Works by Grade Level

(For a more complete listing, refer to Susan Creasap's dissertation and Lisa Buringrud's project. The table of abbreviations for publishers is given below.)

Grade 1: Beginning band

- Frasier, Jane. *Canon* (1982) GMM
 Lafferty, Laurie. *Of Pilgrim's Pride* (1995) GWP
 Larsen, Libby. *Hambone* (2002) HL
 McGinty, Anne. *Alden Bridge Overture* (1997) QP
 Spears, Gay Holmes. *El Coqui* (1997) NK

Grade 2: Intermediate band

- Chen Yi. *Spring Festival* (2002) HL
 McGinty, Anne. *Cyclorama* (1999) QP
 McGinty, Anne. *The Red Balloon* (1993) QP
 Seward, Nancy. *Cantilena* (1984) WJ
 Seward, Nancy. *Irish Holiday* (1991) WJ
 Spears, Gay Holmes. *La Solana* (1998) RBC
 Zaimont, Judith Lang. *City Rain* (2001) C

Grade 3: Junior high/high school band

- Bremer, Carolyn. *Tinker to Evers to Chance* (2001) NMC
 Giroux, Julie. *What Goes...in the Night* (2001) MP
 Shore, Clare. *Music for a Rainy Day* (1988) ECS
 Spears, Gay Holmes. *Mugwump's March* (2000) GMM

Grade 4: High school band

- Archer, Kimberly. *Odyssey* (2001) CAP
 Barnett, Carol. *Southeast Sunday* (1996) BEP
 Diemer, Emma Lou. *Declamation for Brass & Percussion* (1967) EV
 Giroux, Julie. *March of the Sun Dried Tomatoes* (2000) MP
 Richter, Marga. *Ricercare* (1958) CF
 Walker, Gwynneth. *Matchpoint* (1985) MMB

BBC Proms

The British BBC Proms is the largest music festival in the world, with 69 evening concerts, nearly all for full orchestra, as well as afternoon and lunchtime concerts and other events. Audiences in the Royal Albert Hall in London number in the many thousands, and all the concerts are broadcast. This year works by three women out of 126 composers were performed. This is the same number as last year, and the year before. One substantial piece by Sofia Gubaidulina was on an afternoon concert. The two others were BBC commissions of short pieces by British composers: a madrigal from Jocelyn Pook and a variation (one of a collection of variations) from Judith Weir. There was only one woman conductor, directing a late night Prom. The count of instrumental soloists was nine women out of 51. These fairly dismal figures do not represent any improvement on the last few years.
Reported by Jenny Fowler

Grade 5: High school/college band

- Bremer, Carolyn. *Early Light* (1995) CF
 Galbraith, Nancy. *Danza de los Duendes* (1996) SM
 Galbraith, Nancy. *Elfin Thunderbolt* (1998) SM
 Gardner, Kay. *The Rising Sun* (1981) SGM
 Giroux, Julie. *Culloden* (2000) MP
 Giroux, Julie. *To Walk with Wings* (2000) MP
 McTee, Cindy. *Soundings* (1995) MMB
 Tailleferre, Germaine. *Suite Divertimento* (1977) MOL
 Tower, Joan. *Celebration Fanfare* (1993/96) AMP

Grade 6: College/professional band

- McTee, Cindy. *Timepiece* (2001) MMB
 Sandler, Felicia. *Rosie the Riveter* (2001) C
 Tower, Joan. *Fascinating Ribbons* (2001) GS
 Zwilich, Ellen Taaffe. *Ceremonies for Concert Band* (1988) MM

Publisher Abbreviations

AMP: Associated Music Publishers (see G. Schirmer)

BEP: Beady Eyes Publishing

C: Composer

Carolyn Bremer (www.carolynbremer.com)

Nancy Galbraith (www.nancygalbraith.com)

Felicia Sandler (fsandler@umich.edu)

Judith Zaimont (www.jzaimont.com)

CAP: C. Alan Publications (www.c-alanpublications.com)

CF: Carl Fisher (www.carlfischer.com)

ECS: ECS Publishing (www.ecspublishing.com)

EV: Elkan-Vogel, Inc. (see Theodore Presser)

GMM: Grand Mesa Music Publishers

(www.grandmesamusic.com)

GS: G. Schirmer (www.schirmer.com)

GWP: Great Works Publishing (www.greatworks.com)

HL: Hal Leonard Publishing Corp. (www.halleonard.com)

MM: Merion Music (see Theodore Presser)

MMB: MMB Music, Inc. (www.mmbmusic.com)

MOL: Molenaar Music (www.molenaar.com)

MP: Musica Propria (www.musicapropria.com)

NK: Neil A. Kjos (www.kjos.com)

NMC: New Music Consortium

QP: Queenwood Publications (www.queenwood.com)

RBC: RBC Music Company (www.rbcmusic.com)

SGM: Sea Gnomes Music

SM: Subito Music (www.subitomusic.com)

TP: Theodore Presser Company (www.presser.com)

WJ: Wingert-Jones ([wjmusic.com](http://www.wjmusic.com))

*Robert Halseth is Director of Wind Studies and Professor of Conducting at California State University, Sacramento, and he serves as president of the Western Division of College Band Directors National Association. *Conducting associates for this presentation were Lisa Buringrud (co-presenter), Carey Hurst, Mila Owens, H. Bruce Gilkes and John Zarco.*

Interviews

Li Yiding, Award-Winning Chinese Composer

By Xie Mei (translated by Li Yixiong)

Li Yiding, the highest ranking composer employed by China Central Television, was awarded the 19th Chinese TV Golden Eagle Prize in November 2001 for her theme song, *The Years are Full of Emotion*, written for the television play, *Snow Has Disappeared without Any Trace*. The prize, sponsored by the Chinese Literature and Art League and the Chinese Television Artists Association, is the only national artistic television prize determined by audience vote. On a sunny day, sitting on a comfortable sofa in a Starbucks Café in Beijing, I interviewed her, and we discussed her growth as a composer.

Xie Mei: *Yiding, not long ago, the Chinese television audience selected your theme song, The Years are Full of Emotion, as their favorite, and it received the 19th Chinese TV Golden Eagle Award of 2001. Please explain how you composed the song.*

Li Yiding: *Snow Has Disappeared without Any Trace* is a 20-part serialized TV play about anti-corruption. It is an important and serious dramatic presentation. When I composed the theme song, I did not write in abstract terms; I tried to capture the soul, that is, the meaning of this noble undertaking. Ms. Wang Jian, a famous poet who wrote the words of the song, made as many as 20 drafts before she was satisfied. The text for the song is,

Snow has disappeared without any trace.
Years are full of emotions.
Have you heard the steps of spring?
A season can neither go backwards
Nor change its color.
Look,
Trees are flourishing without any words.

The meaning is implied, and the words are encouraging and profound. As soon as I read the poem, I was deeply moved, and like the poet's many lyrical drafts, I wrote many differ-

ent musical drafts as well. The extraordinary expressiveness of the song made a strong impression on the listening audience. The main features are the wide musical range, the modulation, the change in dynamics from forte to piano, and a mood that changes from lyrical to spirited. While composing it, I never imaged I would win this special award.

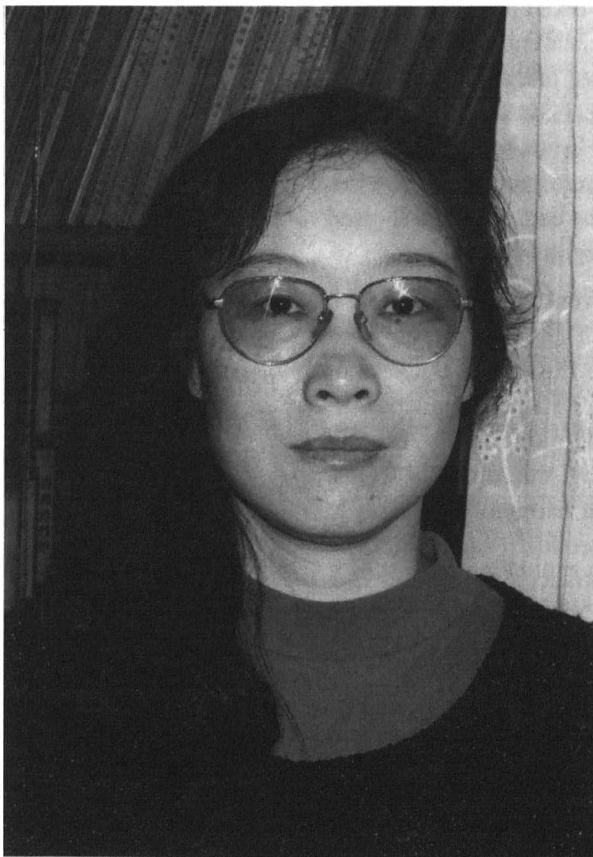
XM: *You have written many musical works that show depth of thought. Perhaps it is related to your own experience. Will you tell me about your background?*

LY: With pleasure. Both my father and mother graduated from the Department of Chinese Language and Literature of Beijing Normal University. I grew up on the university campus and was a studious child. I began playing the piano when I was very young, and I have never stopped learning and practicing, which has been very helpful to me in my career.

Since my early years, I have had several special interests, one of which is literature.

My father was a famous scholar of Chinese literature, and many books lined the bookshelves in our home. I enjoyed reading very much when I was young. Literature not only excited me deeply and enriched my life, but also gave me hope later in life, after having suffered some painful experiences. My eldest sister studied in the Soviet Union, and under her influence, I was exposed to many famous Russian novels, paintings and songs in my childhood. The profound and beautiful Russian melodies impressed and inspired me; they can never leave—Russian music remains in my heart.

I have also been especially interested in the northeastern region of China, and I have many memories of the years I spent there. At the time of the "Great Cultural Revolution" [1966-76], my father was suddenly slandered as a rebel, just because he once engaged in underground work during the time of the Japanese war against China (a part of World War



Li Yiding

II). I immediately lost my warm, comfortable home and began to taste loneliness. My second sister was forced to work in the Northeast, in the Yichun Forest region of Heilongjiang Province, thousands of kilometers away from Beijing. She took me with her. During this period, large numbers of students, young intellectuals, were sent to the countryside to learn from the peasants. They did manual labor and lived a very hard life.

The Yichun Forest region was far from the big cities, and everything was strange to me. My job was to pull wild grass in the large potato fields. I worked hard without saying a word, but I could not work fast enough to catch up with others. A little mute girl helped me, and I was deeply moved. My sister and I lived in a small house; one neighbor's job was to saw wood and the other's was to drive a tractor. The peasants did not care that we were daughters of a rebel. These simple, kind people took good care of us and showed us great sympathy. I have never forgotten them.

After one year, I was sent to work in a primary school as a teacher of music and Russian. Then, I became a pianist with the Yichun Song and Dance Ensemble. Because of my family background, I had to keep silent and practice the piano long hours. I wore such old clothing that nobody believed I could come from Beijing, the capital of China. During this period, I taught myself harmony and began to compose some songs. In 1977, the college examination system was restored. I passed the entrance examination with excellent scores and entered the Composition Department of Shenyang Conservatory of Music. I was hungry for knowledge and felt very much at home there.

XM: *When did you begin to write musical compositions for movies and television dramas?*

LY: After graduation, I was sent to China Central Television as a music editor. At that time, I had just gotten married, and my main ambition was to be a good wife and loving mother. Unfortunately, I had a mentally retarded child and had to spend much time with my family. My career, however, was progressing. I composed the music for the serialized television play, *Xiao Long and Xiao Li*, and for *Oath of Friendship*, a television drama co-produced by China and Pakistan. I also won prizes: the Feitian First Prize for a children's TV play, and the President's Prize. Even so, I still lacked self-confidence.

In 1990, by chance, I met Mr. Wang Fulin, a famous director of the television play, *Dream of the Red Mansion*. He commissioned me to compose the music for the TV drama, *Macao Anecdotes*. My rich life experiences over many years and my depth of feeling enabled me to create just the right music. Two of the songs, *Dream of the Sea* and *Wind on the Sea*, pleased the audience so much that I was awarded the first prize for excellence in television song writing. With such positive experiences, I began to gain self-

confidence and developed a strong desire to create new musical works.

My personal life was just the opposite, since I was recently divorced from my former husband. Although I was heartbroken, I could forget my sorrows as long as I was able to compose. Creating music gave me the confidence to stand up and find myself again. Composing opened up new worlds in my life, and my career as a composer blossomed. From that time on, more and more directors have invited me to compose, and over the past ten years or so, I have written the music for 14 movies and about 80 TV plays.

XM: *What are the main movies and television plays for which you have composed music?*

LY: For the movies: *A Little Girl from Beijing*, *Winter of That Year*, *Happy Angels*, *Singing Deer in Golden Autumn*, *Police Affair in Childhood*, *Great Military Review*, *Great Chivalrous Football Players*, and *The Place My Old Father Once Stayed and Labored*. For the TV plays: *Oath of Friendship*, *Bang Bang is So Good*, *Changes in Golden Cock Valley*, *Either Crying or Laughing Means Loving*, *Golden Pea*, *Wen Yiduo*, *Bloody-Colored Frontier Pass*, *Snow Has Disappeared without Any Trace*, *Princess Wencheng*, *Eight-Petal Gesang Flower*, and many more. I also wrote the music for *Romance of the Three Kingdoms*, the 84-part serialized TV play, which was seen not only in China but also in Japan, Korea and some countries in Southeast Asia, Europe and the Americas.

XM: *Based upon your vast experience in writing for movies and television, what advice would you give?*

LY: Above all else, the composer must be certain that the music goes well with the drama and is in accordance with the demands of the director. It is therefore very important to know the play well and to exchange views with the director. In addition, the composer must be a person who has had rich life experiences and deep insights. My knowledge and love of literature has also been helpful. I recall that when I received the script of the television play, *Wen Yiduo*, I could not help being intoxicated by it. The college campus, the professor of Chinese literature, the young students—they were all familiar to me. My inspiration came in a flash. The opening lines of Wen Yiduo's poem, *Sleep*, which was written in memory of his deceased daughter, served as the text for the theme song of the play.

Sleep, I let you sleep,
With the yellow earth
I cover you gently,
I let the Hades money fly slowly.

In the play, this is a memorial song that is sung after Wen Yiduo's death. My second sister had just died at that time, and I was still grieving over her death. Upon reading the poem, I shivered and sobbed: a deep memory seemed to

become a chorus, a humming sound appeared to linger in the sky. I imagined a soprano voice singing lightly and slowly with much feeling; the silence suggested sadness and the soul seemed to rise into paradise. The director was excited when he heard the opening of the song and said that was exactly the kind of expression he wanted.

XM: *Romance of the Three Kingdoms is based on a historical theme. As a modern person, how can you master its musical style?*

LY: I wrote the music for the 84-part serialized TV play with two other composers. It took us about four years to complete. I began by reading the original novel, and I tried to understand the atmosphere of the Han dynasty by studying *Jiannan* literature, and by researching the architecture, clothing, jewelry and folk costumes. Gradually, I seemed to see the ministers and generals, scholars and warriors appearing in front of me. I almost felt as if I knew what they were thinking more than 2,000 years ago. At last, every time I picked up my pen, the musical inspiration from my heart would emerge from the tip of the pen and leap on to the musical score. The music has been described by many listeners as dignified and magnificent but of primitive simplicity.

XM: *Later, you wrote a symphonic poem called Romance of the Three Kingdoms, which marked the beginning of your development as a composer of instrumental music.*

LY: Yes. After composing the music for the television series, I was still excited about the project. I felt that I had much more to say, and I turned to the symphonic poem. The work introduces and develops five main themes to express the dramatic conflict and grandeur of the play. The themes crisscross, overlap, contrast, coexist, repeat and reappear. My aim was to produce a magnificent portrait of ancient China. I added a Chinese instrument, the *Guanzi* (a type of pipe with a unique sound), to the Western orchestra to establish a tragic and solemn mood, and I used traditional Western instruments in non-traditional ways.

XM: *I believe you have recently written other instrumental compositions.*

LY: In 1999 I traveled to Tibet to collect folk music for the TV play *Princess Wencheng*. The Tibetan people welcomed us warmly and sang their native songs for us. Tibet, the highest plateau in the world, is 5,000 meters above sea level. Beside Namco Lake, the highest lake in the world, blue and clear waves beat upon the banks. In the distance, the mountains are covered with white snow. Far away from the noisy bustle of the world, I felt as if my mind had been purified. On Zhaxi Island near the lake, there are two gigantic stones, whose shapes are very strange—peculiar but beautiful. Once again, nature's great craftsmanship rewarded me.

The trip to Tibet was inspirational. When I returned to Beijing, I not only completed the music for the TV play but also wrote four instrumental works: *Tibe Scenet*, a piano prelude, performed for the first time in 2001 by the Austrian pianist Albert Sassman in Qingdao City, China. *Tibet Langda* is for string quartet. *Guge Kingdom Ruins* for cello and piano was premiered by Friedrich Gauwerky, a German cellist, in Beijing Concert Hall in 2001. *Zhaxi Island Rhapsody* for clarinet and piano was premiered by the Price Duo in Beijing Concert Hall on June 7, 2001. It was performed in 14 concerts in Beijing, Shanghai and Korea and also in the USA at the 12th Annual IAWM/NMWA Chamber Music Concert in Washington, D.C., on June 2, 2002.

Zhaxi Island Rhapsody is in two parts, Adagio and Allegro, within a single movement. It is written in accordance with the performance pattern of the *Duixie*, a Tibetan folk song and dance. The long melodic line of the clarinet reminds us of the bright sunlight on the plateau of Northern Tibet and carries us across time and space, bringing us to the forgotten ancient times. The piano imitates the percussion instruments to show the rhythms of the *Duixie*, both simple and solemn. The melody of the *Duixie* expresses bold, unrestrained and enthusiastic emotions. The meters are irregular: 2/4, 5/8 and 3/8. The polytonality that is used throughout is based upon an artificial mode composed of two keys a diminished fifth apart (C and G-flat). The tonality breaks through the limitations of traditional tonalities and modes and captures the expressiveness of Tibetan ancient music.

As a composer for movies and television, I believe it is necessary to write serious music to broaden my areas of creativity and improve my compositional skills. Among the composers I especially admire is Leonard Bernstein, a well-known American musician who attained great achievements in both popular and serious music. This is what I also wish to do.

XM: *What are your plans as a Board Member of the IAWM and Liaison from China?*

LY: Through my hard work, a Chamber Music Concert, part of the Volkswagen (China) Sound Foundation (2002) Free Concert Week, will be held in Poly Theatre in Beijing on July 25, 2002. Five of the composers are IAWM members: Deon Nielsen Price, Chen Yi, Li Yiding, Yao Henglu and Jin Jing. Li Hongying, pianist, and Li Xiang, cellist, also are IAWM members. This is just the first step. I hope that more Chinese women composers will introduce their musical works to the world and more foreign women composers' works will be introduced in China. I also hope that an IAWM International Congress will be held in China in the near future.

Xie Mei is a reporter for the journal, Arts Today. Li Yixiong (Li Yiding's sister) is professor of English at Shenyang Conservatory of Music.

Ballet Conducting Keeps Her on Her Toes: Beatrice Jona Affron

By Rheta Smith

Beatrice Jona Affron is Music Director and Conductor of the Pennsylvania Ballet, based in Philadelphia. Rheta Smith, principal oboist with the ballet orchestra, conducted the interview on May 11, 2002.

Rheta Smith: *Beatrice—or shall I call you “Maestra”?—the Pennsylvania Ballet is very fortunate to have you as its music director and conductor. How many seasons have you held this position?*

Beatrice Jona Affron: I have been music director since 1997, and I arrived as assistant conductor in 1993.

RS: *At what point in your life did you become interested in conducting?*

BJA: It's a difficult question to answer. It wasn't my idea to begin with. I played the violin and viola, and my father suggested that I might like to be a conductor. In my senior year of college I took a course for music majors who might be interested in conducting, and it turned out that I was...not so much in the abstract but in the act of doing it.

RS: *What training did you receive, and with whom did you study conducting?*

BJA: I earned a BA from Yale—I was not a conducting major there—and a Master's in orchestral conducting from the New England Conservatory. My basic conducting studies were with Robert Spano in Boston and Pascal Verrot at the New England Conservatory.

RS: *Turbulent times were ahead for the Pennsylvania Ballet and its orchestra starting around 1991. In addition to the ongoing financial difficulties, there was a new artistic director with overly ambitious ideas. The conductor of some 25 years had been released, and a new music director had just been hired. The position that still had to be filled was that of assistant conductor—a sort of “gofer” position: go out into the hall and check for balance, perform some librarian duties, take care of myriad other details, and incidentally, conduct a few performances of The Nutcracker. What made you interested in applying for this position, and do you mind my asking how old you were at that time?*

BJA: No, in 1993 I was 25. I have always had an interest in working in the theater. My first real exposure to music for theater was opera, which I often attended when I was young. So the idea of working for a ballet company appealed to me, although I had had almost no exposure to ballet and had never seen *The Nutcracker* until I was hired here.

RS: *As I remember, at the audition for assistant conductor, you seemed quite nervous; however, since then I have never encountered any evidence of nervousness on your part. How would you explain that?*

BJA: I was very inexperienced (laughter)—completely inexperienced, I would say. It was lucky for me that in this position we do multiple performances of everything. That's the sort of experience that is sorely lacking in conducting training these days—podium time. It has been invaluable to be able to perform works over and over again, to try things out night after night, to do things a little bit differently and to figure out what works well and what doesn't.



Beatrice Jona Affron

RS: *Actually, you were not the first person hired from that audition; the person who was hired was a good conductor per se but had a bit of, shall we say, “attitude,” and did not seem interested in carrying out the peripheral duties of the position. I noticed during the audition procedure that you possessed excellent interpersonal skills and had many constructive ideas to offer, unlike the other applicants.*

Before long, the position of assistant conductor was open again, at which time you were hired. Then there was a shake-up in the administration, first with the somewhat acrimonious departure of the artistic director and then with the music director. You were assistant to several guest conductors, during which time you continued to prove your ability to handle the conducting duties with maturity. With all these personnel changes going on, the fact that you were the only person in a directorship position able to weather the changes and stay on with the company is a testimonial to your abilities.

BJA: It is very nice of you to say that.

RS: *You bade your time well and eventually let it be known to the new (and current) Artistic Director, Roy Kaiser, that you felt up to the challenge of handling the position of music director and conductor. Could you describe how this advancement took place?*

BJA: I was lucky to have an apprenticeship. That is the way conductors used to be trained in the old days. Many famous conductors started as assistant conductors—people like Bruno Walter—in opera orchestras and were gradually given more and more opportunities; they were, in a sense, mentored by the people they worked for. This is not so common these days, although it is precisely my experience here. During this interim period I was very fortunate to work with some experienced ballet conductors who had a lot to offer and who were very generous with their experience....Does that answer your question?

RS: *Not quite. How did you convince—*

BJA: Oh, I don't think it was a matter of twisting anyone's arm. I think that Roy [Kaiser] had faith in me. I know that he did early on and probably was doing me the favor of giving me time to learn what I needed to learn before putting me in the position of leadership.

RS: *You have amazing qualities. You are strong in your conducting skills, confident and self-assured without having an "attitude," conscientious without being overbearing, exacting without being petty, responsive to the requests of the artistic director and the dancers, and friendly with the musicians without losing your sense of authority.*

BJA: (Laughter) You flatter me.

RS: *Our company performs a varied repertoire, stressing the choreography of George Balanchine, with a good deal of emphasis on music by Tchaikovsky, Stravinsky and Prokofiev. In addition to being able to handle the emotional demands of the repertoire, you handle the rhythmic intricacies of Stravinsky with confidence, and we feel secure under your direction. Is there any particular ballet score that you find especially challenging?*

BJA: I find the ballet that we are performing right now—*Sleeping Beauty*—especially challenging. In addition to being a very long piece of music, it stops and starts a great many times, and there are many different tempos, many different little dance movements. That's difficult, just picking those tempos out of the air and accommodating individual dancers. Another one that was hard for me was *Petrouchka*; it's a difficult piece at any time, but what was particularly scary for me was that I performed it without any rehearsal, and I'll never forget that experience!

RS: *No rehearsals? Oh, as assistant. Do you have any favorite ballets?*

BJA: I especially enjoy conducting Prokofiev's music, in particular *Romeo and Juliet*. I think we're all fortunate here in the music department in doing so much Balanchine. We do so much great music because he had such wonderful taste in music. There are very few ballets that I wouldn't be interested in performing in any venue, ballet or concert.

RS: *You approach your position with seriousness but at the same time respond to amusing situations and sudden changes, such as when there is a different dancer performing the role. The other day, during one of our performances of The Sleeping Beauty, there was a situation in which you had to delay the final chord an unusually long time. I saw the look of absolute delight and elation on your face when the entire orchestra went with you en masse, with no one jumping the gun!*

BJA: (Broad smile) Again, I'm very fortunate to work with this group. They follow extremely well, and I can't think of a genre that demands more flexibility from orchestral musicians than ballet. Things can be quite different from night to night. There are different dancers every night, and even the same dancers will find themselves in one circumstance or another that is going to be different....Without that kind of responsiveness from the orchestra, we wouldn't make the dancers look as good as they do.

RS: *Besides your work with the Pennsylvania Ballet, what other positions do you hold?*

BJA: When I'm not here, I work as a guest conductor in a variety of venues. I have been cover conductor for a season at the Boston Symphony Orchestra and will continue to do that. I've conducted at Boston Lyric Opera. I just finished a performance of *Hansel and Gretel* at New England Conservatory with the graduate student opera department. I worked at Opera Theater of St. Louis and Chicago Opera Theater, and I have also conducted the Kennedy Center Orchestra.

RS: *You are a resident of the Boston area. Is that where you grew up?*

BJA: No, I grew up in New York, but I married a Bostonian.

RS: *In addition to continuing your work with the Pennsylvania Ballet, do you have any other specific aspirations at this time in your life?*

BJA: Since I am expecting a baby in a few months, my specific aspirations at this particular moment are very much bound up in anticipating motherhood and wondering how that's going to change my life, never having experienced it before.

RS: *Beatrice, you are a strong asset to the Pennsylvania Ballet. I feel honored to have had this opportunity to interview you and wish you much continued success.*

BJA: Thank you very much, Rheta.

The Final Frontier with Nancy Bloomer Deussen

By Mark Alburger

Nancy Bloomer Deussen is a leader in tonally-oriented contemporary music, and her works have been performed throughout the United States and Canada. In March her Woodwind Quintet no. 2 was the winner of the second Marmor Foundation Chamber Music Composition Competition sponsored by Stanford University. The award stimulated the interview, which took place at the offices of *21st-Century Music* on April 29, 2002.

Mark Alburger: *You have been able to have your compositions performed in a large number of venues. How have you managed to accomplish that?*

Nancy Bloomer Deussen: I'm a rather good promoter!

MA: *Is that simply due to your own hard work?*

NBD: Most of it is. I love promotion; I love business. That's probably not very common among composers.

MA: *I find that if I have a choice between promoting a piece or writing a new one, I (arguably) "waste" my time writing a new piece.*

NBD: In my case, I have a schedule. I write in the morning, and in the afternoon I work on promotion.

MA: *Would you say it is 50/50?*

NBD: When I'm working on a piece seriously, I would say it is 50/50, but when I finish a piece, promotion takes over for a while. Right now I have four commissions back to back.

MA: *For your commissions, do you actively contact people, or does the work come to you?*

NBD: The last four commissions came from individuals who contacted me. Believe me, it has taken a long time! I had stopped composing for about 20 years, and when I started writing again in 1985, no one knew who I was.

MA: *During the years that you didn't compose, were you pining away for composition?*

NBD: No. It was a combination of being married to two former husbands—they were not only not supportive of my music, they were even punishing about it—and of being divorced, raising children alone and having to cope with everything. Plus I was on a prescription drug—Valium. I never wrote a note and didn't care.

MA: *Never take Valium unless you want to postpone a compositional career for 20 years!*

NBD: I knew a painter in a similar situation who didn't paint a stroke for 17 years. There's an amnesia that goes along with it.

MA: *You were taking Valium because...*

NBD: I was married to a man who was building a flying saucer in his garage!

MA: *Most people worry about flying saucers coming from the sky. No wonder the doctor said, "Take this Valium, and they will go away!" But clearly, before that, there was this creative person....*

NBD: Before 1965, when I started on Valium, I had been an active composer, even though it was a very difficult field

for women. When I graduated from Manhattan School of Music in 1953, there wasn't a single orchestra that would play anything I had written. Many of the scores I sent to publishers would be returned unopened, I assume because I never used a man's name. Even so, between 1953 and 1965 I was starting to get performances.



Nancy Bloomer Deussen

MA: *How did you become interested in music? Was there music in your home when you were young?*

NBD: My father was a musician, and he raised me. My mother, whom I rarely saw after the age of five, played the piano. I began playing the piano by ear when I was four and writing music when I was six. I am a natural musician, but I have found that the more education I have, the more difficult composing becomes! I need to remain natural.

MA: *Aside from the Manhattan School, where else did you study music?*

NBD: I spent two years at Juilliard, but I did not like it for several reasons. At first the composition faculty turned me down because I was not writing in the style they preferred: atonality and Bartók-type string quartets. So I went home and wrote a string quartet based upon a 12-tone row—my only atonal work. After I was accepted, I went back to writing what I wanted. I seemed to have a philosophy of

composition different from that of most of my peers and teachers. Aside from being the only woman composition student, and all the problems relating to that, I was definitely on a different path. I have always heard my music in my head before notating it. I have not been very concerned about adhering to a particular aesthetic style, such as 12 tone, atonal, minimalism, neo-romantic or neo-classical. It was and is, purely and simply, my natural voice that comes from my heart and soul, similar to my signature, and I could not possibly compose any other way just to please people or “fit into” some stylistic fad.

Of course, I needed rigorous study to learn all the various disciplines that I needed to fully create my music, but I was never willing to change my basic voice. Thus, I had a tonal, melodic voice but was surrounded by students and teachers who created very dissonant, often fragmented music with no discernible melody. I was often ridiculed and criticized because of this and had it not been for a special, understanding composition teacher, Vittorio Giannini, I might have forsaken composition. He was a wonderful teacher who did not try to change my approach. He encouraged me to do the very best that I could from where I was. That’s how I try to teach my own composition students now. I have one who writes atonal music, and I’m trying to help him write the best that he can.

Another reason I was unhappy at Juilliard was that everyone was driven and practiced five hours a day. There was very little social life, and I felt out of place. Finally, my teacher, who also taught at the Manhattan School of Music, suggested that I study there, and I did for the next two years.

MA: *How did you happen to move to the West Coast?*

NBD: My first husband, who was not a musician, was offered a new position, and we moved to Los Angeles. I immediately set about finding musical friends. I went to UCLA, where I met Lucas Foss. After examining some of my music, he invited me to attend his composition class, even though I was not registered at the university. My husband was furious and expected me to stay at home. The marriage lasted a total of five years.

MA: *What did you do next?*

NBD: I needed to earn a living and thought I would enjoy teaching music. I went to the University of Southern California for two years and became certified. I tried teaching everything from K through 12. I passed the required probationary two-year period and was told that I could have a permanent position, but I said, “No, thank you.” The situation was not right for me, even though the students liked me and wanted me to stay. I found that teaching in a public school is deadly for anyone who is creative. You really have to have a calling.

MA: *Then what did you do?*

NBD: Ever since I was a teenager, I could play the piano well enough to entertain, and when I was a student at Juilliard and Manhattan, I used to play in clubs in New Jersey and New York. Meanwhile, I met Husband No. 2. I was introduced to him by a mutual friend—who later apologized! He was a brilliant aerospace engineer and obtained a good position at Lockheed. Unfortunately, he had strange ideas and quit his job to design and build the flying saucer that I mentioned earlier. He provided no means of support, and my son and I would have to go out looking for discarded soda bottles in the street so we could get money for food. It was during that time that I fell apart and went to the doctor who said, “I have the perfect drug for you.”

We eventually divorced, but life was still rough. First, I had a little teaching studio at home, and then I went back to playing cocktail music in restaurants and managed to play five times a week—even on Valium. I also sang and encouraged others to join in; I used to call it, “Mumble along with Nancy!” Liza Minnelli came in one night, and I invited her to sing; I played everything she wanted. Finally, she said, “You are the best accompanist I’ve heard in years. Would you like to go on tour with me? I’m leaving for Hawaii in a couple of days?” I replied, “No, I have two young children.” After that lost opportunity, I continued with the cocktail playing, but it was difficult because the smoking laws were not then what they are now.

MA: *Is that when you started tuning pianos?*

NBD: Yes, I started the Bloomer Piano Service in 1975. At first, I didn’t know how to tune, but I was convinced I could do it, since I have perfect pitch. I asked my musical friends if I could practice tuning their pianos, and afterward they would get angry and say, “This is awful!” Piano tuners have told me, “You have to tune about 100 pianos before you are good at tuning.”

MA: *It’s not just an ear skill, it’s a mechanical-technical skill as well.*

NBD: Yes, but at the time, I was a trailblazer—the only woman piano tuner in the area. Several years later, in 1983, I met my present husband, Gary, and soon after, I stopped taking the pills, with medical help, of course. Within two years I became interested in composition again, even though by the 1980s I was completely out of the classical-music loop; I didn’t even know who Pavarotti was.

I was doing some mundane task at home when suddenly I heard a melody in my head, and eventually that evolved into a full-scale composition, *Capriccio for Flute and Piano*. I have a very spiritual, mystical view of my return to composition. I really don’t care what anyone thinks of the music I am composing because I am on a path. But the

paradox is that many people hear my music; they really seem to like it and are very moved.

MA: *I remember being impressed by your music the first time I heard it, at the Marin Symphony, when they played your Reflections on the Hudson. That was an early work, so you have been on the same path the entire time. I recall writing about its Barber-like atmosphere. The piece worked then and it works now.*

NBD: I wrote it in 1953, and it has been played by at least 30 orchestras. Altogether, I have written about 50 pieces.

MA: *What percentage since your "reawakening"?*

NBD: About 90 percent. When I returned to composition, after my long silence, I still found quite a hostile environment to tonally-oriented, melodic works, but during the past 10 years the pendulum has begun to swing in the opposite direction, and lately, my kind of music is being performed much more frequently. I find myself in not only a personal renaissance but an artistic one as well, as more composers are turning to more accessible styles. This includes even some composers who formerly composed only serial works. In the past 10 years several works of mine have become quite popular and are performed frequently. I also have been fortunate to get quite a bit of radio play with several CDs of my works.

MA: *What are your most frequently performed works?*

NBD: These are my most popular orchestral works, in addition to *Reflections on the Hudson* (Arizona University Recordings #3108):

Ascent to Victory for chamber orchestra, dedicated to The Special Olympics (with *Dreams* on BM Recordings #70608)

Carmel by-the-Sea for chamber orchestra

Regalos, a Mexican-inspired movement from a larger work entitled *A Silver, Shining Strand*. This movement is developing a life of its own with frequent performances.

Concerto for Clarinet and Small Orchestra, which has been performed by several clarinetists with different orchestras across the country.

Of my chamber works, these are most frequently performed:

Trio for Violin, Clarinet and Piano

Trio for Violin, Cello and Piano ("Two x Three: Music by Women Composers," North/ South Recordings #1015)

Woodwind Quintet

Woodwind Quintet no 2, which has not yet been performed but recently won the Marmor composition competition

The Pegasus Suite for flute and piano (Keynote Designs #103) [The CD is reviewed in this issue of the *Journal*.]

Two Pieces for Violin and Piano; the first piece, *Julia's Song*, won an audience popularity radio award at station WORM, Cape Cod, MA (North/South Recordings #1015)

San Andreas Suite for flute, violin, viola and cello (with *One of Nature's Majesties* and *Postcards* on North/South Recordings #1012)

I have also written many piano pieces, songs, choral and band works, all of which are being performed frequently.

MA: *I note that a number of your works feature woodwinds.*

NBD: I have an affinity for woodwind music and especially love the flute and clarinet, which explains my compositions written for them.

MA: *Another manifestation of your practical side was the founding of the local chapter of the National Association of Composers U.S.A.*

NBD: I received a phone call from a man who was trying to found a local NACUSA chapter and asked for my help. The basic idea appealed to me, so we planned two concerts: one in Berkeley and one in Palo Alto, California, in our backyards, so to speak, but they could have been in our literal backyards, they were so sparsely attended! The first concert had seven people and the second had a few more. After that, he moved away, but I was still interested and contacted the national office. They encouraged me to continue on my own. For nine years I served as president, vice-president and secretary. I'lana Cotton came in as treasurer and soon after, Molly Axtmann Schrag. She and I'lana are excellent composers. I am still very excited about NACUSA. I attend festivals all over the world, and I believe that what we have established here is extraordinary.

MA: *NACUSA, like several other organizations in the San Francisco Bay Area, has to survive by its appeal to audiences. Such groups are not funded by universities or major grants. The programs rise or fall on whether people think our music is enlightening and entertaining.*

NBD: Entertaining! Mozart needed to entertain, Beethoven needed to entertain. Why do some contemporary composers think they don't need to entertain?

MA: *It's not a dirty word.*

NBD: It's not a dirty word at all!

Dr. Mark Alburger, composer, conductor and editor, is music director of Goat Hall Productions in San Francisco (a cabaret-style theater that performs new operas and vocal works) and Associate Professor of Music at Diablo Valley College. He is editor of 21st Century Music and will be including the interview with Nancy Bloomer Deussen in a forthcoming issue.

Report

Sounding the Margins: A Forty-Year Retrospective of the Works of Pauline Oliveros

Lorraine Hansberry Theatre and Dolores Park, San Francisco, May 31-June 2, 2002

By Cathryn Hrudicka

Listening to the energy of all who are present I sound this energy. Listening to my listening and your listening I make this music here and now with the assistance of all that there is. I dedicate this music to compassion in this world now.

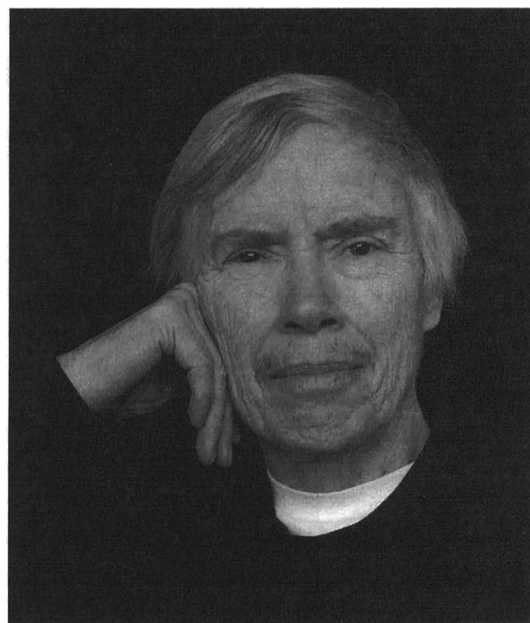
Pauline Oliveros, 2002

This quote, epitomizing the personal, political and musical philosophies of Pauline Oliveros, was the opening note in the program for "Sounding The Margins: A Forty-Year Retrospective of the Works of Pauline Oliveros," a festival presented from May 31 to June 2 at the Lorraine Hansberry Theatre and Dolores Park in San Francisco. The festival, in honor of the composer's 70th birthday, provided both a wide-ranging view of Oliveros' diversity as a composer and a loving tribute by many musicians and artists of multiple generations who have been influenced and mentored by her.

It was entirely appropriate that the Retrospective was held in San Francisco, where, as a young composer, she became a pioneer in electronic music, establishing an electronic music studio at the San Francisco Conservatory of Music with composer Ramon Sender. Their early concert series, known as Sonics, featured improvisations and early tape music by Oliveros, Sender, Terry Riley and Phil Winsor. In 1961, the San Francisco Tape Music Center was co-founded by Sender and Morton Subotnick, with Pauline Oliveros playing a key role in its development. She later became the first director of the Mills Tape Music Center when the organization was moved to Mills College in Oakland and renamed in 1966. Eventually leaving Mills to pursue a highly unique and extraordinary career that has taken her around the world, Oliveros returned to Mills in the 1990s as the Darius Milhaud Professor of Composition.

"Sounding the Margins" was co-presented by the Meridian Music: Composers in Performance Program of San Francisco's Meridian Gallery, the Bay Area branch of The Pauline Oliveros Foundation, and Mills College. Co-produced by Anne Brodzky and Anthony Williams, with an organizing committee that included composers and musicians such as Philip Gelb, Tom Bickley, Dana Reason, Katherine Setar, Nancy Beckman and others, and capably hosted by Sarah Cahill, the Retrospective provided a historic overview of Oliveros' evolution as a composer, and featured performances of selected works composed between 1959 and 2002.

It was a rare opportunity to hear so many of the composer's pieces and understand her artistic development in the context of what came before and what would follow. The pieces were not necessarily performed in chronological order, but were mixed in date and compositional period. For instance, the opening concert on May 31 began with *Four*



Pauline Oliveros
(photo by Gisela Gamper)

Meditations for Orchestra (1996), performed by the Sounding the Margins Orchestra, which included a who's who of contemporary composers and musicians from different countries, cultures and musical backgrounds. This was followed by *Variations for Sextet* (1959-60), performed by the sfSound Group. The programming of the more recent Oliveros composition preceding an early one enabled the many composers in the audience to hear a real-time composition lesson.

The ROVA saxophone quartet gave a witty, high energy performance of Oliveros' *Saxual Orientation* (1998), which further demonstrated her unique credo that she in fact co-composes her pieces with the improvising musicians who perform them, as well as the listening audience, thus making each individual performance of each piece a totally unique experience. The lovely *Dream Flight* (2002) followed, performed by the Rocking Horse Trio: Pauline Oliveros on accordion, Brenda Hutchinson on her long tube instrument

and Maggie Payne on flute, plus Ione (Oliveros' long-time partner and much-lauded writer and spoken-word performer) as guest artist. This quartet of women who often perform together epitomizes the sensitivity, power and skill such a harmonious group can bring to the art of Deep Listening. Another example of this was The Space Between's performance of *For Tonight* (2002), a listening meditation written for the group, which included Oliveros on accordion, Philip Gelb on shakuhachi and Dana Reason on piano—Deep Listening practitioners all, who took the audience with them to spaces in between.

The concert also included a memorable scene from *Io and Her and the Trouble with Him* (2001), an opera with a libretto that was written and directed by Ione, with strikingly beautiful choreography by Joanna Haigood, set design by Wayne Campbell, and of course, Oliveros' soundtrack. The work was originally performed at the University of Wisconsin in Madison in April 2001, and it was a rare treat to experience this Bay Area excerpt. One hopes that a wise presenter will bring the entire production here and take it on an extensive tour. [The opera was reviewed in the *IAWM Journal* 7/1-2 (2001): 50-51.]

While Pauline Oliveros was first notable for her early, pioneering work in electronic and tape music, she has managed to become equally notable for her works for acoustic instruments, voice, opera and other forms, bringing meditation and improvisation to electronic music in ways uniquely her own, a feat that few other composers could claim. There were some splendid examples of this during the Friday and Saturday performances, including *Red Shifts* (2000), performed by Monique Buzzarté on trombone, Tim Perkins on oscillator and Xopher Davidson on electronics; *13 Changes for Malcolm Goldstein* (1986), performed by Chris Brown, John Bischoff and Tim Perkins on computers; and *What Time Is It?* (2002), performed by Timeless Pulse, featuring Oliveros on accordion, David Wessel on electronics and George Marsh and Jennifer Wilsey on percussion. Indeed, the audience was treated to a constant interchange between various acoustic instrumental groups and those that included electronics. Some of the acoustic groups offered unusual composer-designed instruments, such as Gayle Young's beautiful *amaranth*, an elegant, hand-built stringed instrument that can also be plucked and played in a percussive manner, perhaps a distant cousin of the koto family. It was featured in several pieces, most notably in *Sound Fishes* (1992), as part of the Adem Trio, consisting of Young, Anne Bourne on cello, and Angelique van Berlo on free bass accordion. Oliveros' intriguing program annotation for the piece reads:

Listening for what has not yet sounded, like a fisherman waiting for a nibble or a bite. Pull the sound out of the air like a fisherman catching a fish, sensing its size and energy—when you hear. When you

hear the sound, play it. Move to another location if there are no nibbles or bites. There are sounds in the air like sounds in the water. When the water is clear, you might hear the sounds.

The Saturday afternoon and evening concerts (June 1) continued to illuminate Pauline Oliveros' Deep Listening concepts, featuring pieces that involved the performers' listening, meditative and improvisational abilities to create a sum much greater than any individual part. In the afternoon, such pieces as *Portrait of Tom Bickley* (2000), *In the Time of One* (2000), *The Tuning Meditation* (1971, 1980) and *Sonic Meditation* (1971, 1973) demonstrated, in reverse chronological order, some of Oliveros' most significant and original contributions to music literature, known as "the meditation pieces." Several other distinctive pieces were included in the concert, such as Sarah Cahill's inspired rendition on piano of *Quintuplets Play Pen: Homage to Ruth Crawford Seeger* (2001), which Cahill commissioned from Oliveros. The piece, rather than being "meditative," explores some of the polyrhythmic ideas that were utilized by Crawford Seeger.

A collaborative work that premiered at BAM's Next Wave Festival was also on the program: "Jaga Warrior's Tribute" from *Njinga the Queen King: The Return of the Warrior* (1993), written and directed by Ione, with sound design and original music by Pauline Oliveros. This piece featured Terry Baruti, instructor of Kongolese drumming at Mills College and director of the noted Capoeira Angola group, Adigun Siphon; and Lorraine Bowser, director of the Kongolese dance organization, Bana Ya Kongo. This collaborative piece preceded a sonic/visual art collaboration, *For Robert Kostka* (2002), performed by the Ghostdance Trio (Shoko Higage on koto, Oliveros on accordion and Toyoji Tomita on trombone). It was originally performed for an exhibition of paintings by Robert Kostka at the Meridian Gallery in 2001 entitled *Paintings from the Ghostdance and Dragon Line Series*. The trio of musicians had decided to "play the paintings."

A forum (held at 6:00 pm) moderated by Dana Reason, with a panel that included David Bernstein, Renee Coulombe, Jann Pasler, Allison Johnson, Moira Roth and Katherine Setar, focused on the life, history and work of Pauline Oliveros. Her courage in coming out as a lesbian during the formative years of her career in the 1950s and 60s, as well as her tireless advocacy and inspiration for women composers, were noted in addition to the discussion of her artistic achievements.

Continuing into the evening, Sounding the Margins Orchestra played *The Heart of Tones* (1999), which focuses on acoustic beating caused by tones that are played very close together, and *The Well and the Gentle* (1983), performed with several guest artists. The latter piece had been commis-



Pauline Oliveros (Photo by Pieter Kers)

sioned by Deborah Hay Dance Company, and it was recorded by The Relache New Music Ensemble of Philadelphia on the Hat Art label.

The concert also featured more recent Deep Listening pieces: *Wind Horse* (1989), a tour-de-force for improvisational vocal sounding performed by the Cornelius Cardew Choir, and *Margin Calls* (2002), played by the Deep Listening Band consisting of Stuart Dempster on trombone, conch shells, didgeridus and toys, David Gamper on keyboard, overtone flutes and found instruments, and Oliveros on accordion and voice. The Cornelius Cardew Choir, directed by Tom Bickley, and the Albany Community Chorus, directed by Anne Hege, joined the Deep Listening Band in a free-form, no holds-barred sonic improvisation of *Betting on the Margin* (2002) and *ELSing on the Cake* (2002), a play on David Gamper's EIS (Expanded Instrument System), which enables the computerized control of the direction and placement of various instruments and voices in a surround spatial arrangement adaptable to a specific acoustic environment. These last pieces brought down the house as they culminated in a sonic meditation on "Happy Birthday" sung to Oliveros as a surprise. She concluded the concert with a surprise of her own, emerging from the wings in a hilarious floozy's wig, puffing a cigarette while sporting her accordion, responding to the loving audience with a mesmerizing solo that only Pauline Oliveros could render.

Ample credit must be given to composer/audio engineer Scot Gresham-Lancaster, who did a yeoman's job of engineering the sound for the complex concerts held at the Lorraine Hansberry Theatre on very little advance notice,

and to Una Nakamura, who organized the joyous and proficient group of volunteers who made everything happen with their devotion of considerable time and energy. Unfortunately, space does not permit listing all of the large number of composers and musicians who contributed to "Sounding the Margins"; for a complete list, visit <http://www.deeplisting.org>.

"Sounding the Margins" culminated on Sunday in San Francisco's sunny Dolores Park, a perfect spot for a performance of "The Grand Buddha Spiral" by the Grand Buddha Marching Band. A large spiral was drawn in chalk in one area of the park, and the Band, composed of many of the musicians and composers who had participated in the Retrospective, carried all manner of instruments—old, new, hand-made, serious and whimsical. Attired in festive costumes and headwear, and led by Drum Major Tom Bickley, they made an array of vocal sounds while following the path of the spiral, first inward, then outward into the world of the park at large, enveloping many Sunday picnickers in their wake. The event was both a divine San Francisco happening and a closing tribute to Pauline Oliveros, who watched the unfolding spiral with an elated smile as she read all the wonderful 70th birthday messages her flock had penned and painted on a table cloth beneath her birthday cake, which had been decorated by children and included a Deep Listening ear and many other symbols of her music and extraordinary life.

Cathryn Hrudicka is a composer, sound designer, editor and writer. She has served as Coordinating Editor for Leonardo Music Journal and Production Coordinator for the CD that accompanied LMJ vol. 8. She writes a monthly audio column and feature articles for Film/Tape World Magazine, among other publications. She is a partner in the Berkeley, California-based Links Sound; she manages and develops multimedia and Web projects with a consortium, The Media Mappers; and she consults about and designs creativity enhancement programs with her new enterprise, Creative Sage. She can be contacted at hrudicka@yahoo.com. (Some of the information in this article was paraphrased from the annotations in the Program of Events of "Sounding the Margins.")

Sixth International Festival of Women Composers

Gainesville, Florida, March 16-20, 2002

By Rheta Smith

The Sixth International Festival of Women Composers, sponsored by the International Women Composers Library and the University of Florida, School of Music, was held in Gainesville, Florida, in March 2002 under the direction of Dr. Miriam Zach, Festival Coordinator for each of the annual events. The highlight of this year's five-day festival was a program of "Music at the 18th Century Court of Vienna," presented at The Baughman Center on Lake Alice before an enthusiastic capacity audience. "Emperor Joseph II, Host" (Dr. Otto Johnston, in costume) gave oral program notes throughout the concert, performed by The Alachua Consort (John Netardus, oboe; Annemieke Pronker-Coron, violin; and Miriam Zach, harpsichord) with guest artists. The ensemble performed works by Isabella Leonarda, Maria Theresia von Paradis and Barbara Strozzi, as well as other women composers of the period.

Three additional festival concerts, given at various locations, were held: "American Guild of Organists Concert," "The Three Sopranos (and a Tenor)" and "Piano Plus." Among the composers whose works were performed were Amy Beach, Nadia Boulanger, Emma Lou Diemer, Fanny Mendelssohn-Hensel, Ruth Schonthal, Clara Schumann and Judith Lang Zaimont. Additionally, composers Ilke Vasconcelos Araujo, Nansi Carroll, Keli Edwards and Jan Wade-Littrup performed their own compositions.

The festival also featured four lecture/demonstrations. In "Music by Hispanic Women Composers," Erica Colon acquainted the audience with many composers from Latin

America (most notably Tania León of Cuba, Teresa Carreño of Venezuela and Maria Luisa Anido of Argentina) as well as Pauline Viardot-García of France and Maria Anna Martínez of Austria among others.

In "Away from the Salon: Oboe Music by Women Composers," Rheta Smith attempted to negate the insidious stereotyping of women composers, enumerating constructive methods by which they could become better known. She presented excerpts from chamber works by Vivian Fine, Jennifer Higdon, Katherine Hoover, Judith Lang Zaimont and others, including Andrea Clearfield, who takes the "salon" concept to a more advanced level by presenting "salon concerts" that are radically different from the parlor music of years past.

Phoebe Gold, with pianist Carol Hayes-Christiansen, presented "Foremothers and Heroines" (with biblical references). Greg Nelson spoke about the Italian composer and singer, Francesca Caccini, in "Musical Archeology: The Resurrection of our Musical Artifacts."

The Festival of Women Composers is held annually in March. For information about the International Women Composers Library and future festivals, contact Dr. Miriam S. Zach, minerva@afn.org.

Rheta Smith is principal oboist with the Pennsylvania Ballet Orchestra and with other orchestras in the Philadelphia area. She was oboist and pianist with the former Huntingdon Trio, which toured the eastern U.S. and Europe. She is also a contributing reporter to this issue of the IAWM Journal.

Self Marketing and Coping with Rejection

By Jeanne E. Shaffer

One of the important functions of the *IAWM Journal* and e-mail listserv is to announce concerts and workshops involving an individual member's works or performance: in other words, marketing. Some subscribers, however, have complained about the use of the listserv for self-promotion. I am convinced that marketing is not only beneficial, but a necessary way of informing people outside the immediate circle about a member's accomplishments.

Even though I have been a performer for more than 70 years and had my first music published 50 years ago, marketing is still not pleasant for me. When I grew up it was considered impolite to market oneself because nice girls should not be "pushy." We were told: "If you are good

enough, the world will discover you!" But I say, "Hogwash" to those old artists' tales. Marketing is a must, and further, it is based on the law of averages. Simply put, the more manuscripts one sends to publishers and the more press packets one sends to performing organizations, the greater the chances for acceptance, contracts and commissions.

I use a log book for keeping track of manuscripts I send to various publishers. The information logged is simple: title of the work, publisher statistics, date sent and date accepted or rejected, date published, then royalties as they arrive. In 1977, my second year as Head of the Department of Visual and Performing Arts at Huntingdon College in

Montgomery, Alabama, a package arrived from a reputable publisher. It contained eight pages of a proof to be corrected; the pages looked vaguely familiar. When I examined the piano score and played it, the notes rang a distant bell—they were indeed mine. I then looked through my publisher files and found the contract—the date was 17 years earlier! Small wonder that I hardly remembered writing the SATB anthem: my family had moved four times, my first husband had died, but nothing excused my lack of follow-up.

Four months ago I checked my log book and realized that another reputable publisher had sent me an acknowledgment card for an anthem for SATB and organ on June 6, 2000. The card stated that my work would be reviewed within 90 days. I had called twice since then and knew the name of the administrative assistant. When I called the third time, she said my piece had passed the first committee reading, and she would place my work on top of the stack to be considered next (I am certain she did this because I had called). Six weeks later I received a contract in the mail, just under two years after I received the notification of receipt.

How to Survive and Prosper as an Artist: Selling Yourself Without Selling Your Soul by Carroll Michels states that generally it takes 50 exposures of the same body of work to generate one positive response. This means that the average slide or photographic presentation package must be sent out 50 times before one gallery sends an invitation to an artist to exhibit. In going back through my log book, I found the average to be between five and six for one of my manuscripts to be accepted for publication. Infrequently, a score generates a contract on the first attempt. Am I clearly conveying the idea that rejection is a large part of the business of composing?

Back in the early 1950s, when I had my first works published, I ruefully told my children I had thoughts of papering the bathroom with rejection slips. Perhaps that was a good place for them, but if I saw them too often, I knew the result would be even more psychological pain. A rejection slip feels almost the same as having a stranger tell you that one of your children is ugly and stupid; but one needs to get over it and get on with it. A rejection slip, even one of those mass-produced notices that nobody at the publishing house bothers to sign, is a horrendous momentary stab. But rejection also comes in other forms for a composer. It may come as a bad review—sometimes the reviewer does not understand the subtleties of a libretto or disagrees with the theme or simply does not like the style. Rejection may also come as no review at all, even though the reviewer was present at the concert. One



must learn from it, accept it and continue to search for growth as an artist/composer. More important than the rejection, then, is one's reaction to it. A composer, to remain sane, must realize that a rejection slip may have little or nothing to do with the artistic value of the work. If, however, the reason is the fault of the composer, then rejection can be valuable if the composer learns from it.

In recent years, many "how to" books on marketing for visual artists have been published. Not many have been written for musicians, performers or composers, but often the same guidelines apply for all artists. Most of the creative people I know well are shy (unlike the myth of the flamboyant artist) and are uncomfortable pushing themselves into the public eye. But that is just what marketing demands. The following are several procedures I have found to be useful.

1. Learn how to write and send a press release to your local newspapers when (a) you win a prize or award, (b) you have a new publication, (c) one of your works is given a performance, whether local, national or international, or (d) you receive a commission.
2. Plan time each week for marketing: (a) create a list of prospects, (b) keep a manuscript in the mail at all times, unless you have a regular publisher who accepts everything you write, (c) when you receive a rejection slip, send that manuscript to another publisher immediately, and (d) make new contacts: additionally, send presentation packets and write letters of inquiry regarding a publisher's needs.
3. Consider having a brochure prepared that includes a brief biography with a recent photograph, as well as a list of compositions targeted for the recipients and press reviews.
4. Create a website with much the same information as the brochure plus sound clips.
5. Use the computer to reduce repetitive chores such as resumes, mailing lists, letters, letterheads and business cards

When you receive a request for some music or a CD as a result of the website or brochure, be sure to include a personal note (cover letter from the computer) and another copy of your brochure with the order, as well as an invoice (printed from the computer). Maybe you are already doing the things suggested here; if so, congratulations! The results will come back to you the same as the proverbial bread cast upon the water. If not, be diligent; marketing possibilities are limited only by your imagination.

In addition to composing, Jeanne Shaffer also produces and hosts the radio program, "Eine kleine Frauenmusik," and co-edits the Broadcast News column.

The Women's Philharmonic: "Composing a Career" Symposium

Dominican University, San Rafael, California, June 14-16

By Deon Nielsen Price

The Women's Philharmonic: "Composing a Career" Symposium took place June 14-16, 2002, at Dominican University in San Rafael, California, a beautiful campus with majestic trees and spacious lawns, where families of deer come down from the hills every evening to quietly graze. Some 50 registrants from coast to coast—Arizona, California, Michigan, Minnesota, North Carolina, Oregon, Texas, Utah, Washington, Wyoming—and Beijing, China, billeted mostly in the sparse campus dormitories and were treated to excellent meals provided by the university food services.

Two contrasting concerts were scheduled on Friday evening: Pamela Z and Laetitia Sonami performed, separately, their unique, avant-garde works which combined composition, performance art and technology to create startling sound and light shows. Saturday afternoon the entire group traveled by bus across the Golden Gate Bridge to San Francisco for dinner followed by the second concert, the Women's Philharmonic's 15th Annual "Music in the Making: New Music Reading Session" at the Cowell Theatre at Fort Mason Center. The program consisted of the reading rehearsal and then the recorded performance of two commissioned orchestral works: *Echoes Down an Endless Hall* by Susan Templeton, conducted by Kathleen McGuire; and *Cantares para Orquesta* by Alba L. Potes, conducted by Mary Chun. Since scores were distributed, we in the audience were able to delve into the music during the reading rehearsal. Susan Templeton is a Ph.D. candidate in composition and theory at the University of California, Davis. Alba Lucia Potes studied music at the conservatory of the Universidad del Valle in Cali, Colombia, and earned a DMA in composition from Temple University; she has received many awards and commissions. Congratulations to the Women's Philharmonic for presenting these two new works!

In the engaging keynote address by Alexina Louie, she described her six-year experience on a three-year commission composing a full-length opera for the Canadian Opera Company, with whom she is Composer-in-Residence. Her several motivating messages included, "Don't fret about it, just DO it!" and "Don't be afraid to go to the wall with it!"

The first panel discussion, "From Manuscript to Concert Hall," was moderated by the symposium organizer, Mary Stiles, and included Tod Brody, flutist and Director of the San Francisco Bay Area Chapter of American Composers Forum; Judith Geist, violist with the Philadelphia Orchestra; and Melissa Hui, Assistant Professor of Composition at Stanford University. Tod Brody reminded us that the per-

former is the first audience for a new piece, and the performer has a willing ear. Judith Geist urged us to create a community "event" for introducing new music. As the first woman violist to be hired by the Philadelphia Orchestra in its then 83rd year, Geist has been pushing the orchestra for the past 20 years to program more music by women. The orchestra now includes about 10 compositions by women each season. Geist is also a painter and serves on the orchestra's vision committee. (I wonder how many orchestras have a vision committee?) Some of Melissa Hui's practical advice included (1) have courage to be original; (2) go to concerts and network with kindred spirits; (3) continue to enter competitions in spite of rejections; (4) collaborate with other art forms; and (5) get a good recording of a first performance to send out.

Lyn Liston, New Music Information Specialist from American Music Center, gave a presentation on "Promoting Your Music." She told us about the AMC NewMusicBox web magazine and the AMC 2002 edition entitled "Opportunities in New Music." She also moderated a panel, "Copyright, Publishing, and Recording," which featured Philip Blackburn, Program Director for Innova Recordings and a director for American Composers Forum; and Tom Broido, President of Theodore Presser Company. A few of the recommendations of this panel were (1) register your works with the U.S. copyright office within five years and be sure to get the certificate of registration; (2) it is imperative to have a website; (3) self-publishing is good, but use a different name to separate the composer from the company; and (4) in making a recording, have the best producer possible; master to a commercial standard; and do not skimp at the end on artwork, promotion and so forth.

Presenters on "Funding Opportunities in a Changing Climate," "Working in the Community" and "The Business of Composing for Film" included Cindy Cox, Associate Professor of Composition at University of California, Berkeley; Joan Rabinowitz, Director of Jack Straw Productions in Seattle; and Janice Giteck, Professor of Composition at Cornish College of the Arts. Tapes of all the sessions are available from The Women's Philharmonic: <http://www.womensphil.org/>. Jeannie G. Pool, Li Yiding, Deon Price and Beverly Grigsby represented the IAWM at the symposium. The IAWM and The Women's Philharmonic could and should work together in joint projects to add greater strength in advocating for women in music.

Deon Nielsen Price, composer, pianist and member of the Price Duo, is past president of the IAWM.

Report from Korea

The International Festival of Women in Music Today

Seoul, Korea, April 8-12, 2003

By Cecilia Heejeong Kim and Jin Hi Kim

The Korean Society for Women Composers (KSWC) will host an International Festival of Women in Music Today in Seoul, Korea, from April 8th to 12th, 2003, in cooperation with the International Alliance for Women in Music (IAWM). Under the direction of Professor Chan-Hae Lee, the conference events and concerts will take place at the major arts complexes: the Seoul Arts Center and the National Center for Korean Performing Arts as well as at Yonsei University, Ewha Women's University, Sookmyung Women's University, and Korean National University of Arts. Attendees will have rich experiences in hearing and learning about Korean music, both traditional and contemporary; they will gain perspectives on Korean life style and culture and will benefit from intellectually stimulating discussions about women from around the world in music today.

This five-day conference will feature internationally recognized artists and scholars who will contribute their creativity and expertise. The conference, which will present a variety of new musical styles, is closely tied to the KSWC's mission of supporting Asian artistic and cultural expressions that integrate new music into the fabric of traditional and contemporary life styles. The performances will cover a broad range of areas: new orchestral music, contemporary music for the Korean traditional orchestra, chamber music, cross-cultural music, music technology and theatrical works.

This is a participatory conference for musicians, arts organizations, educators, students and members of the KSWC as well as the IAWM. The KSWC invites all IAWM affiliates from around the world. Participating affiliates may present country reports in association with their institutions and report back on conference activities to their publications in each country. We wish to extend our invitation to all women in music.

Please note: The program below is preliminary (as of August 27, 2002).

Program

April 8 (Tuesday)

1:00 pm — Registration

5:00 pm — Opening Ceremony (The Seoul Arts Center Reception Hall)

7:30 pm — Grand Opening Concert (The Seoul Arts Center Concert Hall)

KBS Philharmonic Orchestra with Apo Hsu (USA), guest conductor

Composers: Joan Tower (USA), Alma Mahler-Werfel (Austria), Lee Yong-Ja (Korea), Hilary Tann (UK/USA), Jin Hi Kim (Korea/USA) and Ellen Taaffe Zwilich (USA)

April 9 (Wednesday)

9:30 am — Seminar I (Ewha Women's University Music Recital Hall)

J. Michele Edwards (USA) and Annette Bowie (Australia)

3:00 pm — Chamber Music Concert I (Geum-Ho Art Center)

Composers: Teresa Borrás (Spain), Maria Niederberger (Switzerland/USA), Charlotte Seither (Germany), Karin Haussman (Germany), Deon Nielsen Price (USA), Patricia Morehead (USA) and additional works by KSWC members

7:30 pm — Chamber Music Concert II (Rodin Museum, Main Hall)

Alexander String Quartet (USA)

Composers: Hee-kyung Kim (Korea/USA), Yu-Hui Chang (Taiwan), Cecilia Heejeong Kim (Korea), Li Yiding (China) and others

April 10 (Thursday)

9:30 am — Seminar II (Sook Myung University Conference Room)

The Korean Society of Musicology

1:00 pm — Music Technology Workshop/Concert (Sook Myung University Concert Hall)

Participants: Amy Knoles (USA), Elizabeth McNutt (USA), Kristine Burns (USA) and Young-mi Lim (Korea)

3:00 pm — New Works for Asian Traditional Instruments (Sook Myung University Concert Hall)

Composers: Chen Yi (China/USA), Grace Jong-eun Lee (Canada), Young-eun Baek (Korea), Min Xiao-Fen (China/USA), Michiko Akao (Japan) and others

7:30 pm — Chamber Music Concert III (Ho-Am Art Center)

Duo (Italy): Esther Flückiger (piano) and Rose-Marie Soncini (flute)

Composers: Shulamet Ran (Israel), Alicia Terzian (Argentina), Hae-ri Han (Korea), Jae-eun Park (Korea), Betsy Jolas (France), Melissa Hui (Canada) and Kaija Saariaho (Finland)

April 11 (Friday)

9:30 am — Workshop I (Yonsei University, Yun Joo-yong Hall)

Traditional and New Works for Asian Traditional Instruments

1:00 pm — Workshop II (Yonsei University, Yun Joo-yong Hall)

Shulamet Ran (Israel)

3:00 pm — Chamber Music Concert IV (Yonsei University, Yun Joo-yong Hall)

Trombonist Barrie Webb (UK) and accompaniment

Composers: Mihaela Vosganian (Romania), Margaret Lucy Wilkins (UK), Roxanne Della-Bosca (Austria), Kwang-hee Kim (Korea), Eve Duncan (Australia), Fay-Ellen Silverman (USA), Lim Shin-Duk (Korea) and Hur Bang-za (Korea)

7:30 pm — New Works for KBS Korean Traditional Orchestra (Seoul Traditional Performing Center)

Commissioned works by KSWC members, including June Hee Lim (Korea)

April 12 (Saturday)

9:30 am — Country Reports (Yonsei University, Conference Room)

IAWM Panel Discussion with representatives from Japan, Taiwan, China, Korea, New Zealand, Australia, Argentina, USA, Italy, Germany, France and England

2:00 pm — Korean Traditional Music and New Works for Traditional Instruments (Kyung-Bok Royal Palace)

Commissioned works by KSWC members, including Sang-in Lee (Korea)

7:00 pm — Closing Concert (Ho-Am Arts Center, Concert Hall)

New Music Theater performed by Ensemble Kochi (Japan)

Composers: Chan-Hae Lee (Korea) and one additional work

8:30 pm — Closing Ceremony (Ho-Am Arts Center, Reception Hall)

Works by IAWM Members

The program committee of KSWC received 135 scores that were submitted by women composers from 20 countries. The IAWM composers whose works were selected for performance at the festival are listed below along with IAWM members who will lead a seminar and participate in a panel discussion. In addition to the works selected by competition, compositions by other IAWM members will also be performed.

IAWM Composers and Works:

Teresa Borrás (Spain): *Scherzo Peratrio*

Kristine Burns (USA): *Heavy Metal*

Patricia Morehead (USA): *Music for Five*

Maria Niederberger (Switzerland/USA): *Wait for Me* (song cycle)

Deon Nielsen Price (USA): *Three Faces of Kim*

Hilary Tann (UK/USA): *The Open Field*

Margaret Lucy Wilkins (UK): *366 for Solo Trombone*

Li Yiding (China): *Tibet Laganda*

Seminar:

J. Michele Edwards (USA): "Beginning the 21st Century: Women and Music in the United States"

IAWM panelists:

Kristine Burns, President: History and Mission of the IAWM

Frances Nobert, Vice-President: Festivals and Conferences

Susan Cohn Lackman, Treasurer: Libraries and Archives

Melissa Maier, Development Committee: Election and Membership

Jin Hi Kim, Asian Liaison: Asian Outreach

For detailed information about the festival, please visit the web-site: [http:// woman.composer.or.kr](http://woman.composer.or.kr), or contact professor Chan-Hae Lee at:

(KSWC) The Society of Women Composers

College of Music, Yonsei University

134 Shinchon-Dong, Seodaemoon-Ku

Seoul 120-749, Korea

Phone: (02) 2123-3080

Fax: (02) 313-2821

E-mail: chanhaelee@yahoo.com

The IAWM Congratulates the Following Award Winners

Nancy Bloomer Deussen

Woodwind Quintet no. 2 was the winner of the Marmor Foundation Chamber Music Composition Competition sponsored by Stanford University.

Reena Esmail

Elegism for solo cello was the winner of a Young Composers ASCAP Foundation Morton Gould Award.

Elizabeth Lauer

A Bouquet of Bagatelles was awarded first prize in the Piano Competition of the National League of American Pen Women.

Li Yiding

The Years are Full of Emotion, the theme song for the television play, *Snow Has Disappeared without Any Trace*, was awarded the 19th Chinese TV Golden Eagle Prize, sponsored by the Chinese Literature and Art League and the Chinese Television Artists Association.

Karin Rehnqvist

The Atterberg Prize for 2001 was awarded to Swedish composer Karin Rehnqvist for her "outstanding compositional artistry" combined with her "pedagogical activity."

Orianna Webb

Three Studies for Trumpet, Trombone, and Piano was the winner of The International Trombone Association's 2002 Composition Contest.

President's Message

Greetings! We had a wonderfully productive and creative board meeting in Washington, D.C., this past June. Although our time was brief, board members were able to accomplish a great deal and set forth new plans for an updated IAWM website, future congresses, and myriad other activities. If you would like to view the minutes of the meeting, please see <http://www.iawm.org/board>. As always, we invite your input on our activities and decisions.

As most of you are aware, the IAWM is comprised of volunteers, including board members, committee members, and numerous others. As we begin a new year, we have several committee members who are rotating off, new members who begin service for the first time, and several committees that are either new or reformed. First, I would like to thank the board members who are rotating off; they include Deborah Kavasch, Eve R. Meyer and Ellen Grolman Schlegel. The newly elected and re-elected board members are Judith Coe, Esther Flückiger, Lin Foulk, Melissa Maier and Anna Rubin. I certainly look forward to working with all of the board members in the upcoming year.

There are also several committee additions and changes to announce. I wish to thank Carolyn Bryan, retiring Nominations/Elections Committee chair. Fortunately, Carolyn has agreed to remain on the committee, assisting Lin Foulk, the new chair. Anna Rubin has agreed to chair the newly-formed

Awards Committee, which now oversees all awards for the IAWM, including the Search for New Music, the Annual Concert and the Pauline Alderman Award. The Alderman Award, named for musicologist Pauline Alderman (1893–1983), is presented for books, articles, papers, essays, dissertations and other published and unpublished materials on the subject of women in music. This long-standing committee has been reformed to include Jeannie Pool, chair, Lance Bowling, Stephen Fry, Deon Nielsen Price, and Beverly Simmons.

Many thanks to Patricia Morehead, the new chair of the Congress Committee. There have been several international congresses presenting a variety of research and creative activities, the most recent of which took place in London in 1999. Pat and the committee members are now devising new methods by which members of the IAWM may apply to host future congresses. Stay tuned for guidelines and a call for future hosts.

Perhaps the most exciting news is that our website will be migrating to a new server. Elizabeth Hinkle-Turner will be serving as the new Web Manager, and Erin Costelo, a student at the University of North Texas, has been hired to assist her in moving the website and setting up the new email lists at the University of North Texas. The change will take place this fall and should be seamless. A special note of thanks goes to Sally Reid, IAWM Past President, for initiat-



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 2003 elections are now being accepted. Board candidates must have been a member of the IAWM for at least one year. Please send nominations to Lin Foulk, Chair of the Nominations/Elections Committee, by December 1, 2002. 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, fund-raising, 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 Lin Foulk 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!

Lin Foulk, chair, Nominations/Elections Committee
4611 Turner Ave.
Madison, WI 53716
mlfoulk@students.wisc.edu

ing our web presence and maintaining it for so many years. And many thanks to Elizabeth for her continued help in developing our future online presence.

We are, indeed, very fortunate to have wonderful International Liaisons who share concert information and other activities with us. Creating this network is extremely important, and we hope to continue adding to our list of liaisons. We have two new liaisons to announce this issue—Jeanne Zaidel-Rudolph has agreed to serve as the new IAWM Liaison in South Africa, and Taeko Tishizaka has recently been appointed as the IAWM Liaison to Japan.

There are many upcoming festivals and conferences on women in music. This year, we have had the great fortune of working with the Korean Society of Women Composers to assist with the "The International Festival of Women in Music Today." This exciting festival will take place in April 2003 in Seoul, Korea, and will be coordinated by Chan-Hae Lee, President of the KSWC and IAWM Korean Liaison, and Cecilia Heejeong Kim, Executive Officer for the festival. We were very fortunate to have had both Chan-Hae Lee and Cecilia Heejeong Kim attend our annual board meeting this year, and we heard first hand about this exciting festival, complete with cultural, musical and extra-curricular activities!

In other news, the IAWM Board of Directors has recently written a policy wherein the IAWM will officially endorse concerts, festivals and symposia. The IAWM name and logo may be used on the program as well as on grant applications and in advertising. If you are interested in seeking endorsement for an upcoming event, please contact one of the board members for further details.

Once again, I invite you to volunteer for the IAWM. We are seeking board nominations, and we need your help. If you are interested in serving on the board or assisting on one of the committees, please let us know.

Kristine H. Burns

President, International Alliance for Women in Music
burnsk@fiu.edu

IAWM Receives Grants

The IAWM is pleased to announce that it has been awarded two grants during the 2001-2002 cycle. One, from the Copland Fund for Music, in the amount of \$3,000, is designated for general operating expenses; the other, for \$1,200 from the Open Meadows Foundation, supports the start-up of two student chapters in the United States as a pilot project. The Development Committee plans to expand the scope of its grant-seeking activities during the coming year. New ideas and new members are welcome! Please contact Melissa Maier, chair, at melissamaier2002@yahoo.com for additional information.

Honors for Marshall Bialosky

By Deon Nielsen Price

Some 80 NACUSA (National Association of Composers/USA) members and friends joined the Officers' Council in a gala celebration on September 15 at Los Angeles Harbor College in honor of retiring long-time NACUSA president, Marshall Bialosky, and treasurer Donald Thompson. Both have given outstanding and dedicated service to contemporary music and composers for over a quarter of a century. Thompson's colorful String Quartet No. 1 and Bialosky's eloquent *Three Movements for Piano* and *Two Movements for String Quartet and Piano* were performed masterfully by pianist Delores Stevens and the Mladi Quartet. The concert was followed by presentations and a reception. Letters of tribute from across the United States were read, and awards and certificates, in addition to the NACUSA honors, were presented: a Lifetime Achievement Award from American Composers Forum-Los Angeles, the Mu Phi Epsilon International President's Award of Excellence and the American Society of Composers, Authors, and Publishers Distinguished Member Plaque. The latter was presented by Deon Price, who served as overall chairperson for the event and assumed the duties of Interim President of NACUSA.

Members of the IAWM Board of Directors also honored Bialosky: "The International Alliance for Women in Music enthusiastically presents this Certificate of Appreciation to Marshall Bialosky in celebrating your twenty-five year service as President of the National Association of Composers/USA." The certificate reads as follows:

You have advocated for more representation of women composers, produced many performances of their music and personally opened opportunities, encouraged and supported their careers. You have presented awards to outstanding women performers, composers and activists for their accomplishments in the women-in-music movement. You have broken tradition in American composer organizations by promoting women to leadership positions. As chair of the Women and Minority Committee of the Society of Composers, Inc., you have presented women composers with international reputations in concerts and lectures across the United States. We thank you!

The certificate was signed by members of the IAWM Board and was presented by Jeannie Pool.

The Pauline Alderman Award

By Jeannie Pool

The International Alliance for Women in Music is pleased to announce the deadline for submission of women-in-music books and articles to be considered for the Pauline Alderman Award for outstanding works created and/or published between 1996 and 2001. There are three separate award categories:

1. The most important book-length monographic study about women in music (including biographies, histories, genres and issues), in any academic format (e.g., books, dissertations, theses, reports, etc.);
2. The most important journal article or essay dealing with an aspect of women in music;
3. The most important bibliographic study, research tool or reference work about women in music.

Candidates for the award are judged by The Pauline Alderman Award Committee, which includes Dr. Beverly Simmons, musicologist, performer and editor from Cleveland, Ohio; Lance Bowling, President of Cambria Master Recordings; Dr. Deon Nielsen Price, composer and Past President of the IAWM; Stephen M. Fry, retired UCLA music librarian; and Dr. Jeannie Pool (chair), musicologist, composer and producer.

Any individual or organization may submit items for consideration for the award and may do so by sending one copy, with a cover letter, by **January 9, 2003** to Dr. Jeannie Pool, 7081 Parsons Trail, Tujunga, California 91042. Items for consideration should have been written or published between 1996 and 2001. The cover letter should state the name of the item being submitted, its date of origin or publication, and the name and contact information for the nominee and of the nominator. Items are judged on the basis of thoroughness of research, the presentation of the material, relevance and timeliness, methodology and model, and analysis and synthesis of the materials.

The Pauline Alderman Awards will be announced May 1, 2003 and will be presented publicly in June 2003 at the International Alliance for Women in Music's annual concert at the Museum of Women in the Arts, Washington, D.C. Items submitted will not be returned unless accompanied by a post-age-paid addressed envelope or mailing container.

The award, named for the renowned late professor of musicology at the University of Southern California, was last given at the IAWM Congress on Women in Music presented at California Institute of the Arts in June 1997. Award recipients included Marcia Citron (editor), *Gender and the Musical Canon* (Cambridge and New York: Cambridge University Press, 1993); article by Bonnie Jo Dopp, "Numerol-

ogy and Cryptography in the Music of Lili Boulanger: The Hidden Program in Clairieres dan le Ciel," published in *Musical Quarterly* 78/ 3 (Fall 1994); and Julie Anne Sadie and Rhian Samuel (editors), *The Norton/Grove Dictionary of Women Composers* (New York, London: W.W. Norton, 1995). For more information on the International Alliance for Women in Music, write or visit the Web site at: www.iawm.org.

Contact: Jeannie Pool 818-446-0082
e-mail: jeanniepool@cs.com

IAWM Endorsed Concerts

Two concerts endorsed by the IAWM will be presented in Southern California during the 2002-03 season. The first will be given on November 10, 2002, at 4:00 pm in the Brentwood area of Los Angeles in the concert hall at the home of Alan Kay and Bonnie MacBird, where paintings by MacBird's mother, artist Rosemary MacBird, will also be on view. The musical program will include works by Elisabeth Claude Jacquet de la Guerre, Clara Schumann, Jeanne Shaffer, Adrienne Albert, Jeannie Pool, Ruth Crawford Seeger, Deon Nielsen Price, Margaret Meiers and others. The scheduled performers are organist Frances Nobert, pianist Rebecca Rollins, the Price Duo (clarinetist Berkeley/pianist Deon), and others. For further information, contact <deonprice@aol.com>.

The second concert will be given on April 27, 2003, at 4:00 pm in La Canada at The Church of the Lighted Window, as part of the "In Praise of Music" Series. The program will feature works by IAWM composers Janice Gitek, Beverly Grigsby, Julie Feves, Deborah Kavash, Williametta Spencer, Zenobia Powell Perry, Jeannie Pool and Deon Nielsen Price. The performers will be soprano Deborah Kavash, tenor Darryl Taylor, clarinetist Berkeley Price, bassoonist Julie Feves, and pianists Deon Nielsen Price and Delores Stevens. The audience is invited to attend a pre-concert panel discussion with the composers at 3:00 pm. The concert will be preceded by a day-long composers' conference on April 26. Funding will be provided by The Church of the Lighted Window, donations at the door, and a Mu Phi Epsilon grant to perform works by Zenobia Powell Perry. For additional information, please contact <jeanniepool@cs.com>.

Award Winners of the IAWM 2002 Search for New Music by Women Composers

By Anne Kilstofte, coordinator

It is my pleasure to announce the following winners of the Search for New Music by Women Composers competition. We had many worthy entries and wish that many more awards could have been given. It is due to generous benefactors that we could raise the award amounts this year, and we would especially like to thank composer Libby Larsen for making this possible. We also wish to thank Hamline University for its support in this year's competition for providing invaluable staff time and office space.

Helena Michelson is winner of the First Prize (\$500) in the Student Composer category for *In Search of Tranquility* for chamber orchestra. She was born in Moscow, Russia, and was raised in Riga, Latvia. First trained as a pianist, she began studying music in Riga at the age of five. In the United States, she continued her music education studying piano with Mack McCray at the San Francisco Conservatory of Music and, in masterclasses, with Richard Goode and Awadagin Pratt. She completed her undergraduate studies in music at the University of California, Berkeley and is now completing a doctorate in composition and theory at the University of California, Davis. Her recent awards include Honorable Mentions from the Composers Guild Competition and the New England String Ensemble's Composition Competition. As a pianist, she was a prize winner in the San Francisco Young Pianists' Competition.

Sabang Cho has been awarded Second Prize (\$250) in the Student Composer category for her woodwind quintet, *Reflection*. She was born in Seoul, Korea, and holds a bachelor's degree in composition from Ewha Women's University, Korea, and a master's degree in composition from the Peabody Institute of the Johns Hopkins University. She has studied with Theodore Antoniou, Samuel Adler, Lukas Foss, Chen Yi, Bruno Amato, Young-Ja Lee, Hae-Rie Han and Jae-Eun Park. A prolific, emerging composer, Ms. Cho is currently pursuing a doctoral degree in composition at Boston University. Her *AQUA* for piano trio will be published by European American Music and released by Capstone Records in 2002. Ms. Cho has won many awards including the European International Competition for Composers (2002), The First Seoul International Competition for Composers (2001), The ALEA III International Composition Prize (2001), Seoul Music Festival Prize (2001), NACUSA Young Composers Competition (2000) and the Verginia Carty de Lillo Composition Competition Prize (1998). Her works have been performed at the June in Buffalo Festival, Bowdoin Festival, Chamber Music Conference in Bennington, Music Summer Session in Fontainebleau,

MusicNinetySeven Festival and the IAWM Annual Chamber Music Concert (2001).

Tzu-Ling Sarana Chou is the winner of the Ellen Taaffe Zwilich Prize for women age 21 and under for her String Quartet No. 2. This is not her first IAWM prize; her String Quartet No. 1 was awarded the second prize in the Search for New Music's Student Competition in 1999. Ms. Chou was born in Taichung, Taiwan, in 1980, and she has studied composition with Gordon Chin since 1995. She holds a Bachelor of Music degree from The Juilliard School, where she studied with Samuel Adler on a Richard Rodgers Scholarship and The Piser Scholarship. She is presently continuing her graduate studies at the University of Chicago as a full scholarship student. Most recently, her flute concerto, *The Emancipation of The Spirit*, was awarded the first prize—the Leo Kaplan Award from ASCAP's Morton Gould Young Composer Awards. She is now working on a commission for pianist Jenny Lin, who will be performing the work at Weill Recital Hall of Carnegie Hall next season.

Karen P. Thomas (b. 1957) was awarded the Theodore Front Prize (\$300) for women 22 and over for *When Night Came*, for clarinet and piano or chamber ensemble. Thomas is the Artistic Director and Conductor of the Seattle Pro Musica. Her repertoire includes a wide variety of choral and orchestral music, from early music on period instruments to world premieres of new works. In 1996 she was awarded the ASCAP-Chorus America Award for Adventuresome Programming of Contemporary Music. Ms. Thomas' compositions are regularly performed and broadcast throughout the United States, Europe and Latin America by groups such as The Hilliard Ensemble, and they have been praised as "superb" works of the "utmost sensitivity and beauty." Ms. Thomas is a recipient of grants and fellowships from the National Endowment for the Arts, The American Academy and Institute of Arts and Letters, New Langton Arts and Artist Trust. Her awards include the ASCAP Competition, His Majesties' Clerkes, Melodious Accord, the International League of Women Composers and the Northwest Chamber Orchestra. Her commissions include works for the Grand Jubilee 2000 in Rome, the American Guild of Organists, and the Alaska State Council on the Arts.

Donna Kelly Eastman was awarded First Prize in the Miriam Gideon competition for women 50 and over for *Old Cherokee Woman's Song*. Her compositions have been recorded on the Capstone, New Ariel, Blue House Productions and Living Artist labels. Recent awards are from the National League of American Pen Women, the American Music Center and Florilege Vocal de Tours. Dr. Eastman is

President of the Southeastern Composers' League, life member of the Society of Composers, Inc., and charter member of the National Museum of Women in the Arts. She is listed in *Who's Who in America* and *Who's Who in the World*.

Mary Jane Leach was awarded Second Prize in the Miriam Gideon competition for *The Sacred Dance*. Her work reveals a fascination with the physicality of sound, its acoustic properties and how they interact with space. The result is striking music that has a powerful effect on listeners, offering "a spiritual recharge without the banalities of the new mysticism" (*Detroit Free Press*), evoking "a visionary quest for inner peace" (*Vice Versa Magazine*), and "an iridescent lingering sense of suspended time" (*Musicworks Magazine*). Ms. Leach's music has been performed throughout the world in a variety of settings, from the concert stage to experimental music forums, and in collaboration with dance and theater artists. She has received numerous commissions and awards, including an Artist Grant from the Foundation for Contemporary Performance Arts. Recordings of her works are on the Lovely Music, New World, XI, Wave/Eva, and Aerial compact disc labels.

The IAWM congratulates the winners and thanks all of those who submitted their works for consideration. The scores were adjudicated in a completely blind judging process, and we wish to thank our two judges, Janika Vandervelde and Carol Barnett, who had the difficult task of selecting the winning scores.

A native of Wisconsin, **Janika Vandervelde** has written more than 75 works for orchestras, choirs, chamber ensembles, soloists and the stage. Twice a Bush Artist Fellow and a McKnight Foundation Composer Fellow, she has been honored with the Boulanger Award of the Women's Philharmonic in San Francisco, and she has received grants and fellowships from the Minnesota State Arts Board, ASCAP, and the American Composers Forum. From 1999 to 2002, she served as composer-in-residence for four Twin Cities organizations under a New Residencies grant from Meet The Composer, Inc. She has been commissioned by such organizations as The Minnesota Orchestra, The Guthrie Theater, the Saint Paul Chamber Orchestra, the Women's Philharmonic, the Minnesota Chorale, the Dale Warland Singers, the Plymouth Music Series, the Oregon Repertory Singers, Ensemble Capriccio, and Zeitgeist, among others. She is the subject of an essay by musicologist Susan McClary (in *Feminine Endings*) and is profiled in the *New Grove Dictionary of Music* (2nd ed.). Also a conductor and pianist, she holds a doctorate in composition (1985) from the University of Minnesota, where her teachers included Eric Stokes and Dominick Argento.

Composer and flutist **Carol Barnett** is a graduate of the University of Minnesota, where she studied with Dominick Argento, Paul Fetler and Bernhard Weiser. She is a charter member of the American (formerly Minnesota) Composers Forum and has served on its board. The Women's Philhar-

monic, the Dale Warland Singers, the Saint Paul Chamber Orchestra, the Minnesota Orchestra, the Westminster Abbey Choir, the Ankor Children's Choir of Jerusalem, the Nebraska Children's Chorus and the Gregg Smith Singers are among the ensembles that have performed her works. In 1991 she was a fellow at the Camargo Foundation in Cassis, France, and in 1999 she was awarded a travel grant from the Inter-University Research Committee on Cyprus. She was composer-in-residence with the Dale Warland Singers from 1992 to 2001, and she is currently a studio artist and adjunct lecturer at Augsburg College in Minneapolis.

21st IAWM (2002)

Search for New Music Contest Results

Student Composer Prize

(for women currently enrolled in school)

Works for Any Medium

1st Prize (\$500)

Helena Michelson

In Search of Tranquility for Chamber Orchestra

2nd Prize (\$250)

Sabang Cho

Reflection for Woodwind Quintet

Ellen Taaffe Zwilich Prize

(for women 21 and under)

Works for Any Medium

1st Prize (\$500)

Tzu-Ling Sarana Chou

String Quartet No. 2

Theodore Front Prize

(for women 22 and over)

Sponsored by Theodore Front Musical Literature, Inc.

Chamber Work for 1 to 5 Instruments

1st Prize (\$300)

Karen P. Thomas

When Night Came for Clarinet and Piano
(or Chamber Ensemble)

Miriam Gideon Prize

(for women 50 and over)

Works for Solo Voice and 1 to 5 Instruments

1st Prize (\$500)

Donna Kelly Eastman

Old Cherokee Woman's Song for Soprano,
Flute/Piccolo, Cello, Piano

2nd prize (\$300)

Mary Jane Leach

The Sacred Dance

Contest Coordinator: Anne Kilstofte

Judges: Janika Vandervelde and Carol Barnett

The International Alliance for Women in Music

is pleased to announce the

22nd IAWM (2003) Search for New Music by Women Composers

• **Libby Larsen Prize** (for women currently enrolled in school)

Works for any medium

First Prize - \$200

• **Judith Lang Zaimont Prize** (for women in or out of school, age 30 and up,
whose music has not yet been recorded or published)

Extended instrumental compositions: large solo or chamber works

First Prize - \$400

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

Works for any medium

First Prize - \$200

• **Pauline Oliveros Prize**

Works for electro-acoustic media

First Prize - \$150

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

Chamber work for 1 to 5 instruments

First Prize - \$300

Sponsored by Theodore Front Musical Literature, Inc.

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

Works for solo voice and 1 to 5 instruments

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

Contest Guidelines:

1. A composer may submit only one piece.
2. 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.
3. 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.
4. 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:

Larsen Prize = LL

Zaimont Prize = JLZ

Zwilich Prize = ETZ

Oliveros Prize = PO

Theodore Front Prize = TF

Gideon Prize = G

5. 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; email address; a short 75-word biography; and your birth date, if you wish to be considered for the Zaimont, Zwilich, Front or Gideon Prize. For the Larsen Student Composer Prize, please include a statement from your composition teacher verifying your student status or a copy of your course registration.
6. Place the paper and verification statement in a sealed envelope and write your 6-digit number on the outside. Enclose the envelope with your score.
7. 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.
8. 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 31, 2002

Awards for the Search for New Music will be announced in the *IAWM Journal* and on the IAWM Web site: <http://www.iawm.org>

For further information and to mail entries:

Dr. Anna Rubin

IAWM Search for New Music

C/O Music Department

UMBC

1000 Hilltop Circle

Baltimore, MD 21250

airubin@umbc.edu

International Alliance for Women in Music

Balance Sheet

January 1 - December 31, 2001

INCOME		EXPENSE	
Memberships (325)		Prepaid Memberships	\$ 1,419
Prepaid for 2002 (41)	\$ 12,960	NMWA Concert	\$ 3,000
NMWA Concert	\$ 1,419	Performers	\$ 2,420
Donations	\$ 145	Fees to NMWA	\$ 300
Unrestricted	\$ 8,929	Staff Support	\$ 280
General	\$ 5,190	IAWM Journal	\$ 9,375
Aaron Copland Prize	\$ 2,190	Honoraria	\$ 1,311
Restricted	\$ 3,000	Supplies	\$ 275
London Congress	\$ 430	Printing	\$ 6,294
Women in Music Journal	\$ 200	Postage	\$ 1,495
Miriam Gideon Prize	\$ 500	W&M Journal (Print and Postage)	\$ 5,259
Zwlich Award	\$ 200	Search for New Music	\$ 1,474
Theodore Front Prize	\$ 300	Expense	\$ 124
GWU for W&M	\$ 2,000	Awards	\$ 1,350
Postage	\$ 109	Elections	\$ 131
Bank Interest	\$ 362	Membership	\$ 58
Comerica (Imperial)	\$ 153	6th Festival of Women Composers	\$ 1,000
Affinity Bank (CD)	\$ 105	National Music Council	\$ 100
SunTrust (Checking)	\$ 104	Incorporation and Tax Fees	\$ 220
Cash on Hand	\$ 42,842	President's Fund Expense	\$ 50
Unrestricted	\$ 35,811	Bank Fees	\$ 451
Comerica (Imperial)	\$ 10,896	Comerica (Imperial) NOVA CrCard	\$ 384
SunTrust	\$ 24,915	PayPal	\$ 41
Restricted (CD)	\$ 7,031	SunTrust	\$ 26
In-Kind Donations		Long-Term Liabilities	\$ 5,045
Self-Report NMWA Concert	\$ 26,681	London Congress Deficit	\$ 4,545
		IUP Conference (2003)	\$ 500
Note 1: Bank Interest Reported by Banks		Note 1: W&M includes accumulated postage due.	
Note 2: Lifetime Memberships	\$ 7,700		
TOTAL ASSETS	\$ 66,657	TOTAL EXPENSES	\$ 27,583
CASH FORWARD	\$ 39,074		

Concert and Dance Reviews

The Twelfth Annual IAWM/NMWA Concert of Chamber Music by Women

"Millennial MuSings," National Museum of Women in the Arts, Washington, D.C., June 2, 2002

By Susan Erickson

"Millennial MuSings," the 12th Annual Concert of Chamber Music by Women, took place on Sunday, June 2, at 3:00 pm in the Performance Hall of the National Museum of Women in the Arts, Washington, D. C., and was a joint presentation by the Museum and the IAWM. The title, "Millennial MuSings," was an inspired one because the seven compositions by women from around the globe represented two aspects of the contemporary music scene: established repertoire from the late 20th century and new compositions from the turn of this century.

The program opened with Katherine Hoover's *Kokopeli* for solo flute. This piece, a favorite among flutists since its composition in 1990, pays homage to the flute player Kokopeli, legendary hero of the indigenous peoples of the southwestern United States. It is marked by a haunting quality, reminiscent of the red cedar Native American flute, which Rebecca Lile Paluzzi demonstrated briefly before her performance on the modern flute. Hoover, herself a flutist, clearly knows how to get the most out of the instrument, exploiting all the registers and using arabesques to convey a sense of the vastness of the canyons and cliffs of the southwest. This is an immensely attractive piece that was enhanced by Paluzzi's assured performance.

Moiya Callahan's *Sequence* for piano won Second Prize in the IAWM Student Composer Competition. A recent DMA graduate in composition from the University of Cincinnati College-Conservatory of Music, Callahan has participated widely in major music festivals around the country. *Sequence* draws for its inspiration on the medieval sequence *Veni Sancte Spiritus*, used in the Roman Catholic Church service on Pentecost Sunday. Callahan's setting makes use of an expanded variety of sounds—clusters, plucked strings, tapping on wood. The plainchant itself is both inspiration and unifying device, acting as a quotation and as material for a pitch collection. This beautifully constructed work was expertly played by Kathryn Woodard.

Korean-born Cecilia Heejeong Kim earned graduate degrees in the United States and did post-doctoral study at Harvard in 1996. She now teaches composition at SangMyung University in Seoul. Her *Drunken Artemis 2000*, a three-movement work for woodwind quintet, was written as a celebration for the year 2000 and a festive welcoming

of the 21st century. For this performance the flutist Rebecca Lile Paluzzi was joined by Andrea Gullickson, oboe; Alison Deadman, clarinet; Ellen Campbell, horn; and Patricia Holland, bassoon, with J. Michele Edwards as conductor. This is a tightly-knit work, expressing the notion of returning and eternal beginnings. There is a dream-like quality to some of the instrumental sounds, notably the writing for high bassoon in the beginning and some incredibly soft sounds from the horn in the third movement.

Price Duo

Deon Nielsen Price was awarded a Subito Grant from the Los Angeles Chapter of the American Composers Forum to help support performances of her compositions in two public concerts at the beautiful Temple Visitors' Center Theatre in Washington, D. C., on May 31 and June 2, 2002. The Price Duo (Deon, the pianist/composer mom, and Berkeley Price, the clarinetist son) performed Price's *Clariphonia* featuring clarinet in A, basset horn, E-flat soprano and E-flat contrabass with piano reduction of the orchestration; *Three Faces of Kim - Soulful, Playful, Fearful* for B-flat soprano and contrabass with piano; and *America Themes* for clarinet in A and E-flat soprano with piano. The first two works are recorded on Cambria compact discs. *America Themes*, a potpourri of patriotic American tunes, has just been released as a single by Culver Crest Publications for radio broadcast in commemoration of the September 11, 2001, attacks on the United States.

Also included on the programs were works by Gershwin, Chopin and Weber, and by IAWM composers Li Yiding (*Zhaxi Island Rhapsody* and *Tibet Scene*), Jeannie Pool (*Primavera*) and Alex Shapiro (Trio for Clarinet, Violin and Piano, with violinist Mary Findley). The audience applauded warmly and seemed to appreciate the rare opportunity to acknowledge the presence of four living female composers. Co-sponsors of these events were the Church of Jesus Christ of Latter-day Saints Washington, D.C., Temple Visitors Center and Culver Crest Publications.

Li Yiding's *Zhaxi Island Rhapsody* for clarinet and piano is based on a Tibetan folk song that she collected while visiting an island in Namco, Tibet, in 1999. The one-movement piece (Adagio, Allegro) borrows the form of a Tibetan folk song and dance, the *Duixie*. The piano is used percussively to convey the characteristic rhythms, while the clarinet soars unrestrainedly in irregular meters. Elements of polytonality abound, with the use of a ten-note scale based on two keys a tritone apart. For all its underlying complexity, the piece impresses the listener with its playfulness and lyricism. Much credit goes to a superbly polished performance by clarinetist Berkeley Price and pianist Deon Nielsen Price.

Patricia Morehead's *Music for Five* won first prize in the International League of Women Composers Competition in 1990. It is an imposing work, with three distinct movements: Form, Adagio and Fugue. The five players were Rebecca Collaros, flute; Alison Deadman, clarinet; Mary Findley, violin; Amy Leung, cello; and Bonnie Jacobi, piano. This is a complex and occasionally dense work, but with some lighthearted moments, too, particularly in the first movement, where lively figures are traded off between the instruments, and in the second movement, where special instrumental effects are used (plucked piano strings, slides in the cello). Edwards conducted the ensemble with surety and elegance, allowing each player to shine in turn, all the while maintaining a tight ensemble.

If I Forget You, Jerusalem by the Russian-born Israeli composer Dina Smorgonskaya was performed by Joyce

Bennett, flute; Mary Jane Ayers, soprano; and Margaret Lucia, piano, with J. Michelle Edwards conducting. The vocalist also played a small unpitched drum. Sung in Hebrew, *If I Forget You, Jerusalem* is based on Psalms 137 and 122. Parts of the composition are highly rhythmic, such as the extended episode for flute and drum, while other sections are beautifully lyrical, like the extended flute statement that begins the piece. The ending is especially effective, with the singer speaking while accompanied by the piano. Overall, this is an imaginative, well-crafted piece of music.

Violinist Mary Findley joined the Price Duo in the final work of the afternoon's program, Alex Shapiro's *Trio for Clarinet, Violin and Piano*. Shapiro, born in New York City and now residing on the West Coast, is well known to audiences for her award-winning chamber works. The *Trio*, in three movements (Allegro, Adagio, Vivace), follows the broad outlines of classical sonata form while using more contemporary tonal and rhythmic elements. The Allegro begins with an eloquent statement from the clarinet which is then developed by all three instruments in a joyful combination. The piano begins the Adagio with a low, contemplative statement and is joined first by the violin and then by the clarinet. In contrast to the outer movements, the Adagio is very song-like, especially the unison passage for violin and clarinet accompanied by the piano. The concluding Vivace is vigorous, even bawdy, a sort of gypsy dance. The violin begins with tremolos, answered by the clarinet with fast repeated notes. The piano joins in, and all end together with a flourish.

Seldom does one hear a chamber music concert of such consistently high quality. The organizer, Maria Niederberger, is to be congratulated for her hard work and vision in assembling these seven diverse and interesting compositions. All the performers were splendid, and special thanks must go to them for giving of their time and expertise. J. Michelle Edwards, Mary Findley and Andrea Gullickson also worked on the organization, and Harriet McNamee and Margaret Robe of the NMWA staff provided expert support. Just one reservation regarding an otherwise flawless program: I wish that more people could have heard it. Consistent excellence such as this, in my experience, is rather rare. Congratulations to all the composers, performers and the organizers who worked so diligently to make this event possible.

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

Kaija Saariaho's *L'Amour de Loin*

Santa Fe Opera's American premiere of Saariaho's opera, *L'Amour de Loin* ("Love From Afar"), on July 27, 2002, was greeted with rave reviews and sold-out performances. *New York Times* critic James R. Oestreich (July 30, 2002, page E3) wrote: "The music is a marvelous fabric, full of nervous energy yet glacial in its movement. Planes and points of sustained sound are adorned with lyrical effusions, wisps of melody, flourishes and 'spins'....Using her background in electronics,...she provides a sort of sound environment, and a luxuriant one." Two works for solo cello by Saariaho were featured at the Santa Fe Chamber Music Festival (July 26): *Spins and Spells* and *Sept Papillons*. Oestreich described the seven character pieces as "especially beguiling, with their diaphanous textures and glinting, glowing colors."

Jennifer Higdon: *Concerto for Orchestra*

Philadelphia Orchestra, Verizon Hall, Kimmel Center for the Performing Arts, Philadelphia, June 12-15, 2002

By David Patrick Stearns

No longer will Jennifer Higdon be just another promising Philadelphia composer. Last night, her first major orchestral work was premiered by the Philadelphia Orchestra—talk about starting at the top—with the kind of success many classical composers don't experience until after they're dead.

The title is generic: *Concerto for Orchestra*. The content is anything but.

For a composer, it's a once-a-decade experience, particularly in Philadelphia, whose orchestra enjoyed fruitful relationships with symphonists such as Sergei Rachmaninoff and Dmitri Shostakovich but hasn't been a sympathetic place for modernists breaking sound barriers.

The last of nine composers commissioned to celebrate the orchestra's centennial, the 39-year-old Higdon was, at least before yesterday, the least known. Yet her piece is the one most likely to be something that audiences will be hearing regularly, and happily, in years to come.

Higdon represents a conservative turn in composing styles—at least on the surface. Her *Concerto for Orchestra* has shamelessly ecstatic climaxes, scintillating interplay among instruments, and an orchestration that delivers wave after heart-stopping wave of intoxicating color. Musicians love playing scores that make them sound this fabulous—music director Wolfgang Sawallisch was visibly delighted—and audiences can take them to their hearts at first blush.

Under any circumstances, those qualities conspire to give any piece “legs.” However, the usual glacial speed with which new classical works filter into orchestral programs around the country is likely to be faster because of a happy coincidence: Wednesday's concert at the Kimmel Center for the Performing Arts was also the opening event of the American Symphony Orchestra League's annual convention.

That means most of the orchestra world's most influential decision makers walked in last night with the purpose of surveying how the [recently built] Verizon Hall acoustics fare with Richard Strauss' *Ein Heldenleben* (also on the program), but left with what is probably their first exposure to

Higdon, one that represents the consolidation of 20 solid years of compositional activity from this University of Pennsylvania and Curtis Institute of Music-trained composer.

A self-taught flutist who grew up in rural Kentucky, Higdon is anything but a classical-music insider, her hallmark being that her unthreatening musical surfaces that re-

call Igor Stravinsky, Carl Nielsen, and the more tranquil moments of Aaron Copland are a thin veil over music that's amiably subversive.

While traditional symphonic pieces represent a circular journey, dropping you near where you started, Higdon's concerto never retraces its steps, going further and further afield beyond places where most ears have previously traveled.

Written in five movements, the concerto begins with a hectic, purely orchestral curtain-raiser before heading into thickets of pizzicato strings and continuing with a series of cat-and-mouse duets among the oboes, flutes and bassoon. The fourth movement for only percussion and harp eventually does away with melody

completely, inhabiting a celestial world of pure, often haunting color.

Still, the music isn't nearly radical enough to escape the devil's advocate question that will face this piece: “Could it have been written 50 years ago?” Music written this intuitively—it's constructed in a series of modules that make more sense emotionally than logically—can't be attached to any one time in history.

How, then, might it coexist with conventional symphonic repertoire, such as Strauss' showpiece *Ein Heldenleben*? Maybe not so well, at least from Strauss' standpoint. In the first few minutes, the piece seemed, in comparison to Higdon's fresher musical explorations, impossibly pre-tentious.

David Patrick Stearns is a music critic for the Philadelphia Inquirer. His review of the June 12th Philadelphia Orchestra concert appeared in the newspaper on June 13, 2002 (pages B1-2). It is reprinted with permission. The IAWM congratulates Jennifer Higdon on her outstanding accomplishment.



Jennifer Higdon

“O-Shee Dances: Three-Part Invention”

Choreography by Kris O'Shee, music composed and performed by Frances McKay. Special guests: City Dance Ensemble. Presented at Dance Place, Washington, D.C., May 31 to June 2, 2002

By Margaret Lucia

The power of women's experience—primal, social, collective—was explored in a stunning dance concert presented May 31 to June 2 at Dance Place, a small but vibrant space around the corner from Catholic University in Washington, D.C. Held the same weekend as the IAWM's Annual Chamber Music Concert, it offered yet another wonderful opportunity to gain insight from the artistic creations of women.

Tucked away in this less-than-fashionable area of the city, choreographer Kris O'Shee is doing very important work, creating dances whose gestures transcend description and pierce the very essence of her subject material. In her unique voice, she accomplishes this by marrying these two non-verbal forms of expression—sound and movement—in works of affirmation for all women.

Each of the concert's three works explored a separate time and place of woman's experience: first, as a member of a symbolic community of women working together in perfect rhythm (*Choral Stance*); then, as a primeval woman exposed to the earth and her environment for the first time (*Site Visit*); and, finally, as a 19th-century woman surviving the pain of war through the order and beauty provided by the piano (*Three-Part Invention: Women, War, the Piano*). The final work, a premiere performance, included an original score for tape and piano composed by Frances McKay, a distinguished Washington, D.C., composer whose music has also been featured on past IAWM concerts.

Choral Stance was performed with precision and grace by the ten members of Washington's City Dance Ensemble to the music of the Bulgarian State Radio and Television Female Vocal Choir. The three songs chosen by O'Shee—two choruses, with a more lyrical solo in the middle—formed a three-part structure mirrored in the dance. In the outer movements, the dancers formed a continuously undulating diagonal line, moving their arms and legs together in a ritualistic manner. The abstraction of their movements and dress (they wore simple black shirts and asymmetrically cut pants) contributed to a timeless quality, heightened by the penetrating vocal quality of the singers. O'Shee, who has emphasized collaboration in her previous works (which she calls “projects”), seemed to offer this dance as an example of the possibilities of unity among women.

Women who dance are often considered among the strongest of athletes; in *Site Visit*, O'Shee celebrated female athleticism as inherent, primordial: an innate ability pursued with curiosity and joy. Drawing on “ancient images of the

female figure as depicted on Paleolithic and Neolithic sculpture, rock-carving, and cave paintings,”* the choreographer

Organised Sound: An International Journal of Music and Technology

Call for articles and works for Volume 8, Number 1
Issue's thematic title:

Gender Issues in Music Technology

Date of Publication: April 2003

Publisher: Cambridge University Press

Guest Editor: Hannah Bosma

(Hannah.Bosma@hum.uva.nl)

Submission Deadline: December 1, 2002

For this special issue on gender, the journal invites submissions in the form of papers, short audio pieces or excerpts, and/or short audio-visual artworks, related to gender issues. Articles might focus on one or more of the following issues, although other approaches are also welcome.

(1) What is the relationship between gender and the use of contemporary technology in pop music, electronic and computer music, experimental and electroacoustic composition, live electronics, radiophonics, multimedia, performance art, sound sculptures, and other sound art? (2) Which gender perspectives can be articulated in the composition, production, performance, reception, interpretation or mediation of these musical genres? (3) Why is there an apparent lack of women in most fields of contemporary music technology and electronic audio art, and how does this relate to the music, practices and interpretations? (4) How do musico-technological cultures relate to masculinity? (5) Are there feminine styles of electroacoustic composition? How do women composers make a difference?

Submission Format:

Notes for Contributors/Further Details can be obtained from the inside back cover of published issues of *Organised Sound* or from <http://uk.cambridge.org/journals/oso/>

Hard copy of articles and other material should be submitted to: The Editors, *Organised Sound*, Centre for Technology and the Arts, Clephan Building, De Montfort University, Leicester LE1 9BH, UK.

Email submissions should be sent to os@cage.york.ac.uk

created a scenario for a woman becoming aware of the full power of her existence and responding, for the first time, to all the sensations and situations that her world offers. Chandra Judy, a City Dance Ensemble member from Dayton, Ohio, performed this solo tour-de-force with a virtuoso strength and unerring sense of direction, as an evocative collection of jungle sounds, clicks, Buddhist bells and gongs cut through the air. I watched, transfixed, as Judy combined achingly slow movements reminiscent of a Tai chi master and the astounding extensions of a ballerina, accelerating at the end into a dizzying series of turns. Under her feet, the theater floor became the living earth.

Following intermission, the joyful innocence of physical discovery was put aside in order to examine the complex problems of modern existence and women's ways of coping with that existence. This three-part essay on women and the piano, women and war, and, ultimately, women and survival, was as disturbing as it was affirming. The simple black box theater assumed the character of a living room of a home in Civil War times, a setting in which the piano was not only the centerpiece but the bulwark of domestic life. Three dancers—O'Shee, Kista Tucker and Jennie Wisniewski—caressed, leaned on, clung to or lay down on the piano in all possible juxtapositions, relative to the weight of suffering they were forced to endure. In times of relative calm, com-

poser and pianist McKay sat and played at the keyboard itself while the dancers gathered around her. As flags symbolizing the onset of war were carried across the stage, the piano and its music were literally pushed aside in favor of the more strident, disturbing taped sounds (all of which were acoustic piano sounds in varying degrees of distortions). In the most harrowing moment of the piece, the piano was taken away and the women were left with no connection to music and without order in their lives. In O'Shee's life-affirming view, however, women are strong and will prevail no matter the odds or the cost; thus, at the end, the dancers did recover the piano as well as some semblance of order in their lives.

Created prior to September 11th, *Three-Part Invention* assumes an even greater significance today, a time in which the healing power of music and dance cannot be underestimated. As the dancers noted in the program, "Just after the events of September 11, we found ourselves back in the studio, our historical references now seeming eerily contemporary, our own lives disrupted and in need of order."

*Margaret Lucia is a pianist and Assistant Professor of Music at Shippensburg University in Pennsylvania. She performed in June at the IAWM Annual Chamber Music Concert in Washington, D.C., and her current repertoire includes works of contemporary Japanese women composers. *Program notes.*

Book Reviews

Sally Macarthur: *Feminist Aesthetics in Music*

Greenwood Press, 2002. ISBN: 0-313-31320-2; ISSN: 0193-9041

By Susan McClary

In the heady days of the 1980s, when feminist scholarship was advancing into areas never before explored in gendered terms, an intellectual project called feminist aesthetics began to develop. No longer satisfied with simply locating female artists, poets and composers of the past, those associated with feminist aesthetics sought to understand critically the work produced by women; they brought to the analysis of this neglected body of art the kind of detail usually reserved for figures of the (more or less exclusively male) canon.

But the 1990s saw the increasing domination of abstract theory within feminism, and the project of linking women's art with gender politics came to be regarded as hopelessly essentialist. Because so many female composers objected to the efforts by feminist critics to discuss their music, musicologists backed off. I now hesitate to write about contemporary women unless they ask me specifically to do so (as Anne LeBaron has, for instance). As a result, female composers rarely appear as the focus of the articles or books that could put names into general circulation.

Sally Macarthur's courageous new book, *Feminist Aesthetics in Music*, returns to the ideas that inspired interest in art by women in the 1980s. Fully aware of the arguments against such projects, she carefully answers the critiques of the 90s, then forges ahead with a series of insightful essays on the music of several female composers. Readers will recognize the names of Alma Schindler-Mahler, Rebecca Clarke and Elisabeth Lutyens; the others hail (as does Macarthur) from Australia: Anne Boyd, Elena Kats-Chernin, Moya Henderson. Some of these composers identify themselves as feminists, while others reject such labels; they differ radically from each other with respect to career trajectory, style and musical agenda. Yet all richly deserve the intensive scrutiny Macarthur brings to her interpretations.

Macarthur's book makes clear what we all have lost as a consequence of that decade in which we neglected out of politeness to speak publicly about new music by women. Her decision to concentrate on the local—on artists to whom

she has access, whom she observes struggling for recognition, who share her own sense of place—lends authority to her readings, even as it introduces readers to music and composers relatively unknown in North America. One may agree with or contest the particularities of her arguments, but I for one applaud her determination to take seriously the music produced by women close at hand, as well as those of the recent past. At a time when few new composers of either sex

attract critical attention, Sally Macarthur shows how musicologists can enhance the visibility and cultural importance of women composers, both now and in the future.

Susan McClary (Professor of Musicology, UCLA) is author of *Feminine Endings: Music, Gender, and Sexuality* (2nd ed., 2002), *Georges Bizet: Carmen* (1992), and *Conventional Wisdom: The Content of Musical Form* (2000). She received a MacArthur Fellowship in 1995.

Helen Walker-Hill: *From Spirituals to Symphonies: African-American Women Composers and Their Music*

Greenwood Press, 2002, xxiv + 401 pages (incl. index), \$94.95

By Deborah Hayes

For more than ten years Helen Walker-Hill has been developing invaluable information about African-American women composers and their music through her music editions, bibliographies, journal articles, and performances. Her new book, *From Spirituals to Symphonies*, is a major study, offering over 400 pages of history, bibliography, photographs, and musical and cultural analysis. The book is full of facts and lists, in the manner of an exemplary reference work. It is also thoroughly absorbing to read, as Walker-Hill reports on her many interviews and extensive personal correspondence with composers and others, describes her travels to visit composers and archives, assesses her scholarly discoveries and those of other researchers, and analyzes a rich repertoire of music both familiar and unfamiliar.

Walker-Hill is a white woman with strong ties to the black community. She has reared two biracial sons from her early marriage to George Walker, who (as noted in chapter 1) in 1996 became the first black composer to win the Pulitzer Prize. I first knew her as a pianist in the late 1960s when her then-husband was briefly my colleague on the University of Colorado music faculty. He left and she stayed in Boulder with their sons, completed a D.Mus.A. degree in piano performance, and joined the piano faculty. She began her research because it seemed to her that, for the most part, the women composers whom researchers were rediscovering in the 1970s and 1980s were white, and the black composers were men. In the early 1990s she became an independent researcher, supporting her work with part-time teaching elsewhere in the country, research grants, and fellowship residencies. Her son Gregory Walker, a composer and the concertmaster of the community orchestra in Boulder, where I live, is the violinist on her CD "Kaleidoscope: Music by African-American Women" (Leonarda Productions, 1995). Although in her acknowledgments she thanks me for a "detailed critique of a large portion of the book" (xii), on matters of any substance I recognize her to be the authority.

Almost all African-American composers of concert music, she reports (xiii-xiv),

have their roots in a black American world that is unknown to most whites and common knowledge to most blacks. It has its own diversity and complexity, its own internal conflicts and antagonisms, class systems, churches, colleges, newspapers, heroes and leaders, writers and artists, history and historians, holidays and national anthem. It has its own musical traditions, genres, and styles, both vernacular and cultivated....As females who are African Americans, these composers...are members of not one but two groups whose ability to write serious music was long denied by the dominant culture.

The book's title refers to her discovery that most African-American composers, even when working in European and European-American genres ("symphonies"), seem to use African-American genres ("spirituals") in some way. African-American composers have not "progressed" from spirituals to symphonies, as some writers might once have thought; rather, their work can include both genres, and all genres.

In the first chapter Walker-Hill presents an overview of major figures and events in African-American culture from the 17th through the 20th centuries. She begins the chapter with a chronological list of major events, from 1619 (arrival of the first Africans as indentured servants) to 1999 (end of school busing). In the eight chapters that follow she refers to this historical overview as she examines the life and works of eight composers active since about 1925: Undine Smith Moore (1904-89), who made extensive use of African-American idioms remembered from her childhood in rural Virginia; Julia Perry (1924-79), whose early works in mainstream avant-garde idioms established her reputation; Margaret

Bonds (1913-72), a dynamic and celebrated musician highly influenced by the New Negro Movement and the Harlem Renaissance; Irene Britton Smith (1907-99), a Chicago public school teacher who was little known as a composer until she showed Walker-Hill her music; Dorothy Rudd Moore (b. 1940), whose powerful statements of black pride represent the post-Civil Rights era; Valerie Capers (b. 1935), known for her jazz ensemble pieces as well as vocal and choral works; Mary Watkins (b. 1939), a Colorado composer and jazz pianist active in the Olivia Records Collective; and Regina Harris Baiocchi (b. 1956), a Chicago writer and a leading composer of the younger generation. (Baiocchi's photograph from the book is reproduced on the cover.) An appendix headed "Selected List of Composers" summarizes the life and works of 80 more women of particular influence and importance. Throughout the book Walker-Hill identifies many more musical leaders.

In the introduction she explains that she chose her eight featured composers (there were three more at first, but her publisher required reductions) because of the differences among them in musical styles, generations, and geographical locations, as well as in class, family origin, marital status, motherhood, sexual orientation, and access to musical training, performances, publication, and jobs. In illustrating such great variety, she hopes to replace the stereotyped concept of "the black experience in music" with a more accurate understanding of a multiplicity of experiences and contributions.

Each of the book's eight composer chapters opens with a chronological list of major events in the woman's life. Then comes a substantial quotation from the composer's own description of her work and point of view, and then a biography. The next section of the chapter, headed "Social Issues," examines that composer's perspective on movements and events, as described in the first chapter, that affected her work. Walker-Hill then provides an overview of the composer's music, followed by a close look at selected works. There are no musical illustrations, but there is much information on obtaining scores. Each chapter ends with a complete list of

works, classified by genre and media, a list of archival collections containing that composer's music, a list of references, a selected bibliography, a discography, and finally notes, often quite elaborate, to the chapter. A few pages of conclusions are followed by a "Selected Bibliography/Discography" of materials not listed in the chapters. A detailed index adds greatly to the book's accessibility.

Walker-Hill's worklists and assessments of the music are extensive and thorough. For Perry (chapter 3) she lists 108 titles, only half of which have been located. Of the 54 surviving scores, she was able to examine only 46, owing to some resistance on the part of Perry's family. Of these 46, 17 are incomplete, she reports. She includes in her discussion some lesser-known compositions, including Symphony no. 10 ("Soul Symphony"), a 1972 manuscript, which Walker-Hill edited for publication in 1999. For Bonds (chapter 4) she lists 200 works, 75 of which have been located and verified. Bonds' cultivation of her black musical heritage in her compositions won her fame and admiration in the musical world at large, Walker-Hill notes. Smith (chapter 5), by contrast, who studied with some leading composers (white men) at Eastman, Tanglewood, and De Paul University, distanced herself from African-American musical traditions and wrote in European classical forms. Walker-Hill lists 36 titles, though Smith considered only 15 of them worth listing.

From Spirituals to Symphonies is a welcome study. For many non-African Americans it may help counteract the effects of what Dorothy Rudd Moore, among others, have seen as self-imposed exclusion from the lives and culture of African Americans. "The evil effects of racism are as injurious, at least spiritually, to whites as to blacks," Moore once remarked (61). For any musician and music-lover, the book can serve as a methodological model for exploring music in terms of social milieu and spiritual sources as well as a composer's individual personalities and gifts.

Deborah Hayes is a professor emerita of musicology at the University of Colorado. She serves on the IAWM Board of Directors and Executive Committee as Secretary.

Ruth Crawford Seeger: *The Music of American Folk Song; and Selected Other Writings on American Folk Music*

Larry Polansky, editor, with a historical introduction by Judith Tick and forewords by Pete, Mike and Peggy Seeger. University of Rochester Press, 2001.

By Sharon Mirchandani

American composer-transcriber Ruth Crawford Seeger (1901-53) originally intended *The Music of American Folk Song* to be an introduction for John and Alan Lomax's 1940 book, *Our Singing Country*. It was considered too lengthy,

however, and was eventually replaced by a much shorter version. Larry Polansky (a composer, performer and American music scholar at Dartmouth College) has now meticulously researched and edited Crawford's complete 75-page

version, providing a major contribution to the history of folk music. The thorough, well-organized and scholarly manner in which this monograph is presented elucidates Crawford's stimulating intellectual contributions, many of which foreshadow ideas common in ethnomusicology and paleography today.

Editor Larry Polansky's introduction and more than a hundred endnotes provide helpful references, explanations and context. In addition, he has included a separate introduction and endnotes for three other writing selections by Crawford that have been published elsewhere but are relevant to the main monograph: "Pre-School Children and American Folk Music" (late 1940s?), "Keep the Song Going!" (1951) and "Review of John N. Work's *American Negro Songs for Mixed Voices*" (1948). Eleven plates, inserted throughout the book, contain sketches of Crawford's transcriptions as well as pictures. The book is also enriched by the inclusion of 66 of Crawford's musical examples. Three appendices ("Songs Referred to in *The Music of American Folk Song*"; "List of Unpublished Transcriptions in the Lomax Family Archives"; and "*Amazing Grace/Pisgah* Transcriptions," from George Pullen Jackson's *White and Negro Spirituals*), an Index of Songs and a general Index are helpful inclusions.

The more personal forewords by Crawford's children are brief, but poignant and revealing. Stepson Pete comments on his memory of listening to Japanese music with Crawford; Mike describes his own musical upbringing, the family record player and aluminum field recordings; and Peggy reflects on Crawford's blending of her profession and motherhood. The first two writing selections enhance Peggy's remarks as they reveal some of Crawford's attitudes toward teaching and children.

Crawford's biographer, Judith Tick, provides an insightful historical introduction that traces the transition of American folk music from the 1920s to the 1940s. Tick describes the change from regional to national importance, the status of folk music as a symbolic democratic art and New Deal ideologies. She also points out the precision of Crawford's transcriptions, her multiple solutions to transcribing a single recording, and her discussion of concepts that are relevant today such as "majority usage" and "song norm." Tick provides a framework for viewing Crawford's writings as dealing with the questions of "what constitutes American musical traditions in a multiethnic nation of immigrants?" and "how do we experience (both appreciate and participate in) 'folk culture' including folk art and folk music as living realities rather than antiquities?"

In his "Editor's Introduction" to the main monograph, Polansky includes an interesting treatment of Crawford's intellectual openness and respect for "the music itself," separate from questions of class, race and ethnicity. He carefully

documents the various manuscript sources, published sources relative to the manuscript and recorded songs in the Archive of American Folk Song in the Library of Congress as well as the series that has been recorded from them. He also includes details on his editorial practices (such as keeping Crawford's footnotes, placing his own remarks in endnotes, not modernizing Crawford's language) and some brief remarks on the songs.

Crawford's *The Music of American Folk Song* is divided into two main sections. In the first section, "A Note on Transcription," Crawford's 13 well-ordered and concise subsections address the identity of a song and singing styles; transcription and music notation; song-norm, tune families and majority usage; model, initial and composite tunes and the changing oral tradition. She includes examples of graph notation and three basic types of transcription, from complex to simple. Her examples are in layers, labeled A, B and C from complex to simple, and include variants so that an example may have up to eight layers.

In the second section, "Notes on the Songs and on Manners of Singing," subheadings 14-30 include discussion of dynamics, drama, issues of tempo, meter, phrases, interstanzaic variation, intonation, mode and accompaniment. Crawford contrasts the expectations in fine-art performance with folk-singing performance without treating the latter as inferior. The longest subsection, "Simple and Compound Meter," contains over 20 musical examples that illustrate choices made on the basis of symmetry and asymmetry of metrical units; a reader's comfort with unusual meters (particularly those with one beat per measure); and individual and "commonly possessed metrical norms." Subtleties of metrical irregularities including prolongation and contraction of measures, rests or notes reveal the careful attention to detail that characterizes her transcriptions.

Crawford occasionally points out both different and common tendencies between "Negro" and "white" singers, most notably in the subsection entitled "Anticipation and Delay of Beat," in a discussion of tone release in the subsection, "Tone Attack and Release," and in a treatment of blue-note singing in "Intonation." Reading these sections along with the "*Amazing Grace/Pisgah* Transcription" Appendix and Crawford's review of Work's *American Negro Songs for Mixed Voices* is quite rewarding. Crawford's elaborate five-layer transcription is designed to compare the "white" "Pisgah" with the "Negro" "*Amazing Grace*," and show them to have the same skeletal tune. In part of the review, Crawford criticizes Work for characterizing certain aspects of Negro songs as weaknesses which instead could be viewed as strengths.

Polansky's rich editorial endnotes go well beyond clarifying differences in manuscript sources. He provides transcriptions of songs from Crawford's unpublished "1001

Folksongs” that were either alternates or not included in *Our Singing Country* but are relevant to Crawford’s text. Other worthwhile inclusions are a transcription of an interview with singer John Norman by John Lomax, and Mark Blitzstein’s praise for Crawford’s editing skill from a review of *Our Singing Country*, with a reminder that Aaron Copland worked directly from Crawford’s transcription in composing his *Rodeo*. The careful and complete research by Polansky and the historically significant and prescient writings of Crawford will make this book a joy to read and use as a reference by

performers, scholars and anyone simply interested in Crawford or folk music.

Sharon Mirchandani is Assistant Professor of Music History and Theory at Westminster Choir College of Rider University, and her research interests are gender and music issues, American music, 20th-century music and historiography. She has presented papers at College Music Society, American Musicological Society and Society for American Music conferences and has published articles and reviews in professional journals. Her articles on feminist musicology and feminist theory will appear in Women and Music in America Since 1900: An Encyclopedia.

Textbook Review

Karin Pendle, ed.: *Women & Music: A History*, 2nd Edition

Bloomington, IN: Indiana University Press, 2001. 516 pp., endnotes, bibliography, index.

By Lynn Gumert

The first edition of Karin Pendle’s *Women & Music* came out when I was a graduate student in composition hungry for information about my musical forebears. The book did, and does, provide a wealth of information about women composers and musicians. The second edition is more than just an update: it not only incorporates new material, but also represents a shift on Pendle’s part from compensatory musicology to feminist musicology and ethnomusicology. This shift, however, is not reflected evenly—and in some cases not at all—by the authors of the various chapters. In general, as the reader moves forward in chronological time, the amount of detail and length of the updates increases, while the focus on feminist musicology decreases.

Updates to the book fall roughly into three categories: new information about historical composers and musicians, recontextualization of work by historical composers, and updates on the current careers of contemporary composers and those who have reappeared from behind the Iron Curtain. An example from the first category is the new information about Francesca Caccini’s later life that was unearthed through Susan Cusick’s feminist approach to available documents. For the second category, works by Germaine Tailleferre and Marion Bauer are recontextualized as being up-to-date at the time of composition, though their work has been dismissed as outdated when compared to later works by close contemporaries. The section on contemporary composers includes a brief discussion of how European modern history (wars, displacements, socialist realism) has affected the output of women composers; additional regions, such as Israel and The Low Countries, are introduced as well as expanded coverage of Latin America and Canada. The younger generation of composers, now in their 40s, are also given greater representation.

The chapters by Renée Cox Lorraine and by Karin Pendle reveal the strongest awareness of feminist theory. In my opinion, these are the two strongest chapters, precisely because of this awareness. Cox’s chapter, “Recovering *Jouissance*: Feminist Aesthetics and Music,” has been moved from the end of the book to the beginning, providing a feminist theoretical framework for approaching the material to follow. It has been revised and expanded to include examples of gendered musical analysis from Plato, instrumental music, and contemporary movies, rather than just opera as in the previous edition. Cox also draws on recent analyses that examine the way the composer may subvert the defeat of the “feminine” theme by the “masculine” theme—it is the music of the defeated female character that the audience remembers afterwards.

Pendle’s chapter, “Musical Women in Early Modern Europe,” shows the most extensive rewriting, using new categories that emphasize the importance of class in the role that women have played throughout history, rather than using time period or country labels that are more appropriate to men’s history. The chapter also reveals a feminist approach to history in the inferences made about women’s musical lives; for example, the noblewoman’s level of participation in music is partly based on knowledge about her training, since improvised secular music has not been preserved through notation. The chapter also reaffirms the centrality of nuns to their culture, although there is a tendency to think of them as isolated and marginalized.

As in any group-written book, the approaches taken by various chapter authors vary. Some of the chapters include women performers; others focus entirely on composers. Among the chapters that focus on composers, some are arranged geographically (10) and others are arranged by style

(11, which covers North America). I realize there are space limitations, but the exclusion of women performers in certain chapters seems to negate some of the ideas behind feminist musicology (for example, the importance of oral traditions); also, the lack of such information makes it difficult to follow through on threads of thought about class and racism. One instance would be the discussion of the effect of racism on the careers of women singers in Chapter 8; this topic is never followed through, nor is there any mention of pioneering African American singers such as Marian Anderson or Leontyne Price. On the other hand, some of the threads are strengthened, such as the discussion of women as patrons. Chapters 3, 4 and 8 consider women patrons in greater detail, drawing attention to the effect their taste (and later that of women's clubs) had on the development of musical styles and types of performing ensembles. This discussion culminates in the closing chapter of the book.

Two chapters from the previous edition—"Women and Music in The Mediterranean" (13) and "Women in Blues and Jazz" (15)—have been joined by a new chapter—"Women in Music in Latin America, Native America, and the African Diaspora" (14)—to form a new section, titled "Women in the World of Music: Three Approaches." The strength of this section lies mainly in what is suggested by

the section's title and in the introduction by Robert Whitney Templeman—that it exemplifies three types of ethnomusicology. Chapter 13, by L. LaFran Jones, reveals a generalist approach, looking at music to understand society; Chapter 15, by Michael J. Budds, uses the historical musicology approach as applied to popular music; and Chapter 14, by Templeman, focuses on specificity and difference as elements of cultural change. Chapter 13 remains unchanged in deference to its late author. The chapter on Blues and Jazz, which is one of the weaker chapters in the book, reveals very few changes from the original—the addition of one inadequate paragraph on Lil Hardin Armstrong and a list with very brief descriptions of the younger generation of composers. The chapter overemphasizes a few big-name singers and shortchanges women jazz instrumentalists and composers; the bibliography does not include Angela Davis' feminist analysis of women blues singers, *Blues Legacies and Black Feminism*.

The primary focus of the book is on the western European and North American art music tradition; however, this edition does incorporate new material about women performers of early music in China, Japan (3) and Spain (4), contemporary composers from The Low Countries and Israel (10), and a modern Native American composer (11). It also

Recommended Publications

Jeannie Pool: "The Life and Music of Zenobia Powell Perry, An American Composer"

Ph.D. dissertation, Claremont Graduate University, 2002

Jeannie Pool's 400-page Ph.D. dissertation is a study of the life and works of the African-American composer, Zenobia Powell Perry, born in 1908 to a physician father from Somalia and a black-Creek Indian mother. The dissertation is based on Perry's personal papers, correspondence, scores and other documents and on numerous interviews conducted by Pool between 1993 and 2002. It includes an analysis of Perry's musical style as well as a work list and chronology. Excerpts from the dissertation will appear in the next issue of the *IAWM Journal*.

Perry studied with R. Nathaniel Dett, Darius Milhaud and others and taught at black universities during a career that spans more than five decades. She is one of the few 20th-century African-American women composers who has had a successful career in concert music, and her works have been performed in major cities throughout the United States. She can serve as a role model for those who face challenges related to race, ethnicity and gender.

Jeannie Pool, composer, educator, music producer and musicologist, is the founder of the International Congress on Women in Music. She was honored by the National Association of Composers U.S.A. in 1995 for her work in

promoting American composers and music. For further information on Z. P. Perry, contact Dr. Jeannie Pool, 7081 Parsons Trail, Tujunga, CA 91042; tel: 818-446-0082; jeanniepool@cs.com.

Eva-Maria Houben: *Alte Musik mit neuen Ohren*

Saarbrücken, Germany: Pfau, 2000

In *Alte Musik mit neuen Ohren*, Eva-Maria Houben invites both amateur and professional musicians to learn to listen to music in new ways—"with new ears." She selects pieces from the 19th century by Schubert, Liszt, Bruckner and others and presents different ways of analyzing their works in chapters with titles such as "Sounds Through the Magnifying Glass" and "Breathing In/Breathing Out." She also examines contemporary works, including those by women: Adriana Hölszky and Juliane Klein.

Isabella Leonarda: *Twelve Sonatas, op. 16*, ed. by Stewart Carter

Recent Researches in the Music of the Baroque Era. Middleton, WI: A-R Editions, 2002

The collection of 12 sonatas (11 for two violins, violone and continuo, and one for solo violin and continuo) comprise the complete instrumental works of the Ursuline nun, Isabella Leonarda (1620-1703). The works are available in both score and parts.

includes an expanded discussion of women composers from Latin America, the Caribbean and Canada (11). The section on Julia Perry, as an African American woman composer outside the religious tradition, has been expanded and includes a brief look at the difficulties raised by both race and gender for an experimental artist.

The book also includes a chapter on American popular music by S. Kay Hoke, which has been slightly updated for this edition. I find this chapter particularly problematic because it seems to suggest that women's only contributions to pop music are soft rock, pop, and folk-influenced genres. There is no mention of the Riot Grrrl movement, or of hard rock performers, and the only reference to punk is a paragraph on Courtney Love. Rap music is dismissed with a paragraph, and New York-born salsa is not even considered. I also found it problematic to group together Motown and Soul, which come from totally different racial stances, the first being geared toward white audiences, and the latter a voice of racial pride. The treatment of female singers by the Motown producers—often white, though the labels were black-owned—was exploitative on a variety of levels. The short bibliography omits a number of important feminist writers on popular music—Sheila Whitely, Mavis Bayton, Frances Aparicio, and Tricia Rose, for example.

Recommendations

This would be a good textbook for an upper-level music history course. It requires some knowledge of music history and music theory/literature. Some chapters are more accessible than others; the chapters covering the last two

centuries generally require more background because they focus more on descriptions of works and biographies, with less cultural analysis. A few of the chapters (1, parts of 3 and 4) could be used in a Women's Studies class. The book is not linked to a set of recordings, but discussions of musical examples are keyed to reference readily available anthologies. The musical examples themselves are short and sometimes hard to read (some of them are more legible, others are less legible than the previous edition). While the book does provide a theoretical framework, the application of that framework to the material is sporadic and dependent on the chapter authors. This irregularity could itself be an interesting topic for class discussion.

I use the chapter on Feminist Aesthetics for my 100-level Women and Music class at Gettysburg College, which is cross-listed with the Women's Studies Department. This course is designed to fulfill the arts distribution requirement for non-music majors. For my class I use a course pack to cover a wide variety of topics such as feminist musicology (relating to both art and popular music), women in opera and music video, women composers and performers in art music and popular music traditions.

Lynn Gumert holds a doctorate in composition with a minor in women's studies from Indiana University-Bloomington. Her compositions have been performed in the U.S., Latin America, and Prague. She is artistic director and performer with Zorzal, an ensemble dedicated to performing early music from Spain and Latin America, and Cithara Women's Chorale. She is Adjunct Assistant Professor at Gettysburg College, PA, where she has taught in both the Music and Women's Studies Departments.

Compact Disc Reviews

Violeta Dinescu: "Portrait"

Hochschule für Musik und Theater, Hanover, Germany. GUTINGI gut 507/1-2, two compact discs; booklet notes by Bärbel Siefert

By Susan Borwick

"Portrait," the fourth recording in the "Unerhört" (double-meaning: "unheard of" and "outrageous") project of the Women's Bureau of Hanover's Hochschule für Musik und Theater, presents ten chamber works lasting more than 80 minutes by the distinguished Romanian composer, Violeta Dinescu. Their diverse lengths are conspicuous: the briefest is 4'08" (*Lun Ju*, 1994, a duo for violin and accordion) and the longest, 15'15" (*Dies Diem Docet*, 1986, for piano).

Born in Bucharest, Dinescu emigrated in 1982 to Germany, where she is currently a professor of composition at the Carl von Ossietzky University in Oldenburg, an institution founded in the mid-1970s whose inclusive music curriculum has consistently emphasized classical, popular, folk and world musics. While Dinescu borrows an occasional folk or

world-music idiom (e.g., the vocal style of a lament from the Maramures region of Romania in *Dona Nobis Pacem*, 1987, for voice/percussion and cello), she seems not to rely on popular musical gestures—except in *Lun Ju* and *Icos*, 1997, the two most recent works, in which she calls for accordion.

Instead, her musical syntax emanates almost exclusively from two other sources: first, formal modernist art-music structures and compositional devices such as "spun-out" melodies (e.g., the initial blues-like melody of voice and bass trombone in *Fragment aus Hunger und Durst*, 1985) and dialogues between timbres (e.g., question-and-answer between violin and accordion in *Lun Ju*) and, second, extra-musical and often imagination-linked spiritual signification. In the latter regard, Dinescu compares well with other con-

temporary Eastern Europeans such as Gubaidulina, Pärt and Gorecki in her seriousness of purpose and association of sonority with profound cultural-value symbols.

Poetry is the point of departure for *Schatten-RosenSchatten* ("ShadowsRosesShadows"), 1993, for voice/percussion; *Mondnacht* ("Moonlit Night"), 1985, for mezzo-soprano and organ; and *Quatrain*, 1986, for baritone voice. Their inspirations, respectively, are Ingeborg Bachmann's 20th-century poem "SchattenRosenSchatten," von Eichendorff's famous 19th-century poem "Mondnacht" and François Villon's 15th-century four-line poem upon receiving a death sentence. In all three, the composer stresses the assonance of the texts over their meanings, often surrounding sonorities with silence. *SchattenRosenSchatten* leans toward quiet intensity, *Mondnacht* toward spewed utterances that express a deep longing of the soul, and *Quatrain* an almost jocular acceptance of fate.

In *Echoes II*, 1980, central in a tripartite cycle of works for piano (*Echoes I* and *II*) and organ (*Echoes III*), Dinescu combines carefully determined rhythms based, she assures the listener, on the mathematical principle of base logarithm (*e*), defined by the 18th-century figure, Leonhard Euler, with moments of compositional indeterminacy. Dinescu derives the question-and-answer musical format of *Lun Ju* from Confucius' teachings, collected in 6-5 B.C. Both *Dona Nobis Pacem* and *Icos*, for bass clarinet and two accordions, make use of chant *cantus prius factus* material: in the case of *Dona Nobis Pacem*, an *Agnus Dei* melody from the pre-8th-century Byzantine rite treated by the composer in an increasingly ritualistic manner; in *Icos*, a chant from the Romanian orthodox church. *Ein Brief*, 1994, for vocal quartet, marked *Canto-Variabile*, is based on a historical document, a letter written by Bishop Damian Hugo, dated October 18, 1738, that chides an artist for producing artwork the cleric deems inappropriate for the town of Bruchsal. Dinescu's

composition stresses the intensity of the bishop's outrage beyond the actual words and their meanings via musical slides, octave doublings and, at times, tonal triads and melodies—all this against the patter of musical commentary.

Perhaps the most fascinating chamber work in the collection is *Dies Diem Docet* ("One Day Teaches Another"), whose energy contrasts with the quiet intensity of most of the other compositions in the album. The piano work ex-

presses a *spiritual* journey in driving descending and ascending patterns punctuated by dissonant chords up and down the keyboard. In this composition, Dinescu elaborates material both thematic and structural from Liszt's

"She proves in this collection to be a major composer of our time."

third *Années de pèlerinage*, the Hungarian composer's depiction of his journey to Rome at the end of his life, a journey rife with religious significance for Liszt.

In "Portrait," Violeta Dinescu's strength of intent, intensity, command of musical gesture, elongated sense of time and space, timbral acuity, and extra-musical and imaginative inspirations are stunning. She proves in this collection to be a major composer of our time.

Susan Borwick, musicologist, theorist, feminist and composer, is a professor of music at Wake Forest University, where she has directed the women's studies program (1997-2000) and chaired the music department (1982-1994). She now heads a four-year project for National Women's Studies Association, The Contemporary Curriculum Transformation Project, which introduces longtime feminist scholars to current practices in incorporating women of color, and also gay, lesbian, bisexual and transgender people and material on them into the American academy. Her musical specialties are 20th-century German and American compositional practice and theory pedagogy.

Annette Degenhardt: "The Best of Andeg 1-6"

ANDEG 07 (2001)

By Scott Elliott

Annette Degenhardt's "best of" collection comprises 14 short pieces composed over the past 15 years by the German-born composer/guitarist. All pieces have been transcribed and published in a series correlated to each of her six CDs and are available from the composer.

An accomplished performer, Degenhardt studied guitar formally at the Hochschule für Musik und Darstellende Kunst in Frankfurt am Main. Her command of the instrument is impressive, her identity easily distinguished by a powerful attack and robust tone. The performances in this compilation, however, are not the flawless technical marvels of a

world class virtuoso; if one is inclined to search, there are indeed wisps of faulty intonation, excessive string noise and other imperfections in some of the tracks. Occasionally, her forceful attack almost overwhelms where one might have expected a more delicate touch. However, technical prowess aside—this compilation offers more than Anne Degenhardt, the guitarist, and it would be shortsighted to focus only upon that parameter of her musical profile. She presents herself here as the complete artist, a composer/performer, a conveyer of her craft. Taken as such, hearing the composer's own interpretive realizations, one senses that

Degenhardt is truly and completely engrossed in the transmission of her music. The final product—with all its beautiful flaws—is a moving and heartfelt performance of this composer's art.

As a composer, Degenhardt fares quite well. She has the gift of melody—a listener might swear knowing these tunes since childhood. The breadth of her compositional palette is equally impressive, moving comfortably from pronounced Romantic influences (*Chopinesque*), through modern jazz, “New Age” harmony (*Leben*) and even folk idioms (*Farewell to Connought*). Guitarists will appreciate her refreshingly effective and eminently musical use of idiomatic devices (e.g., her use of *rasgueado* and *golpe*, respectively, in *Schachteltanz im Spreizschritt* and *Horst Du zu, Atahualpa Yupanqui?*). But as captivating as her melodies are, this compilation is limited in several ways; simply put, the selections are not well-paced. Further, all but two tunes are in either compound or triple meter. As diffuse as her compositional style may be, the program might have benefited from fewer waltzes—or at least not six in succession (tracks 3-8)!

Allowing Degenhardt artistic license in selecting her “best,” any CD length compilation (unless the compilation is, in fact, one of waltzes) should nonetheless consist of a varied, interesting program. [ANDEG 03, entitled “Waltzing Guitars,” is a collection of 12 of her waltzes.] Surely, a composer as prolific as she could have found a worthy piece

“The final product—with all its beautiful flaws—is a moving and heartfelt performance of this composer's art.”

from her oeuvre that might have served to break the monotony. Likewise, the persistent reliance on open string pedals becomes a detriment, limiting her in choice of keys, and thus contributes to a somewhat static quality throughout—unfortunate, since, after all, guitarists can play in flat keys (other than D minor) as well.

The recording sounds as if it were produced in a home studio; in fact, the entire project suffers from a lack of professional engineering and production. Poor microphone placement seems to have picked up more than a desirable amount of the performer's breathing, and on several tracks, there is an uncomfortable dryness due to lack of room ambience (e.g., *George Brassens in Wein*). Due to a multitude of factors, any such compilation will necessarily reflect subtle variances in sound quality and ambience, and allowances must be given. Yet,

even with this caveat in mind, some of the tracks sound utterly amateurish; conversely, there are several that are exceptional from conception and execution to preservation. These gems in the rough make the compilation worthwhile. One hopes that Degenhardt's next project will be produced in a more professional environment, one that will provide the justice this very talented composer/performer deserves.

Scott Elliott is an instructor of guitar at West Virginia University and Frostburg State University. He has performed with the Pittsburgh and Wheeling Symphony Orchestras and with Patty LuPone and Michael Feinstein. He is an Artist Endorsee for John Pearse Strings.

Anklänge: Lieder von Komponistinnen des 19. und 20. Jahrhunderts

Lan Rao, soprano, Micaela Gelius, piano. Salto Records 7010

By Karen Peeler

Anklänge is a well-recorded and artistically presented collection of lieder by women composers of the 19th and 20th centuries. Most of these works, performed by Chinese soprano Lan Rao and German pianist Micaela Gelius, are recorded for the first time on this 1998 CD.

The selections from the 19th century are drawn from works of well-known composers: Clara Schumann, Fanny Hensel, Pauline Viardot-Garcia, and happily, the less frequently heard Josephine Lang and Johanna Kinkel. The song selections are interesting and represent the best aspects of those composers' song styles and compositional techniques. The little “cycle” of three songs composed by Fanny Hensel in 1841, entitled *Anklänge* (which gives the CD its title), is a highly programmable and charming setting of Eichendorf poems extolling nature. The group is about as typical of the best of early lieder (as well as of Hensel's lieder) as one might hope to hear.

Clara Schumann's *Die stille Lotosblume* would make a wonderful partner to the more famous *Die Lotosblume* by her husband; each of the three selections by Clara exhibits the virtuoso piano parts she must have played so well. The songs by Pauline Viardot-Garcia and Alma Mahler provide an effective transition through late Romanticism to the more contemporary offerings on the CD; Mahler's *Hymne* almost bursts the bounds of tonality and points toward Schoenberg and beyond.

For this listener, the real prizes of this recording are the compositions of women from the later 20th century:

Ruth Schonthal, Brunhilde Sonntag and Violeta Dinescu. All three are composers of great accomplishment and are well

“...the real prizes of this recording are the compositions of women from the later 20th century...”

known to IAWM members, but these lieder reveal a new world of challenging and compelling song! I found myself almost hypnotized by Schonthal's magnificent *Arme Erde*, an eight-minute lied with haunting keyboard effects and distinctive melodic ideas. Sonntag's piano textures give an almost "new age" background to the sparse, expressionist poetry she chooses, while Dinescu's clearly atonal songs require operatic energy and range from both pianist and singer.

Such material—some predictable, some surprising, and all difficult and diverse in performance requirements—could easily be banal and commonplace in the hands of less skilled and sensitive musicians. Soprano Lan Rao and pianist Micaela Gelius, however, bring artistry and understanding to each piece. The extensive program notes (in German only) indicate that these two have collaborated frequently over the past ten years and have already produced six CDs together. Lan Rao received most of her training in Germany, and her bright, clear, focused and agile tone gives evidence of her studies with Arlene Auger, Rari Grist and Elly Ameling. The

nuance and coloring she brings to the German language and poetry reveal one who has learned well from those mentors, as well as Helmut Deutsch and Erik Werba, with whom she and Gelius both have studied. Micaela Gelius brings to her half of this very equal partnership a flawless piano technique, variety of tone and the sensitivity to nuance practiced so well by German lieder pianists. She is also a chamber musician of note and in 1999 began her own group, the Gelius Trio. Both artists are prizewinners in major European competitions and have concertized throughout the world.

The songs on this 71-minute CD present an enjoyable journey through the evolution of the female lied composer from the 19th to the 20th century. And a rather amazing journey it is!

Soprano Karen Peeler holds degrees from Tulane University, the Cincinnati College-Conservatory of Music and Florida State University. She is head of the Vocal Performance Area at Ohio State University, where she teaches voice and graduate courses in vocal pedagogy. She performs frequently with Trio Ariana, a chamber group of viola, soprano and piano.

"The Music of Elizabeth Bell"

MMC Recordings, Ltd., MMC 2082

By Allyson Brown Applebaum

This disc features a string quartet, a symphony, a chamber piece and a piano concerto, composed in 1953-57, 1970-71, 1984 and 1993, respectively, by Elizabeth Bell. The time between the composition of the quartet and the symphony is explained to some extent in her brief biography accompanying the recording. After majoring in composition at Juilliard, Bell "was married, and raised three sons; 22 years later she was divorced, and moved to the New York City area, when her musical 'career' really started."

Bell's mid-century training coincided with the peak of the tension between the proponents of tonality and atonality—it was a time when composers felt it necessary to choose sides. Bell describes her music as "atonal without being serial," and, indeed, there is often the elegant beauty of a fluent and confident atonality in her pitch choices and melodic direction, particularly in slow passages. But there are occasional moments where she seems to doubt her choice of style; for example, in *Andromeda*, a Concerto for Piano, Percussion and Strings (1993), the ending consists quite inexplicably of a gigantic D-major-added-9th chord, which is reiterated before moving in a crescendo towards a unison D. Such an ending for an essentially non-tonal piece comes across as an arbitrary formality, or even an appeasement to an imagined audience in need of a happy ending. Indeed, one other "big" D-major chord previously occurred in the concerto, but in second inversion (a nod to historical con-

certos, perhaps?), and it was more subtly presented than the chord at the conclusion.

Capably played by Eleanor Elkins and accompanied by the Seattle Symphony Orchestra under Gerard Schwartz, *An-*

*"Bell is at her best
in the slow sec-
tions of every work
on this disc."*

dromeda is most attractive in its introspective moments. Bell, in her liner notes, calls the effective middle section, with its somberly beautiful counterpoint in the strings, the "quiet song." Bell de-

scribes the next subject as "more masculine": the pace increases, the music grows louder and distinctly separated registers become apparent. Overall, the piece has moments of beauty and attractive vigor, but these are mitigated by some very obvious what-goes-up-must-come-down gestures both at the beginning and the distracting ending.

Symphony no. 1 (1970-71), which Bell waited nearly 30 years to hear performed, finds its greatest strength in its well-executed orchestration. The use of instruments is traditional, to contemporary ears possibly cinematic, and my only criticism would be Bell's overabundant use of xylophone doubling. *Perne in a Gyre* (1984), for piano, violin, cello and clarinet, utilizes slow glissandi as a main thematic element. The strongest feature of this work is the interleaving of timbres, such as when a cello note becomes a clarinet note.

The earliest piece on the disc is First String Quartet; the first two movements premiered a month after Bell's graduation from Juilliard in 1953. The most striking of the four movements is the third, "Religioso," which is hymnlike but interspersed with bits of more-active melody, dovetailing contrapuntally from one instrument to another. Sensitively played by the Moyzes Quartet of Slovakia, it evokes the haunting spirit of Beethoven's "Hymn of thanksgiving...in the Lydian mode" (String Quartet, op. 132).

Bell is at her best in the slow sections of every work on this disc. When she increases the tempo, a self-consciousness emerges; the rhythms often sound forced or contrived, as if she is in doubt about the validity of her expression. But when her tempo is relaxed, she seems to be as well, and we perceive her sincerity and musicality.

Allyson Brown Applebaum is Assistant Chair for Academic Music at Houston Community College—Northwest. Her compositions include orchestral, choral and chamber music. She has composed a one-act opera and is currently writing another opera.

MMC New Century - Volume XII

Ruth Lomon, R. James Whipple, William Thomas McKinley and Stephen Suber, composers. Czech Radio Symphony Orchestra, Gerard Schwarz and Vladimír Válek, conductors. MMC Recordings MMC2027 (1999)

By Luna Pearl Woolf

Ruth Lomon's *Bassoon Concerto*; R. James Whipple's *Concerto for an Autumn Mood*, also for bassoon; William Thomas McKinley's *Night Music*, a tenor saxophone concerto; and Stephen Suber's *Enchantments: Concerto for Piano and Orchestra* come together in this MMC recording to form an eclectic set. Conformity to easily-identifiable stylistic trends is apparent in both Whipple and McKinley's facile and enjoyable one-movement pieces. The Lomon and Suber concertos, each in three movements, are musically intellectual, offering the ear and mind new worlds to explore and engaging new languages to interpret. A refreshing individuality in style, harmony and orchestration particularly characterizes Lomon's work, which is discussed below.

The three movements of Ruth Lomon's *Bassoon Concerto* (1978-79) are closely related in texture and density. Throughout the work Lomon shows a deft hand at orchestration, supporting the solo bassoon with a subtly balanced ensemble that highlights individual instruments in delightful combinations. Her masterful use of color lends a kaleidoscopic landscape to the work. Solo bassoonist Deborah Greitzer performs with agility and feeling.

The opening movement, "Espressivo," is sustained and mysterious, with dramatic peaks driven by relentless, rising arpeggiated lines in the bassoon and points of tension which employ the ear-popping effect of multiphonics. The second movement, "Rhapsodic," answers its title with a less structured form. The bassoon is heard in its upper register, a pleasing effect, while the orchestra's sustained legato passages are contrasted with moments of pointillistic coloration.

Lomon's "Scherzo" finale brings this delicate pointillism into clearer focus, and for the first time sections of the orchestra begin to emerge as characters. The strings capture one's attention before creating a dramatic downward

glissando, out of which romps a trio of bass proportions. Bass clarinet, double bass and solo bassoon trip and hide among each other in a thrilling game of chase. Lomon's sense of humor is revealed here, both in instrumentation and musical wit.

At times during her bassoon concerto, Lomon sets up cadenza-like passages for the soloist that are subsequently supported by light yet persistent orchestration. These moments can be exquisite, as much for the lovely, arching lines of the solo bassoon and its crystalline accompaniment, as for the thrill of frustration at never achieving a fully independent cadenza throughout this virtuosic concerto.

The liner notes for this MMC recording, by Scott Warfield, are very informative, providing great detail on the compositional process of each work. A word must be said, though, about their tone. Ruth Lomon is a mature, established composer with major works, commissions and residencies to her credit. Why then, upon reading the liner notes on her life and this substantial concerto, does one get the sense that composing is simply a hobby for her, done on time pinched from her "real" work? Among other examples, the notes on her concerto begin thus: "Lomon's Bassoon Concerto was composed during breaks from her work as a teacher of piano, theory and solfege." While the chronological details of the work's composition may be of corollary interest, introducing the piece in this way seems almost apologetic. Lomon's overall treatment in the notes is patronizing, particularly in the context of an album shared with three male composers who are discussed with no such equivocation, despite their multiple musical occupations. Though irrelevant to the music and its performance, this oversight does bear on the album as a whole and may adversely affect the listener's experience of Lomon's work.

"Time Marches On"

Gregory Wiest, tenor; Oresta Cybriwsky, piano. Songs by Joelle Wallach, Elizabeth Austin, Corey Field and others. Capstone Records CPS 8646 (1997)

By Luna Pearl Woolf

Tenor Gregory Wiest's long-term project of presenting modern American songs has resulted in five complete performance programs and one commercially released recording, "Time Marches On," with pianist Oresta Cybriwsky. Throughout Wiest's song project he has admirably intermingled genders and generations among some 28 composers represented. Those included on this disc are Norman Mathews, Joelle Wallach, Corey Field, Elizabeth Austin, Stephen Wilcox, Paul A. Epstein and Ronald Perera. Wiest is a fine singer, with a clear tone and committed musicianship that effectively displays the emotion and poetry in the seven song cycles he presents on this disc. He glides between delicacy and strength, passion and control, as the music demands.

In a field of gems, Joelle Wallach's four-song set, *up into the silence* (1985) for tenor alone, is undoubtedly the jewel of "Time Marches On." The piece includes "will you teach," "these children singing," "newlys of silence" and "may my heart always." Wallach handles both voice and text with subtle acuity, bringing an enthralling sense of thematic cohesion to the music, which is difficult to achieve even without the challenge of poetry by e. e. cummings. Wallach's

setting of these artful texts is sensitive to the many interpretations and internal rhythms within them, while at the same time communicating the words clearly, in all their complexity. Wallach combines musical motives, word- and phrase-painting and a grounded atonality in a way that delights the listener. This gripping cycle keeps one eager for the next song and satisfied upon hearing it.

"In a field of gems, Joelle Wallach's four-song set...is undoubtedly the jewel..."

Elizabeth Austin's *Birthday Bouquet* (1990) is a more traditional song cycle, one in which an involved, well-set piano part does much to control the mood and word-painting. One of the album's more accessible cycles, Austin's *Bouquet*, flows easily between e. e. cummings' "a birthday wish," Christine Rossetti's "a birthday" and "remember," and W. B. Yeats' "had I the heavens' embroidered cloths." The variety of texts presents the idea of a bouquet, and Austin's piano settings, lovely and engaging, offer a consistent style that brings the whole together successfully. The vocal line has a more difficult time reconciling the disparate prosodies, however, and while the wide-ranging phrases are compelling, they resist bringing out character in the texts and differentiating the poetic styles.

Another stand-out in this recording is Corey Field's *3 Yeats Songs* (1978): "To a Child Dancing in the Wind," "The Witch" and "The Young Man's Song (Brown Penny)." These settings are stark and eloquent, stretching Yeats' phrases into intensely quiet lines, supported and enhanced by a piano that is sometimes pure color. Field exhibits an individual style that works quite effectively here.

Gregory Wiest is to be applauded for this project, not only for his expressive talent and powerful performances, but equally for his endeavor to present modern American art songs in a generous and communicative context. He chooses serious music that, through his musicianship and commitment, will appeal to a wide listening audience.

Composer Luna Pearl Woolf has been commissioned by the Beethoven Festival in Bonn, Germany, the El Paso Pro Musica Festival, the Radcliffe Choral society and others. She holds degrees from Harvard and Smith College, and she was the winner of the IAWM Ellen Taaffe Zwilich Prize in 1993 (then the ILWC), among other awards. Woolf's works are recorded on Oxingale Records, for which she has also served as producer on three albums.

In Memoriam: Kay Louise Gardner

Kay Louise Gardner, composer, conductor, performer and former IAWM member, died of a massive heart attack on August 28, 2002 at her home in Bangor, Maine, at the age of 61. She studied music at the University of Michigan and SUNY Stonybrook and was awarded an honorary doctorate at the University of Maine. In the 1970s, in an effort to promote women's music, she helped found a feminist and openly lesbian women's band, Lavender Jane, and she recorded the works of women composers with the New England Women's Symphony. She was a prolific composer and received many awards, grants and prizes. The recording of the hour-long oratorio, *Ouroboros: Seasons of Life—Women's Passages*, one of her more frequently performed works (Ladyslipper LR115CD), was reviewed in the *IAWM Journal* 4/2 (1998): 40. As a memorial tribute, on October 13, the Bangor Symphony Orchestra will perform her *Lament for Thousands*, written to honor those who died in the terrorist attacks of September 11, 2001.

“Lemons Descending”

Eileen Clark, soprano, and Matt Haimovitz, cello. Works by Hildegard von Bingen, Luna Pearl Woolf and others. Oxingale Records OX2001

By Susan Slesinger

“Lemons Descending” is a CD with a variety of works that span the last millennium. The common thread running through the selections is their *adagio* mood—many of the works have a spiritual or ceremonial basis. The CD includes compositions by Hildegard von Bingen, John Tavener, Heitor Villa-Lobos and Luna Pearl Woolf, as well as an *Improvisation* on poems by Pablo Neruda by soprano Eileen Clark and cellist Matt Haimovitz. The performers arranged some of the pieces so that they could be performed by cello and soprano. This review will consider only the works by the women composers represented on the CD.

“...many of the works have a spiritual or ceremonial basis...”

Slice for Saint Ursula, a composition “by” Hildegard on the first and last tracks, was arranged for cello and soprano by the above-mentioned performers. The text, somewhat loosely translated from the Latin by Clark, reflects feminist thought that may not have been implied in the original. The arrangements are not historically accurate, but they offer the listener a “taste” of Hildegard. In place of the drone that is sometimes used in recordings of Hildegard’s monody, Clark and Haimovitz have blended the voice and cello to create a unified whole. The cello sometimes accompanies the voice but occasionally plays along with it, creating the impression of two unison voices with different tone qualities. At other times Haimovitz uses techniques such as *sul tasto*, *sul ponti’cello* and harmonics to create special effects.

Fra Nord e Sud: “Le musiche delle donne nel duemila”

Association Suonodonne Italy; Musicisti Associati Produzioni M.A.P. Milano, LR CD 082

Music by Alessandra Bellino, Sonia Bo, Caterina Calderoni, Beatrice Campodonico, Gabriella Cecchi, Caterina De Carlo, Biancamaria Furgeri, Simona Goglio, Patrizia Montanaro, Barbara Rettagliati, Antonia Sarcina and Renata Zatti. Performers: Esther Flückiger, piano; Simona Goglio, flute; Sonia Grandis, voice; Maria Vittoria Jedlowski, guitar; Daniela Maddalena, piano; Rose-Marie Soncini, flute.

The CD is a recording of the concert entitled “Le musiche delle donne nel duemila” (The music by women in the 21st century), an initiative of Suonodonne Italia in 2000, as part of the Fifth Annual Festival “Fra Nord e Sud.” The works were written especially for this occasion by Italian women composers who are members of Suonodonne, and they were also performed by Suonodonne members. The composers drew inspiration from the poem *L’udito* by Maurizia Rossella. The concert took place in the Centro Congressi Svizzero in Milan, as part of the music series of the Centro Culturale Svizzero. Subsequently, Radiotelevisione svizzera Rete Due di Lugano recorded the program on compact disc. The works were published by Rugginenti Milan.

Suonodonne, founded in 1994 and coordinated by its president, Esther Flückiger, is a subsidiary of the Frauenmusikforum Schweiz (FMF, founded in 1982).

Suonodonne promotes music by Italian women, past and present, including jazz, improvisation, performance and musical theater, and aims to raise their status within the music profession. It organizes festivals and concerts, supports cultural policies, conducts research in the science and sociology of music, assists the activities of its members and offers advice in project planning and programming. FMF and Suonodonne have established two archives with music by women composers, and they publish a journal entitled *clingKlong* (in German, French and Italian) that offers information about women musicians.

CD information: Musicisti Associati Produzioni M.A.P.; Via Monte S. Genesio 4; I-20158 Milano; Tel. +39 02 688 09 50; + 39 02 690 057 57; Fax + 39 02 668 01 7 35; E-mail: info@map.it; disco.map@tiscalinet.it; www.map.it

Epithalamion (Wedding Blessing) by Luna Pearl Woolf is a setting of a poem by Richard Crashaw. In this work Woolf makes extensive use of literal word painting. Unfortunately, by the third verse, the treatment of the text becomes predictable; for example, the word “long” is always sung to a sustained note or melisma. A cello solo, which is used in the introduction and the epilogue as well as between the second and third movements, helps to set the overall *adagio* mood of the piece.

The improvisation on Pablo Neruda’s poem *Ode to the Lemon* (in an English translation by Margaret Sayers Peden) is based on pitches from Hildegard’s mode, and is perhaps the most interesting piece on the CD. Although much of the improvisation may have been more planned than improvisatory, it nevertheless retains spontaneity of expression and style. Clark varies her vocal techniques, alternating between song and *sprechstimme*, to evoke the mood of the poem. The opening sets the scene for the mystical nature of the text,

and the occasional word painting is not too literal or obvious. The cello accompaniment is less satisfactory in this improvisation; the large number of high pitches and harmonics, especially towards the end, distract from, rather than blend with, Clark’s interpretation of the poem.

The clarity of Eileen Clark’s voice as well as her careful articulation and expressive manner of singing enable the listener to comprehend the poetry. Matt Haimovitz’ accompaniments usually partner the singing without overwhelming it.

The CD is attractively packaged with etchings by Michael Kuch, taken from the book *Lemons Descending: Music, Poetry, Etchings*, also published by Oxingale Press. The illustrations were inspired by the poems that have been set to music and recorded for the CD. The package includes the texts for all the works and translations of the non-English texts.

“Canadian Sounds: Deirdre Piper, composer and organist”

Carleton Sound CD 1007

By Susan Slesinger

“Canadian Sounds” features two compositions by Deirdre Piper: *Diversions* (1998) for saxophone quartet and *Khoreia* (1992) for clarinet, cello and piano. Piper also performs five pieces by little-known male organ composers from Canada; only her original compositions are discussed in this review.

Diversions (1998), a three-movement work, was written for the Ottawa-based saxophone quartet, Saxart. In the liner notes accompanying the CD, Piper explains that the material upon which the work is based derives from a “single unordered set of tones, which, in ascending sequence, form a ‘scale’ of interlocked tone-semitone units.” This “scale” was previously used by Olivier Messiaen as the Third Mode of Limited Transposition in his *Technique de mon langage musical* (1942).

The opening movement, a relatively brief *allegretto*, makes occasional use of the jazz idiom. It is followed by a lengthier and more substantial slow *passacaglia* that opens with a statement of the thematic material in the high register of the baritone saxophone; the melancholy sound is reminiscent of Klezmer music. Like the first, this movement also features slides and other techniques typical of jazz style. The final movement, a fast rondo, provides a lively contrast. The second section recapitulates the theme from the *passacaglia*, adding a sense of unity to the piece. Saxart performs the work expressively, with a homogeneous sound.

Khoreia, a lengthy composition, opens with a Gershwin-like clarinet figure but rapidly moves into a more individualistic musical language with minimalistic tendencies and Bernstein-like rhythms. The opening features an underlying drumming sound, although surprisingly, a percussionist was not part of the trio. Unfortunately, the composition

“...features slides and other techniques typical of jazz style...”

seems overly long and gives the impression of wandering at times; the final section is not as captivating as the earlier ones. This piece explores sound and rhythm, including special effects in the piano and cello, but the writing for

clarinet is more conventional and without the use of extended techniques. The work is well performed by Peter Smith (clarinet), Joan Harrison (cello) and Elaine Keillor (piano).

The CD is well engineered, but the choice of repertoire is questionable. The contemporary pieces by Piper seem incongruous when combined on the same recording with the more traditional organ compositions, which comprise the larger portion of the disc. Also, information on the performers other than Piper is conspicuously absent.

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

Saginaw Valley State University Premiers Catherine McMichael

Saginaw Valley State University, Saginaw Choral Society, Midland Camerata Singers, Valley Wind Quintet, Flûtee. CD980619

By Nico Schüller

Catherine McMichael first developed her musical talent on the piano; she later earned degrees in piano performance, chamber music and accompanying at the University of Michigan. After years of teaching piano privately as well as at Saginaw Valley State University in Saginaw (Michigan), she developed her own piano method, *Making Music My Own*, and turned to composition. Over the years, McMichael has received an increasing number of commissions, most recently from the New England Conservatory, Thayer College, The Canadian Brass and the University of Massachusetts.

Although McMichael has written some orchestral music, her main areas of expertise are choral and chamber music, as well as Suzuki-related materials. Two flute compositions, *Floris* and *La Lune et les Étoiles*, won the Best Newly Published Music Award from the National Flute Association. McMichael's music is neither avant-garde nor experimental, but descriptive, tonal and very lyrical. Often, her compositions are inspired by extra-musical ideas and almost all of her works are written for specific musicians or ensembles.

This CD was originally recorded in celebration of the 10th anniversary of the Marshall M. Fredericks Sculpture Gallery. Consequently, one of the CD's compositions specifically refers to the sculptures, which are also reproduced in the booklet that accompanies the CD. *The Seven Saints and Sinners* is the title of a set of seven three-foot-tall sculptures by Marshall M. Fredericks, all of which relate to one another. McMichael's *Seven Saints and Sinners* is scored for double choir, woodwind quintet, piano, soprano and tenor; the title of each movement parallels each of the sculptural works. Five of the seven movements include lyrics from the Latin Ordinary of the Mass and from Psalm 68, plus lyrics by both McMichael and Fredericks. Fredericks saw his sculptures as "conversation pieces," as does McMichael: either as dialogues between lead singer(s) and chorus or between the choral and instrumental parts.

The first movement is based on the late-medieval mass; the second, purely instrumental movement (woodwind quintet) expresses "The Evil Influence" with irony and humor. The following movements are rhythmically vivid with much

syncopation (third movement), lyricism (fourth movement), humor (fifth movement), passion and thoughtfulness (sixth movement) and grandeur (final movement). Although *The Seven Saints and Sinners* is generally tonal (or partially modal), chromaticism and tonal shifts enrich the tonality throughout. Color is provided mainly by the woodwind quintet.

The Seven Saints and Sinners is well balanced in the musical dramaturgy and in the length of each movement. The tenor soloist, Robert Bracey, is excellent, but the soprano soloist, Dee Blair, lacks effective vocal expression and projection. Minor deficiencies in the sound quality are the result of recording a live performance.

Floris connects Catherine McMichael's music to her love of nature and gardening. The composition for four flutes and piano was commissioned by, and dedicated to, the members of Flûtee, a professional flute quartet in residence at Saginaw Valley State University. The five movements bear the names of flowers: "Trillium," "Baby's Breath," "Lily Pond," "Snowdrops" and "Calla."

"Trillium," a woodland wildflower that blooms in Michigan in May, is musically expressed in a lyrical, peaceful, tonal movement with an easily-remembered tune. "Baby's Breath" is a contrasting, catchy "boogie"; it is playful and grows from a single pattern into a large-scale movement though less than two minutes in length. "Lily Pond" is musically close to impressionist style, particularly in its partial use of the whole-tone scale. "Snowdrops" is a short, playful variation on "Jingle Bells," and "Calla" is again dreamy and impressionistic and provides a sense of arrival.

The musical style and structure of the last composition, *Legends From the Greenwood*, is similar to that of *Floris*. A suite for mixed flute quartet, it is polyphonic and makes use of avant-garde flute techniques, like flutter tonguing and multiphonics. *Legends* is based on three North American legends: *Hiawatha and the West Wind*, *Evangeline and Gabriel* and *Paul Bunyan and His Blue Ox, Babe*. Musically, the first movement is the most appealing because of its extended harmony, seventh chords and avoidance of dominant functions. The performing ensemble, Flûtee, elegantly expresses all nuances of this engaging composition.

Catherine McMichael's musical philosophy includes making music available to all, in all life situations; thus, her

"I strongly recommend this accessible, diverse and gratifying CD."

compositions can be characterized as *Gebrauchsmusik* (music for use). I strongly recommend this accessible, diverse and gratifying CD. It can be ordered from: Camellia Music, 485 Winthrop Lane, Saginaw, MI 48603; Phone/Fax: 1-989-792-4544; <http://www.catherinemcmichael.com>.

Nico Schüler is Assistant Professor and Coordinator of Music Theory at Southwest Texas State University. He holds degrees from E.-M.-Arndt University in Greifswald, Germany, and Michigan State University. Dr. Schüler's research interests include interdisciplinary aspects of modern music, computer-applications in music and methodology of music research.

"Live From Shanghai"

Works by Victoria Bond, Liu Tingyu, Tchaikovsky and Sousa. Protone Records NRPR 2205

By Maryanne Rumancik

This live recording features the versatile American composer and conductor, Victoria Bond, with the Shanghai Symphony Orchestra, and includes the premiere of two new orchestral works: *Thinking Like a Mountain* by Bond and *The Su-San Suite* composed by Liu Tingyu and conducted by Chen Xieyang.

Thinking Like a Mountain is a single-movement work commissioned collectively by Elgin Symphony, Shanghai Symphony, Billings Symphony and Explorer Park, Virginia. Its premiere performance took place in Roanoke, Virginia, in 1994 to commemorate the opening of Explorer Park. The work was inspired by an essay (adapted by Curt Meine) of the same name written by Aldo Leopold (1887-1948), an American environmentalist. The story focuses first on Leopold as a young hunter who kills a wolf, then is changed by the experience of witnessing the wolf die. The hunter realizes that all of life is interconnected, and he becomes an advocate for environmental preservation. The issues that Leopold confronted in the early part of the 20th century, such as the commodification of natural resources, environmental responsibility and world peace, are still relevant today. Bond is to be commended for attempting to address these environmental concerns within the tradition of Western art music.

The English text (included in the liner notes) is interwoven with descriptive orchestral music based on the variation of four pitches from a Chinese folk melody. *Thinking*

Like a Mountain begins simply with a magical mood that evokes the past; gradually, the orchestral texture thickens to herald the entry of the narrator, Cui Wen. String glissandi create the image of howling wolves. The changing life cycles of the mountain are characterized by the diminution and augmentation of the musical ideas. Descending motives, present throughout most of the work, create a sense of loss and tragedy, but the piece ends optimistically with the addition of brass instruments and ascending melodic lines. The orchestral writing is accessible and effectively complements the text. Wen's narration is clearly articulated, well paced and rarely overpowered by the orchestral writing.

Composer Liu Tingyu is highly regarded in China for his ballet music. His *Su-San Suite*, in three movements: "The Exile," "Recollection of Love" and "The Complaint," is dramatic and colorful, especially in the effective use of percussion. Also included on the CD are two works conducted by Bond: Tchaikovsky's Symphony No. 6, "Pathétique," and as an encore, *Stars and Stripes Forever* by Sousa.

At first glance, the items comprising this CD seemed stylistically quite diverse. Upon listening to the disc as a whole, however, the lush orchestration and use of exoticism, reminiscent of certain 19th-century compositions, seem to be unifying features. Excellent liner notes provide worthwhile information about the composers, conductors and history of the Shanghai Symphony Orchestra.

"Myths & Legends"

Works by Nancy Bloomer Deussen, Claude Debussy and Albert Roussel. Key Note Designs No. 103

By Maryanne Rumancik

Nancy Bloomer Deussen's composition for flute and piano, *The Pegasus Suite*, is a highly accessible work, one that would be a welcome addition to concert programs and teaching studios. Deussen favors the return to tonal and melodic writing, according to the CD liner notes, and the congenial character of her music helps counter the frequently-heard generalization that contemporary music is difficult to understand.

The Pegasus Suite, written for flutist Angela Koreyelos and pianist Zöe Smith and premiered in March 1998, is based on Greek mythology. Through the medium of sound the composer seeks to tell the life story of Pegasus, the flying horse. The *Suite* is in five short movements: "The Birth of Pegasus," "The Flight to Olympus," "The Spring of the Muses," "The Journey of the Muses" and "Ascendance to the Stars." Al-

though there are contrasting tempos and moods among the movements, the overall design of the work is unified. The piano part, while exploring the full range of the keyboard, functions primarily as an accompaniment, and in each of the movements the flute remains lyrical, occasionally embellishing the melodic line. The performers are well balanced, and the recording quality is excellent.

"...a welcome addition to concert programs and teaching studios..."

Albert Roussel's *Joueurs de Flûte* for flute and piano is in four movements, each inspired by a flutist from Greek legend or myth. Claude Debussy's *Bilitis* makes reference to pastoral ancient Greece. The original version was scored

for two flutes, two harps and celesta; this version, arranged by Donald Peck, is for flute, piano and narrator. The liner notes include an English translation of the 12 French poems from the cycle *Chanson de Bilitis* by Pierre Louÿs. The combination of narrated poetry (Leslie Loizelet) with music is very effective, and the text is always clearly articulated. Debussy's *Syrinx* (1913), a well-known work for solo flute, maintains the ancient Greek theme.

Maryanne Rumancik holds an ARCT in piano pedagogy and has taught piano privately for more than 13 years. She will graduate in Spring 2003 with a BA in music composition from the University of Winnipeg. She is active as a choral musician and regularly performs new music with Le Nouveau Cinéma & Friends, a composers' collective.

New and Recommended Compact Discs

"Alnight by the Rose"

Seattle Pro Musica, Karen P. Thomas, director. SPM CD 9802

The CD was reviewed in the British journal, *Choir and Organ* 10/4 (July/August 2002), and was given the highest rating—five stars—by the reviewer, Shirley Ratcliffe. All of the works on the disc, from medieval to contemporary, revolve around divine or earthly love. Three works by Hildegard von Bingen are performed with "great depth and purity." The disc also includes Frank Ferko's "sonorous and atmospheric" *Hildegard Motets* for mixed voices and Arvo Pärt's *Magnificat*. Ratcliffe comments that "those who equate Pärt's music with the Hilliard sound will be agreeably surprised how potent and delicate this music can be when sung by a well-trained chorus." Conductor (and IAWM member) Karen P. Thomas includes her own composition, *Alnight by the Rose*, which the reviewer found "particularly poignant." The "Seattle Pro Musica presents a cappella singing at its best; combine this with an excellent recording in the reverberant acoustic of St James Cathedral, Seattle, and you have a disc to be savoured slowly."

Margaret Brouwer: Concerto for Clarinet and Orchestra

Richard Stoltzman, Seattle Symphony Orchestra. MMC Recordings, MMC2080 (December 2001)

Cécile Chaminade: "Mots d'amour"

Anne Sophie von Otter, mezzo soprano; Bengt Forsberg, piano. Deutsche Grammophon DG471331 (2001)

Marie Barker Nelson: "A Night at the Symphony"

Universe, Symphonic Fantasy on Orpheus Lex, Ode to Antigone and The Rocky Mountains

Seattle Symphony, New York Chamber Symphony, various artists. MMC Recordings MMC2103 (April 2002)

Marie Barker Nelson: "In a Lighter Touch"

Concerto for Cello, Harp, Percussion and Strings, Wasatch Breezes, Songs of the Moon and Symphony of the Millennium

Concordia, Moyzes Quartet, and others. MMC Recordings MMC2110 (April 2002)

Kaija Saariaho: *Château de l'âme, Graal théâtre, Amers*

Gidon Kremer, violin; Dawn Upshaw, soprano; Anssi Karttunen, cello; BBC Symphony Orchestra; Finnish Radio Symphony Orchestra; Avanti Chamber Orchestra. Sony Classical SK60817 (2001)

Clara Schumann: "The Songs of Clara Schumann"

Susan Gritton, soprano; Stephan Loges, baritone; Eugene Asti, piano. Hyperion CDA 7249 (2002)

Jeanne E. Shaffer: "Sapphire Summer"

Emptiness Became Music, Sapphire Summer, Eternity, She Heard a Song, On Gardens, Minutes and Butterflies, My Mother and Me, Woman with a Parasol, Juniper Shoes

Rockland Osgood, tenor. MMC Recordings, MMC2112 (April 2002)

Broadcast News

By Jeanne E. Shaffer and Casper Sunn

Women Composers on Public Radio

By Jeanne E. Shaffer

"Performance Today"

Women composers on National Public Radio's "Performance Today" were almost non-existent—one a month was typical, and, unfortunately, the new woman co-host, Korva Coleman, did not improve the gender inequity. In March Clara Schumann's *Prelude and Fugue in B-flat*, op. 16, no. 2, and *Past Life Melodies* by Sarah Hopkins were aired. The Australian composer, Miriam Hyde, was represented by her *Happy Oceans* on April 29th. In May, surely Mother's Day would have been a good opportunity to offer listeners a program of music by mothers, but only Clara Schumann's *Soirées Musicales*, op. 6, was heard. To my knowledge, no women composers were programmed in June or July.

"Pipe Dreams"

In February host Michael Barone aired two movements from Florence Price's *Suite for Organ*, no. 1 and *Variations on "Peter, Go Ring Dem Bells,"* both from Frances Nobert's new CD, "Music She Wrote." The following week Barone played Barbara Harbach's *Fanfare and Toccata on "Lasst uns Erfreuen."* On the 25th, Marie-Claire Alain was a guest performer and spoke about the music of her older brother, Jehan Alain, who was killed early in World War II; he left an astounding array of deeply spiritual organ music, which Marie-Claire has championed throughout her own remarkable career. In March "Pipe Dreams" featured three works by Marie-Bernadette Dufourcet: *Image, Alba* and *Improvisation on Two Themes*, Pamela Decker's *Toccata* and Emma Lou Diemer's *Folk Hymn Sketches*.

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 2001 and May 2002. Anyone who would like to submit recordings of music by women composers for broadcast on future WORT programs (commercial-free, listener-sponsored community radio) is welcome to send them to: Casper Sunn; 806 Bowman Ave.; Madison, WI 53716-1706; USA. For more information, contact her at <sunn@merr.com>.

Anonymous Christmas Music

Anonymous and traditional early Christmas music, arranged and performed by 20th-century women, was presented on "Musica Antiqua" in December. Performers included three women's choirs: *Discantus* directed by Brigitte Lesne, *Olympia's Daughters* directed by Penny Gnesin and *Amasong* directed by Kristina Boerger; dulcimer players Mitzie Collins and Kate Price; a women's trio: Priscilla Herdman, Anne Hills and Cindy Mangsen; and two soloists: Marian Anderson and Jane Siberry. Arrangements for orchestra and choir by Anne Dudley (from her CD "Ancient and Modern"), an arrangement for chamber ensemble by Dawn Atkinson, one for solo handbells by Christine Anderson, and several for handbell choir by Cynthia Dobrinski were also programmed.

Chanukah and Jewish Women

A program of traditional and original Chanukah songs and works by Jewish women composers and performers was presented on the first day of Chanukah, December 10, on "Other Voices." The traditional songs were arranged and per-

formed by "Uncle" Ruthie Buell, Phyllis Elaine Clark and Cheryl Bensman Rowe (Western Wind Vocal Ensemble), Margie Rosenthal and Ilene Safyan, Stacy Worth and her children's choir, and Ronnie Gilbert and the Weavers. Original Chanukah music included *Eight Candles* by Malvina Reynolds, *Shamesh* and *The Hand that Lights the Candle* by Stacy Worth, *Chanukah Cantata* by Shelley Olson and *Where I Live* by Diane Benjamin—a cantata about breast cancer, performed by the Denver Women's Chorus. Several listeners called to say how moved they were by the cantata, which alternated poignant narratives with songs. Popular holiday songs from the early 1900s by Carrie Jacobs Bond and Nora Bayes (b. Dora Goldberg) were also on the program.

Eclectic Holidays

The program on December 24 celebrated the wonderful diversity of the holidays: Winter Solstice, Christmas and Kwanzaa. Works for Winter Solstice included songs about snow by Yoko Ono, Barbara Higbie, Loreena McKennitt and Triona Ni Dhomhnaill, plus other solstice songs by Anne Hills, Hope McLeod and Cindy Mangsen. Choral works for Christmas included music by S.C. Eckhardt-Gramatté, Imogen Holst and Ruth Watson Henderson. Also aired were Katherine Kennicott Davis' *Little Drummer Boy* and Christmas songs by Mairead Ni Mhaonaigh and Wendy Waldman. For Kwanzaa, two songs by the African composer and singer, Dimi Mint Abba, and a one-hour special on Marian Anderson (the first African-American to perform with the Metropolitan Opera) were aired. The latter included traditional spirituals and excerpts from the CBS TV documentary, "See It Now," about Anderson's mission to Asia in the fall of 1957 as an ambassador for the U.S. State Department.

Beth Anderson and Choral Music

The "Musical Offering" program (January 30) featured six of Beth Anderson's "swale" instrumentals plus her piano concerto. A "swale" is a meadow or marsh where a rich diversity of wild plants grow, a good analogy for Anderson's musical style, and a word used in many of her

Music Library Association

The Music Library Association's 2003 Annual Meeting will take place in Austin, Texas, February 10-16, 2003, at the Renaissance Austin Hotel. For more information go to: <http://www3.baylor.edu/MLA/2003/> or <http://www.musiclibraryassoc.org/>

titles. Choral works by other composers were also played: *The Last Invocation* by Carol Barnett performed by the Dale Warland Singers; four works by Adele Berk performed by the Gregg Smith Singers; Tsippi Fleischer's *Oratorio 1492-1992* performed by the Haifa Symphony Orchestra and the Israel National Choir, and her *The Clock Wants to Sleep* performed by the Tokyo Radio Children's Choir; and excerpts from *Sacred Service for the Sabbath Evening* by Judith Lang Zaimont performed by the Choral Music Society of Southern California.

Ancient, Anonymous and World Music

Anonymous and traditional music, arranged and performed by 20th-century women, was presented on "Musica Antiqua" (February 24). The program opened with selected pieces from the *Codex Las Huelgas* (186 liturgical pieces compiled by Maria Gonzalez de Aguero in the early 1300s), performed by the Sarband ensemble, and works from the Arab-Byzantine tradition. Several sacred goddess selections from the "Ancient Mother" CD by the On Wings of Song

choir were also presented, along with traditional ethnic music arranged by Susan Robbins and performed by the Libana women's choir.

Women in Jazz

The three featured composers/performers on "Jazz Sounds" (March 28) were Geri Allen, Nurudafina Pili Abena and Toshiko Akiyoshi. Works from eight different CDs by the African-American pianist, Geri Allen, were presented, including a high energy piece about a household with a young child, *Laila's House*, and a

Broadcast News Playlists: Works Composed or Performed by IAWM Members

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

1. "Eine kleine Frauenmusik" is heard over the Southeastern Public Radio Network: WTSU, 89.9/Troy-Montgomery, Alabama; WRWA, 88.7/ Dothan, Alabama; WTJB, 91.7/Phenix City, Alabama and Columbus, Georgia. The broadcast celebrated its ninth anniversary on July 4, 2002. It began life in the 10:00 pm slot on Sunday night, then it gradually moved into prime time. It is now heard at 7:00 pm on Sunday evenings. The following works by IAWM members were aired during this period. *By Jeanne E. Shaffer, producer and host*

Barkin, Elaine. *Gamalange* (Sound Album Collage CDs from Elaine Barkin)

Bouchard, Linda. *Surf* (Marquie Classics CD 77471-81219)

Degenhardt, Annette. *October on the Bog* (ANDEG CD 06)

Diemer, Emma Lou. *Fantasy for Piano* (Leonarda CD LE 345)

Gardner, Kay. *Ouroboros: Seasons of Life* (Ladyslipper Records LR 115CD)

Glickman, Sylvia. *The Walls are Quiet Now* (Albany Troy CD 446)

Higdon, Jennifer. *Autumn Music* (Crystal Records CD 754)

León, Tania. *Mother's Prayer* (None-such CD 79458-2)

Rahbee, Diane Goolkasian. *Nocturne and Floating Clouds* (Celebration Recordings CD)

Shaffer, Jeanne E. "O God of Peace" from *Shalom* (Leonarda CD LE 347)

Shapiro, Alex. *Trio in A minor*, for clarinet, violin and piano (Privately produced CD from Alex Shapiro)

Silver, Sheila. *Fantasy quasi Theme and Variations* (Leonarda CD LE 345)

Speech, Bernadette. *Trio des Trois* (Mode CD 105)

Tiutuinnik, Katia. *String Quartet and Mahdooom* (CD of Russian premiere, personal CD)

Vercoe, Elizabeth. *Herstory III* (Owl CD 35)

Zaimont, Judith Lang. *Calendar Collection* (Leonarda CD LE 334), *Symphony No. 1* (Arabesque CD Z6742)

2. WORT 89.9 FM in Madison, Wisconsin, is a commercial-free, listener-sponsored, community radio station, broadcasting throughout South Central Wisconsin. The playlist is for December 2001 through May 2002. *By Casper Sunn, "The Friendly Host"*

Anderson, Beth. *Pennyroyal Swale, Rosemary Swale, and January Swale* (string quartets); *August Swale, New Mexico Swale, Flute Swale*, and Piano Concerto (noncommercial CD)

Balensuela, Peggy. Vocalist on Carrie Jacobs-Bond's *Your Song, Were I, and Because of the Light* (Troy CD 438)

Barnett, Carol. *The Last Invocation* (choir) (Innova CD MN110)

Berk, Adele. *O Sing Unto the Lord a New Song and Sigh No More, Ladies* (vocal solos with piano); *The Lord Bless Thee and Keep Thee* and *Psalm 150* (choral) (noncommercial cassette)

Gardner, Kay. Flute improvisation on works by Nurudafina Pili Abena: *Silencia, Dance of Strength, Carnival and Happy Life* (Ladyslipper CAS 113)

Gray, Susan Keith. Pianist, and **Laura Kobayashi**, violinist, on Grazyna Bacewicz's Violin Sonata no. 5 (Troy CD 372)

Lin, Jenny. Pianist on works by Ruth Crawford Seeger: *Little Waltz, Little Lullaby, Jumping the Rope* (Playtime), *Caprice, Whirligig, Mr. Crow and Miss Wren Go for a Walk*, Sonata, Theme and Variations, Five Canons, *Kaleidoscopic Changes on an Original Theme, We Dance Together* and Seven Preludes; and a children's suite for piano and narrator, *The Adventures of Tom Thumb* (BIS CD 1310)

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

Zaimont, Judith Lang. *Sacred Service for the Sabbath Evening* (choir with baritone solo and piano) (4tay CD 4015)

performance by Betty Carter of Allen's *Feed the Fire*. Also presented were several works by the African American percussionist, Nurudafina Pili Abena, performed with the flutist, Kay Gardner, from their recording, "One Spirit," on the Ladyslipper Music label, and some jazz trios and quartets by the Japanese American pianist, Toshiko Akiyoshi, from the late 1970s.

Early Works of Ruth Crawford Seeger (1922-27)

Student compositions written by Ruth Crawford in her 20s (before she studied composition with Charles Seeger) were presented on "Chamber Notes" (April 21). Many of these works were piano solos from the World Premiere recordings made by Jenny Lin on her new CD, "The World of Ruth Crawford Seeger," plus *The Adventures of Tom Thumb*, a children's suite for piano with narrator. Sonata for Violin and Piano performed by Ida Kavafian and Vivian Fine, Two Movements for Chamber Orchestra performed by the Schoenberg Ensemble, and *Those Gambler's Blues* performed by Ann Feldman and Abraham Stokman were also aired.

Grazyna Bacewicz: Music from Poland

Large works composed by Grazyna Bacewicz between 1947 and 1958 were presented on the April 22nd "Other Voices" program: String Quartet no. 3 by the

Penderecki String Quartet, Violin Sonata no. 3 by Arnold Belnick and Sergei Silvansky, Concerto for String Orchestra by the Amadeus Chamber Orchestra conducted by Agnieszka Duczmal, Violin Sonata no. 4 by Edward Statkiewicz and Aleksandra Utrecht, Piano Quintet no. 1 by the Warsaw Piano Quintet, Violin Sonata no. 5 by Laura Kobayashi and Susan Keith Gray, Symphony no. 3 by the Krakow Philharmonic Orchestra, and Violin Solo Sonata no. 2 by Robert Szreder.

S.C. Eckhardt-Gramatté

The life and music of Sophie Carmen Eckhardt-Gramatté from 1927 to 1934, when she was living in Berlin (the period when her first husband died and she remarried), were presented on the April 29th "Other Voices" program. Two of her large works, Piano Sonata no. 4 performed by Marc-André Hamelin and *February Suite* (for violin and piano) performed by the Glatzer-Heahey Duo, were played. Also aired were several *Violin Solo Caprices* performed by the composer, *Piano Caprices* performed by Megumi Masaki and Eckhardt-Gramatté, *Presto I for flute and piano*, and excerpts from a narrated biography by Lorne Watson with recordings of a story told by the composer (about her difficulties as a self-taught composer) and an anecdote by her second husband, Ferdinand Eckhardt. The program closed with a short orchestral work by Ja Young Choi, one of Judith Zaimont's doctoral composition stu-

dents and winner of the University of Minnesota's 2001 Orchestral Composition Competition.

Mothers of Ancient Music

The May 12th Mother's Day program on "Musica Antiqua" featured both early women composers and works in ancient styles by contemporary composers. The first hour of sacred medieval music included works by Kassia, Hildegard von Bingen and the daughter of Ioannes Kladas. A half-hour of secular early music included *O Deathe, Rock Me Asleepe* written by Anne Boleyn on the eve of her execution and performed by the Musicians of Swanee Alley; *A chantar m'er* by the troubairitz, Beatriz, Comtessa de Dia, performed by the Studio der Frühen Musik; and songs by Lady Killigrew and Mary Harvey, the Lady Dering, performed by Elizabethan Conversation. In the last half of the program, listeners were treated to *Kalevala: Dream of the Salmon Maiden*, a musical about a mother and daughter, with text from the great Finnish epic, *The Kalevala*, by Elias Lonnrot. The music by Ruth MacKenzie combines traditional ancient women's songs from Finland and Sweden with original music using the ancient Scandinavian vocal techniques of cry singing (*Itku Virsi*), spell singing (*jojking*) and animal calls (*kulning*). The program closed with four original fiddle compositions by Liz Carroll written in the style of traditional Irish reels.

Yolande Uyttenhove Ensemble

The Yolande Uyttenhove Ensemble, established in March 2001 by Danielle Baas, has as its primary aim the promotion of Belgian contemporary music. The Ensemble adopted its name as a tribute to the late Belgian composer, pianist, scholar and lecturer, Yolande Uyttenhove (1925-2000), whose oeuvre consists of more than 200 works. She was active in building and promoting the Belgian repertoire in her many concerts in Europe and abroad. In recognition of her talent and contributions, she was awarded the Fuge Trophy, the highest award of the Union of Belgian Composers. (For additional information on Uyttenhove, see the *IAWM Journal* 6/3 (2000): 38-40.)

The ensemble consists of four musicians: Emmanuel Suys, clarinet (also bass and alto saxophone); Magali Cadet, violin; Jean-Pierre Delens, piano; and Danielle Baas, piano. For some concerts, guest artists such as René de Macq, Renaud de Macq, Christelle Heinen and Félix

Snyers have been invited. While rehearsing for the concerts, the ensemble meets with each composer so that the musicians understand the concept and nature of the work. The composers also attend the concerts and thereby come in contact with members of the audience.

In the six concerts that the ensemble has performed thus far, compositions by the following composers were programmed: Danielle Baas, Guy Chavatte, Thierry Chleide, Marcel de Jonghe, Michel Déom, Thierry de Macq, Raoul de Smet, Berthe di Vito-Delvaux, Renier Doutrelepont, Jean-Michel Gillard, Olivier Guimard, Weily Luc, Michel Lysight, Paul-Baudouin Michel, Jean-Marie Simonis, Joëlle Piret and Félix Snyers. The Yolande Uyttenhove Ensemble has been well received by the French-speaking community of Belgium. *Contributed by Danielle Bass.*

Members' News news of individual members' activities

Compiled by Diane Follet

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. 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 via email to dfollet@muhlenberg.edu or to the postal address: Diane Follet, Department of Music, Muhlenberg College, 2400 Chew St., Allentown, PA 18104. The deadline for submitting material for the next issue is December 15, 2002.

At a May 11, 2002 benefit concert for Afghan women and children at Sacramento State College, Strings N' Things performed **Adrienne Albert's** *Boundaries* for string quintet, and Julia Greer, pianist, and Grant Ho, violinist, performed her *Reflections*. *Reflections* received an April performance at The Church of the Lighted Window in La Canada, California, with Doug Masek, saxophonist, and Rita Borden, pianist. Masek and Borden also performed a new work by Albert, *Winter Solace*. In February, Masek, along with Ayke Agus, pianist, appeared on a concert at the Villa Gardens in Pasadena. The performance, under the auspices of The Dominant Club of Los Angeles, featured several of Albert's works for saxophone or clarinet and piano. Harpist Marcia Dickstein and the Young Musicians Foundation Orchestra performed the world premiere of Albert's *Fanta+Z for Harp and Chamber Ensemble* (commissioned by harpist Corky Hale) at the Beverly Hills Civic Center during the summer.

Beth Anderson has enjoyed performances of several of her works. *September Swale* for solo piano was performed at the Women's Music Benefit Concert in May at Capistrano Hall, California State University, Sacramento, and the guitar and mandolin version was performed at Takoma Park Presbyterian Church,

Takoma Park, Maryland, in June. Also in June, *April Swale* appeared on a concert in Los Angeles to benefit the USC Medical School's Parkinson's Disease research program. The octet version of *Revel* was conducted by Filip Rathé at the Royal Conservatory in Ghent in April. March saw performances of *Cat Songs* at Miami University (Ohio); *Kentucky Swale*, conducted by Ken Staton, at the Kona Association for the Performing Arts in Hawaii; *March Swale* and *Bluebell Swale* for string orchestra by the San José Chamber Orchestra, conducted by Barbara Day Turner; and *March Swale* by the Rubio String Quartet at the Library of Congress in Washington, D.C. In February and March, *Kentucky Swale* was performed by the University of Kentucky Symphony Orchestra on a UK Music Hall of Fame Concert; at McNabb Middle School, Mt. Sterling, Kentucky; at the Dunbar Middle School, Lynchburg, Virginia; and at Longwood College, Farmville, Virginia, conducted by David A. Fanning. A number of Anderson's pieces were played on the North River Concert Series in New York City.

An hour of Anderson's works was broadcast in January on WORT-FM in Madison, Wisconsin. In February, WNYC broadcast her *Trio: dream in 'd'*, and Anderson appeared on WUKY radio and WMSY radio to discuss and broadcast her music.

In a review of *Three Swales* for string orchestra, which was premiered at the Flanders Festival in Antwerp, Belgium, in 2001, Dr. Peter Grahame Woolf wrote, "The premiere of Beth Anderson's *Three Swales* was staggering, an over-the-top, exuberant set of flamboyant pieces in a post-Dvorak vein, played for all they were worth with collective virtuosity and much adored by the audience."

On March 17, Ulrich Urban, Professor of Piano at the Musikhochschule Felix Mendelssohn, performed **Elizabeth R. Austin's** *Puzzles Preludes* at the Gewandhaus in Leipzig. Wolfram Tessmer, baritone, and Frank Goldschmidt, piano, performed her *Litauische Lieder* in Berlin-Friedrichshagen in April. Also in April

Austin gave a series of master classes at Vanderbilt University, where *Puzzles Preludes* were again performed by Ulrich Urban, and at David Lipscomb University in Nashville.

Elizabeth Bell's *Night Music* was performed by pianist Max Lifchitz on April 2 in a New York City concert sponsored by The American Composers Alliance and held at Christ and St. Stephen's Church.

Five new works by **Kitty Brazelton** on "Kitty Brazelton: Chamber Music for the Inner Ear," released in April on CRI-Emergency are *Come Spring!* with the Manhattan Brass Quintet; *R* with Mat Fieldes, double bass; *Lyris Hung*, 5-string electric violin; *Jay Kauffman*, classical guitar; *Danny Tunick*, bongos, and *Kitty Brazelton*, untexted voice; *Sonar Como Una Tromba Larga* (To Sound Like A Great Waterspout) with trombonist Chris Washburne and soundtrack created by Brazelton at Columbia University Computer Music Center; *Called Out Ol' Texas* with Dan Barrett, cello, and Danny Weiss, alto sax; and *Sonata for the Inner Ear* with the California EAR Unit.

Andrea Clearfield, who was composer in residence at the Virginia Center for the Creative Arts in November 2001, was selected as the composer to participate in the 2002 exchange with the Tyrone Guthrie Centre in Ireland, July/August, 2002. She was given a one-month residency at Annghmakerrig, the former estate of Sir Tyrone Guthrie, to compose a work based on Irish melodies for English horn and orchestra for George Corbett (English hornist with the Virginia Symphony). Clearfield also received a 2002 Fellowship from the Pennsylvania Council on the Arts.

Trax (2001) was written for and premiered by the Relache Ensemble in three performances in January. She has also enjoyed performances of a number of her other works over the past year: *Nes Gadol Hayah Sham* (1992) for soprano and baritone soloists, SATB chorus, cello and piano by the Delaware Valley Chorale in December;

Three Songs for Oboe and Double Bass after poems by Pablo Neruda (1996) at the International Double Reed Society Conference in West Virginia; three performances of *Reminiscence for English Horn and Piano*; and four performances of *Double Play* (1999) for percussion and piano by the Hoffmann/Goldstein duo. The latter work is published by Willson Publishing Co.

In April, the chamber version of her oratorio, *Women of Valor*, was performed at an International Conference on Judaism, Christianity and Islam at Amado Hall at the University of Pennsylvania. The concert was sponsored by the University's Center for Advanced Judaic Studies. "Prayer" (2000) from *Women of Valor* was performed twice by the Los Angeles Jewish Symphony as a memorial to those who died on September 11. *Jocheved* (arr. 2001) for SSA chorus, piano, flute and percussion was premiered and performed by the Lady Chapel Singers on their European tour. *Women of Cyprus* for voice, piano and synthesizer premiered at the Mersinio Arts Centre in Cyprus in August 2001. The premiere performance was filmed and broadcast on Cypriot television.

Clearfield's recent commissions include the American Guild of Organists for a new work for SATB chorus, organ and large brass ensemble for the AGO 2004 National Convention in Los Angeles; David Wolman for a setting of his texts for a 2003 fundraiser for the Breast Cancer Research Association; and the Main Line Reform Temple in Wynnewood, Pennsylvania, for a Friday night Shabbat Service.

Two of **Nancy Bloomer Deussen's** new choral works premiered in March: *Et in Terra Pax* (SATB-piano) was performed by The Choral Project, conducted by Daniel Hughes, at the First Congregational Church of Palo Alto, California, and *Daydreams* (SATB—a cappella) was conducted by Magen Solomon and sung by the San Francisco Choral Artists at St. Mark's Episcopal Church in Berkeley. Both works received additional performances in the Bay Area. Also in March, Deussen's Two Pieces for Violin and Piano were performed at the NACUSA "Composers Can Play, Too" concert in Palo Alto, California.

The Encounter for guitar received its world premiere in April at the Cumberland

County College Faculty Showcase in Vineland, New Jersey. In June, Deussen played her Trio for Violin, Cello and Piano at The Nevada City Composer's Alliance Music Festival in Nevada City, California, and the Nevada County Composer's Cooperative Third Annual Festival of New Music.

Deussen is the winner of the second Marmor Foundation Chamber Music Composition Competition, sponsored by Stanford University, for her Woodwind Quintet no. 2. The work was performed in May, along with *Tribute to the Ancients* for brass quintet and *Julia's Song* for cello and piano, the composer at the piano, as part of the "Women's Festival of Music, Art, Dance and Poetry, A Benefit for the Education of Women in Afghanistan," at Sacramento State University. Works by **Adrienne Albert**, **Mary Lou Newmark** and **Alex Shapiro** were also featured on this program.

Emma Lou Diemer has received a commission for 2003 from the San Francisco Choral Society for a major work for chorus and orchestra. Frostburg State University faculty members, including **Joan Dixon** and **Ellen Schlegel**, premiered Diemer's Piano Trio and Quartet for Piano and Brass last September.

Music Director **J. Michele Edwards** led the Calliope Women's Chorus in the final concert of its 25th anniversary season in collaboration with Rhiannon, a vibrant and gifted singer who blends jazz, world music, improvisation and storytelling to create a dynamic musical experience. The performance took place on May 4 at The O'Shaughnessy Auditorium at the College of St. Catharine, St. Paul, Minnesota.

Reena Esmail was a winner of the 2002 Young Composers ASCAP Morton Gould Award. Esmail, who is only 19, has been composing for a little over two years and "felt really blessed" that she was selected. Her winning composition was *Elegism* for solo cello, written for a close friend's father who passed away in 2000.

In February, **Diane Follet**, soprano, with Nikki Tsuchiya, harpsichord and piano, presented "A Celebration of Creative Women," a recital of music by women composers. The program, performed at Muhlenberg College, Allentown, Pennsylvania, included works by Jacquet de la

Guerre, Beach, Hensel, Alma Mahler, Margaret Bonds and Billie Holiday. Follet's choral composition, *Invocation*, was premiered by the Muhlenberg College Chamber Singers in March. In April, she was elected President of the Northeast Chapter of the College Music Society at the chapter's annual meeting in Boston.

On March 10, in honor of International Women's Day, COMA South, a UK organization, held an all-comers day: a morning rehearsal followed by a late afternoon concert at Tudor Merchant's Hall, Southampton, featuring two commissioned pieces by women composers. One of the works was **Jennifer Fowler's** *Spiral* for flexible ensemble. Fowler writes, "The idea is that anyone interested can bring along an instrument and take part. The parts are being transposed into every possible key!"

Sponsored by the Women's Studies Certificate Program & Center for the Study of Women and Society, co-sponsored with the Ph.D.-D.M.A. Program in Music, the **Lucille Field Goodman** Annual Fellowship Award presented "The Third Annual Scholarship Concert for Women in Music: Vocal and Chamber Music by Miriam Gideon." Among the performers on the May concert at The City University of New York were **Andrea Saposnik**, mezzo-soprano, and **Margaret Mills**, piano.

On March 10, Zorzal, a new group under the artistic direction of **Lynn Gumert**, presented a concert of Colonial-period vocal and instrumental music from Spain and Latin America at St. Paul's Lutheran Church in Biglerville, Pennsylvania. The concert included Afro-Cuban composer Teodora Gines' *Son de La Ma Teodora*, a setting of one of Sor Juana Ines de la Cruz's feminist villancicos, *Dios y Joseph Apuestan*, and original arrangements of traditional Sephardic music.

In an April concert in New York, composer and computer musician **Mara Helmuth** combined her talents with percussionist Allen Otte to perform works from the CD "Implements of Actuation" and other "collaborative compositions" for computer and solo percussionist. Held at The Flea Theater in New York City, the concert also featured two songs from *Clotho: the Life of Camille Claudel*, a monodrama about the life of the French sculptor, sung by Audrey Luna.

Jennifer Higdon's *Concerto for Orchestra* was premiered on June 12 by the Philadelphia Orchestra, Wolfgang Sawallisch, conducting, at Verizon Hall, and was performed again on June 13, 14 and 15. The work is the final commission of the orchestra's "Centennial Celebrations." The Atlanta Symphony, conducted by Robert Spano, played Higdon's *blue cathedral* in May. In March, the San Francisco Lesbian/Gay Freedom Band celebrated music composed by or for women. Conducted by Jadine Louie, the concert featured Higdon's *Freedom Dreams*, commissioned by the Band for the 2000 Continental Harmony Project.

The New York-based Aviva Players and the Pennsylvania-based **Hildegard Publishing Company** presented a concert of "Chamber Music and Songs by Women Composers from the 12th through the 21st Centuries" on May 5 at the Kosciusko Foundation in New York City. Composers included Alla Borzova, **Sylvia Glickman**, Marie Grandval, Hildegard von Bingen, **Binette Lipper**, Jerica Oblak and Mira J. Spektor. The Aviva Players have been performing chamber music and songs by women composers of the past and present since 1975. The Hildegard Publishing Company has been publishing music by women from the ninth to the 21st century since 1988 and now offers over 500 works in its catalog.

Cecilia Heejeong Kim composed a work for the traditional musical theater, *Yeon-o-rang & Se-o-nyu*, which was performed during the time of the World Cup Games as a part of the Dynamic Korea Festival in Seoul, Korea. *Drunken Artemis* for woodwind quintet was performed at the 12th annual IAWM chamber music concert in Washington, D.C., June 2. It was also performed by the Arton Woodwind Quartet on July 23. Cecilia Kim wrote the official title song, *Duria*, for the opening ceremonies of the Pusan Asian Games (Asian Olympics), September 27.

The Korean/American composer **Jin Hi Kim** enjoyed the world premier of *Nori*, composed for the Zeitgeist Ensemble and commissioned by Meet the Composer Commissioning Music/ USA Fund, at the Walker Art Center on June 1, and scored for two percussionists, clarinets and keyboard. On this concert she also performed solos on the ancient Korean komungo (4th

century fretted-board zither) and the world's only electric komungo, which she developed. On June 8, Kim appeared at the Meet the Composers Festival, Southern Theater, in a concert that featured selected composers who received Meet the Composer Commissions over the past 20 years.

Kim's *Eternal Rock for Komungo and Orchestra* is scheduled for seven performances in the 2002-03 season. Her second orchestra commission will be presented with the Boston Modern Orchestra Project in 2003. This is in addition to chamber music commissions from the Kronos Quartet, Chamber Music Society of Lincoln Center, Zeitgeist Ensemble, Xenakis Ensemble (Holland) and others.

Georgia Southern University sponsored a composer residency by **Lori Laitman** March 3- 5; Laitman taught composition, coached rehearsals of her music and spoke to classes in music theory and appreciation. She also visited an elementary school music class and guided the students in composing a song. The residency culminated in a recital of Laitman's compositions.

Laitman was commissioned through a College of Liberal Arts and Social Sciences Special Projects Grant to compose a work for The Arden Duo (soprano Sandra McClain and saxophonist **Carolyn J. Bryan**). *Living in the Body*, the new song cycle, had its first public reading on March 4. Poet Joyce Sutphen, whose works provided the basis for the songs, also read from her work. The Arden Duo premiered the work at the North American Saxophone Alliance biennial conference at the University of North Texas on March 7.

Elizabeth Lauer's *Fear No More* (1956), a setting for six-part mixed chorus of Shakespearean texts (from *Cymbeline*), received its world premiere on an April 14 concert by the Kent Singers, conducted by Marguerite Mullee, in the chapel of the Kent School, Kent, Connecticut. The same concert included another setting by Lauer of Shakespeare's words, *Sigh No More, Ladies*, for three-part women's chorus. The two works have been recorded and are scheduled for Fall release on the Capstone label.

Jin Hi Kim: Kennedy Center Performance

The Korea Society and the Kennedy Center for Performing Arts co-presented Jin Hi Kim's *Dong Dong Touching the Moons* at the Center's Terrace Theater, Washington, D.C., on Wednesday, October 9, 2002. The work, a Lunar Ritual in which Western technology meets Eastern mythology, is based on the 15th-century Korean poetic homage to the moon entitled "Dong Dong." The multi-media live interactive performance integrated Kim's music with traditional and contemporary artists from Asia, including choreographer/dancers Yin Mei (China) and Parul Shah (India), Samir Chatterjee (Indian tabla drum), Kwon-Soon Kang (Korean kagok singer) and Jin Hi Kim (electric komungo). The performers were interfaced with live interactive computers that control digital animated images by Tennessee Rice Dixon, multi-media design of Alex Noyes and lighting by Tony Giovannetti.

The piece delves into the various characteristics, colors, cycles, and formations of the moons, while showing the duality of the moons' identity in the human imagination. Jon Pareles of *The New York Times* wrote about *Dong Dong Touching the Moons*: "She turned Korean court-orchestra music into a haze of distant fanfares and remembered rites, from a time when the moon was a divine power....Kim's austere music centered the work. She had Kwon Soon Kang, a singer in the Korean kagok tradition, avoid traditional melodies and apply the techniques of 'living tones' to sustained notes: filling them with vibrato, tightening them until they broke, using glottal stops to make them ripple like waves around a rock." *Dong Dong Touching the Moons* won the Wolff Ebermann Prize 2001 from the International Theater Institute (ITI) in Munich, Germany.

Lauer submitted her piano composition, *A Bouquet of Bagatelles* (written in 1999 on commission from **Margaret Mills**, pianist), to the Connecticut State Music Teachers Association as an example of her work and was granted their composition commission to write a new piano piece to be premiered in Hartford, Connecticut, in November 2002. The same work has won first prize in the Piano Competition of the National League of American Pen Women. Additional awards include an Honorable Mention and (from Kansas) the Sunflower Award for Lauer's *Four Seasonal Settings* for mezzo-soprano soloist, mixed chorus and piano. —

In June, Lauer presented a solo piano recital at the Donnell Library Auditorium in New York City, playing Debussy, J.S. Bach, Ravel, Bartok, Brahms and Ginastera, along with the "Bolero" from her *A Bouquet of Bagatelles*. For the seventh year, Lauer is engaged to write program notes for a chamber music series, South Shore Concerts, that presents six concerts during the summer. She is also the coordinator for the Renee B. Fisher Piano Competition.

Mary Jane Leach and Anna Dembska performed a concert at Greenwich House in New York City on May 2. Prior to the concert, which they titled "Witches Brew," Leach wrote, "We are brewing up some brand new music (both raw and cooked!). The compositions are very broadly based on thoughts, feelings and texts about witches and witchcraft. We will be performing ourselves, two composer/singers, with some electronics and recorded material. We have been laughing and cackling a lot during rehearsals."

Pandora's Vox, founded last year by its artistic director, **Carol Marton**, brought another exciting and eclectic program of contemporary music for women's voices to Boston audiences on June 1 in Brookline and June 27 at the Longy School of Music. The ensemble always incorporates the work of living composers, and especially promotes the work of women composers. In these concerts, the music of Joan Szymko, whose work exemplifies the style of Pandora's Vox, with its lush and inventive harmonies, rhythmic intensity and playful spirit, was performed. Following the group's acclaimed debut performance last

spring, Beth Denisch, Director of the Boston Area Chapter of the American Composers Forum, called Pandora's Vox "one of the most exciting new music ensembles in Massachusetts."

Deborah Mason's *The Rape of the Lock* was read in May at the New York City Opera's "Showcasing American Composers," an opera excerpt reading program. In his "Critic's Notebook" in the *New York Times*, John Rockwell wrote, "*The Rape of the Lock*, a work in progress and her [Mason's] first opera, offered her adaptation of Pope's text clothed in wonderfully lush, intricate and contrapuntally energetic music. For me, she was the most pleasant surprise of the series."

Flutist **Elizabeth McNutt** performed her own work, *Retake, for flute and computer*, created in collaboration with composer/technologist Andrew May, at the recent SEAMUS National Conference at the University of Iowa. Also at SEAMUS, she performed a work by James Harley and gave a lecture-demonstration, "Interaction in Action: A Flutist's Perspective on Working with Technology." On June 3, McNutt's entire CD, "Pipe wrench: flute + computer" (EMF Media 025), was played on "Foldover," which is broadcast on WOBC, Oberlin, Ohio. Selected tracks had been aired in April on WORT-FM, Madison, Wisconsin and on a November "Foldover" broadcast.

Margaret Mills, concert pianist, presented a program of all women's music at the Bar Harbor Music Festival, Bar Harbor, Maine, in July. Included on the program were piano works by Gloria Coates, Miriam Gideon, Jenny Johnson, **Libby Larsen** and Amy Beach. In November, Mills plans to present an all-American program of solo works for the piano, including Charles Ives' *Concord Sonata* and a group of American "rags" by composers William Bolcom, **Elizabeth Lauer**, Hugh Sam and Libby Larsen. This concert will take place at the Madison Avenue Presbyterian Church, New York City, as part of its Annual Keyboard Series. Mills' newest solo CD of the music of Emmanuel Chabrier and Claude Debussy was released this past February by Cambria Master Recordings. The *Pieces Pittoresques* of Chabrier is unique, as Mills recorded all ten pieces, a work rarely recorded in its entirety.

Janice Misurell-Mitchell had a world premiere of her new work for orchestra, *Juba-lee*, by the Youth Symphony of DuPage, in Wheaton, Illinois, in March. That same month she presented a lecture-recital for National League of American Pen Women, Chicago Chapter, when she showed her video, *Scat/Rap Counterpoint*, and performed her works for solo flute, *Uncommon Time* and *Blues Man/Poet Woman*, in a program at Harold Washington Library. In April, guitarist Maria Vittoria Jedlowski performed Misurell-Mitchell's work for solo guitar, *Dark was the Night*, at DePaul University and Southern Illinois University; she performed it again in Milan in May.

Also in April, Misurell-Mitchell presented a lecture-recital of her works for voices and instruments at the American Academy in Berlin. She performed several of her works for flute, including *Sub-Music and Song* for solo flute; showed her performance videos, including *After the History* for flute, voice and percussion; and showed excerpts of the performance of her work, *Sermon of the Middle-Aged Revolutionary Spider* for tenor and chamber ensemble, featuring tenor William Brown and the DePaul Chamber Ensemble and Gospel Choir, conducted by Donald DeRoche.

CUBE, whose members include **Patricia Morehead** and **Janice Misurell-Mitchell**, performed at two Chicago Composers concerts in March. One concert featured the premiere of Morehead's *Jezebels* for oboe/oboe d'amore/English horn and percussion and the Chicago premiere of Misurell-Mitchell's *Profaning the Sacred* for flute/alto flute/voice and bass clarinet/clarinet. Another performance included two of Morehead's pieces: the world premiere of *Homage to Thurber, A Tribute to Marshall Patner* for voice and chamber ensemble and *The Handmaid's Tale* for two pianos. The CUBE South Loop New Music Festival, also in March, featured Improv En Route, an afternoon of solo and group improvisations with the CUBE ensemble and many guest artists.

At its 71st Annual Meeting, held in Las Vegas, Nevada, the **Music Library Association** announced the following awards for 2000 publications. The Vincent H. Duckles Award for the best book-

length bibliography or research tool was given to Robert Shay and Robert Thompson for *Purcell Manuscripts: The Principal Musical Sources*. The Richard S. Hill Award for the best article on music librarianship was given to A. Ralph Papakhian for his article on "Cataloging." The Eva Judd O'Meara Award for the best review in *NOTES* was given to Richard Kramer for his review of *Skizzen* by Mozart. Alicia Hansen and Michael Duffy were recipients of the Kevin Freeman Travel Grant Award. The Dena Epstein Award for Archival and Library Research in American Music was granted to Clemens Gresser and Robert Haskins. The Walter Gerboth Award was granted to John Anderies for "Tri-College Digital Music Initiative: Developing a Core Integrated Collection."

Maria Niederberger's *Vernissage* for solo piano was performed in Wigmore Hall in London in July by pianist Patrizio Mazzola, professor at the Bern Music Conservatory in Switzerland.

Hasu Patel is one of the few distinguished female artists performing Indian music on the sitar, the most popular Indian string instrument. As a composer, performer and teacher, she is "dedicated to preserving and propagating the fascinating, highly evolved traditional music of ancient India in its pristine purity." In February, she performed at Warner Concert Hall at Oberlin College, where she teaches sitar/ tabla/voice, and last November she performed at Severance Hall in Cleveland, Ohio. Her CD, "Gayaki Sitar," is both spiritual and powerful. Her summer activities included the presentation of her music to Society of Composers and Lyricists, Los Angeles, July 13; a live talk show on WNUR radio in Chicago on July 26 and concerts and workshops at Sivananda Ashram in Montreal.

The Price Duo performed two concerts at the Visitor's Center Theatre of the Washington, D.C., Temple. **Deon Nielsen Price's** dynamic *Clariphonia* for clarinets in A, E-flat soprano, basset horn, and contrabass and her quodlibet, *America Themes*, were part of the May 31 program, "Celebrating the Music of Three Continents," which also included Weber's *Grand Duo Concertante* and music by Chopin, Gershwin, **Li Yiding** and **Jeannie Pool**. On June 2, the "Musical Fireside" program included music by some of the same composers as well as **Alex Shapiro's** Trio. At the request of the Visitor's Center, remarks were given by W. LaGrand Nielsen, Deon's father, who is a world-class runner and inspirational speaker at age 94. These concerts were co-sponsored by the Church of Jesus Christ of Latter-day Saints Washington, D.C., Temple Visitors Center and Culver Crest Publications and supported in part through Subito, the quick advancement grant program of the Los Angeles Chapter of the American Composers Forum.

A setting of lyrics by **Linda Rimel**, lyricist and librettist, was performed in Brussels in April. The Chantfollies, an amateur chorus conducted by **Danielle Baas**, sang a number of works by Baas, including *We Know What We Want (And What We Want Is Peace on Earth)*, with music by Baas and lyrics by Rimel.

The California EAR Unit, in their Ensemble Residency Series at the LA County Museum of Art, presented "Brown-out," electrifying innovations from the Art Noise Scene, plus spellbinding radical premieres from **Anna Rubin** and others. Selections from Rubin's *Landmine* for amplified flute, live electronics and digital audio were presented on the May 1 concert in Bing Auditorium. This piece concerns landmines, particularly in

Cambodia. **Abbie Conant** has been performing it in a version for amplified trombone, and Jeff Krieger, electric cellist, will soon be playing a version. Rubin is leaving Oberlin College to take up a new position at University of Maryland/Baltimore County as Director of Interdisciplinary Arts and Linehan Artists & Scholars Programs. Among her current projects is a new piano work for Leonard Stein in honor of his 85th birthday.

Vivian Adelberg Rudow's *Spirit of America* for full orchestra premiered on July 12, performed by the Chesapeake Orchestra, Jeffrey Silberschlag, conductor, as part of the River Concert Series at St. Mary's College, St. Mary's City, Maryland. The composer conducted from the audience during the audience-participation sections. The River Concert Series, a set of festive, high-quality outdoor concerts, draws approximately 4,000 people per concert to enjoy a variety of musical styles in a beautiful waterfront setting.

Denise A. Seachrist recently returned from an 11-day excursion to Egypt at the invitation of the Egyptian government. Seachrist, whose book, *The Musical World of Halim El-Dabh*, which will be published by Kent State University Press in March 2003, was extended the invitation to accompany El-Dabh, who is internationally regarded as Egypt's most important living composer, to celebrate his 81st birthday with a rare series of four concerts of his music at the newly reconstructed Bibliotheca Alexandrina (the famous Library of Alexandria of antiquity, which was destroyed by fire over 1600 years ago). The concerts featured new pieces as well as works composed throughout the span of El-Dabh's 60-plus-year career. Mezzo-soprano Seachrist performed three of El-Dabh's compositions for voice and chamber orchestra, and conducted a multi-movement work for orchestra. In August 2001, El-Dabh was the guest of honor at an African music symposium held at Cambridge University in England, where Seachrist delivered the key-note address.

The Cumberland College Concert Chorale, directed by David Etter, the Youth Chorale, directed by Laura H. Chipe, and college soloists presented a concert of music by **Jeanne E. Shaffer** at the First Baptist Church in Williamsburg, Kentucky,

Deon Nielsen Price: Congratulations!

Mu Phi Epsilon International Professional Music Fraternity announces that Deon Nielsen Price is the winner of the 2002 Marian Bowker Davidson Accompanying Award. The stipend of \$1,000 provides funding for her performance of works by Zenobia Powell Perry. (Perry's daughter, Janis-Rozena Peri, formerly served on the IAWM Board of Directors.) Programs of songs and chamber music of Perry performed by Price, with tenor Darryl Taylor, clarinetist Berkeley Price, and lecturer Jeannie Pool are currently being booked.

on March 7. Among the works on the program were *A Wedding Prayer*, *The Wildflower's Song*, *Canticle of the Creatures*, *Golgotha* and *Magnificat*. The concert closed with *Partita on "Schmuecke dich"* and *Toccata on "A Mighty Fortress"* played by the college organist. The evening included a lecture by the composer.

Shaffer was commissioned to write a vocal trio for "A Program of Spirituals" by the Birmingham Trio. *Ain't a that Good News* was premiered at Woodlawn United Methodist Church of Birmingham on February 10. This was followed by two more Birmingham performances: at the Southside Shepherd Center on March 28 and the Cathedral of St. Paul on April 28. Shaffer's *The Words from the Cross* for SATB, organ and baritone solo was performed at the Lutheran Church of Vestavia Hills, Birmingham, Alabama, on March 29, 2002.

Alex Shapiro has been commissioned by the popular Los Angeles concert series, "Pacific Serenades," to compose a chamber work for its 2003 season. She has also been commissioned by bagpiper Ian Whitelaw to compose a work for Great Highland bagpipes and electronics for his upcoming CD. Shapiro's Sonata for Piano received its New York premiere at Carnegie Hall on April 27, performed by Arlene Goter. Goter gave numerous performances of the three-movement work on her Spring 2002 tour, including several concerts in St. Paul, Minnesota, and others in the Midwest and East. *Celebrate*, Shapiro's choral work for SATB choir and piano, was premiered in Los Angeles on June 1 by University Campus Choir with pianist Ron Whittemore, directed by Stephanie Henry. The piece was commissioned by UCC to honor its 20th anniversary. *Re:pair* for flute and oboe was premiered in June at the New Music North Festival in Ontario, Canada, by Penelope Clarke, flute, and Colleen Gibson, oboe.

Other early 2002 concerts included two performances of Shapiro's *Introspect* by the Millington Strings and Strings N' Things string quartets at the "FemmeFete Festival of Music and the Arts" in Sacramento. The festival was held as a benefit event for the women of Afghanistan. Shapiro's *Intermezzo for Clarinet and Piano* was performed by John and Jeanette Winsor at the Virginia Contemporary Arts

Center in Virginia Beach in April. On June 2 her Trio for Clarinet, Violin and Piano was performed twice in Washington, D.C., by Berkeley Price, clarinet, Mary Findley, violin, and **Deon Nielsen Price**, piano. The first performance was held at the National Museum of Women in the Arts as part of the afternoon's IAWM annual concert, and the second performance was that evening at the Church of Jesus Christ of Latter-day Saints' Washington, D.C., Temple.

The Washington Women's Chorus, a 30-voice ensemble under the direction of Donald Richardson, performed the world premiere of **Naomi Stephan's** requiem, *Mater in Memoriam: for Irene*, at the River Road Unitarian Church in Bethesda, Maryland, on April 21. The performance was part of an annual series entitled "Women's Works IV," a concert of recent pieces by women composers celebrating the women in our daily lives. Naomi's work, "written in honor of her mother, circles through mourning, back to birth and through a life of differences, joys, and conflicts between mother and daughter. It touches on the words said and unsaid to each other, finally reaching acceptance with 'Now You Go to Gentle Rest.'" Intended by the composer as a requiem for our time, *Mater* is relevant to all spiritual perspectives. The 45-minute piece includes fragments of pieces that were favorites of Naomi and her mother, and was written with aid from the Thanks Be to Grandmother Winifred Foundation; the grant stipulates that the work be of benefit to women and their lives. A performance CD and perusal score of the performance is available from the composer, as well as an alternate version for SSAA and piano.

Seattle Pro Musica, conducted by **Karen P. Thomas**, presented a concert of

20th-century French music in honor of the 100th anniversary of Maurice Duruflé's birth. The two March concerts in the Seattle area featured the Duruflé *Requiem* and included choral works by French composers Messiaen, Debussy and Poulenc, plus two exceptional works by Lili Boulanger. These performances were sponsored by Alliance Française de Seattle and supported, in part, by the Corporate Council for the Arts and Classical KING-FM 98.1.

The Women's Sacred Music Project, **Lisa Neufeld Thomas**, founder and artistic director, presented a concert entitled "Sing We Now of Holy Women" at The Church of the Redeemer, Springfield, Pennsylvania, on April 21. Performances of the program won rave reviews last summer in the UK and Germany. It includes chants by Hildegard of Bingen, processions from the Codex Las Huelgas, the Philadelphia premiere of a choral arrangement of "Jocheved" from the oratorio *Women of Valour* by **Andrea Clearfield**, and other works. The mission of the Women's Sacred Music Project is to support, develop and perform sacred music by, for and about women at the highest level.

The Rimsky-Korsakov Quartet offered a novelty at its concert on December 23, 2001, in the Hall of the Composers' Society of St. Petersburg—the premier of *Night Journey*, a work commissioned by the Quartet and composed by **Katia Tiutiunnik**, an Australian composer of Russian-Ukrainian background who traveled to Russia for the performance. The concert was sponsored by the Australian National University and the Australian Embassy in Moscow. A graduate of the Sydney Conservatorium, Tiutiunnik completed postgraduate studies in composi-

New Amy Beach CD

"Choral Music of Amy Beach and Randall Thompson," performed by the Harvard University Choir under the direction of Murray Forbes Somerville, includes seven works by Beach (*Te Deum*, *Jubilate*, *Help Us, O God!* (op. 50), *Evening Hymn* and others). The booklet is in English, French and German. The CD is recorded by Sanctuary Classics, London, England, www.sanctuaryclassics.com.

tion at L'Accademia Nazionale di Santa Cecilia in Rome and studies in the Arabic language and culture at the Australian National University. It is therefore not surprising that the cultural interaction of different civilizations is reflected in her creative work. *Night Journey* strives toward the poetic intertwining of diverse religious and mystical traditions: Sufism of the Arab Near East with Western European religious music (primarily of Catholic Italy and of Protestant Germany) and with the mystery of the life-renewing resurrection of Christ in the Russian Orthodox Church. The composer's universal vision is also tinged with pantheistic tones introduced under the inspirational influence of the Australian countryside, with its relentlessly scorching sun and its diverse colors on the plains. The composer acknowledges that the first two movements of the Quartet are the ones most strongly infused with pictorial symbols. Both the work and the performance received an enthusiastic review in the journal, *Klassika: St. Petersburg Journal of Culture and Art*.

Persis Parshall Vehar has been chosen to be a Composer-Judge for the 2003 Sigma Alpha Iota Centennial Anniversary Convention in Dearborn, Michigan. Her Trio for Soprano Saxophone, Alto Saxophone and Piano, commissioned by SAI, will be premiered during the convention. Vehar has also been commissioned by the Tremani Trio to compose a new work for their 2002-03 season. On March 18, the Canisius Piano Trio premiered *Night Lights-Paris*, a three-movement work which includes "Cafe Rendezvous with Friends," "Reflections from the Bateau Mouche," and "Ferris Wheel After Dark," at Canisius College in Buffalo, New York, where Vehar recently renewed her contract as composer-in-residence. On April 21 the Unitarian Universalist of Buffalo Church Choir, Barbara Wagner, conductor/organist, premiered Vehar's *The Cathedral of the Universe*, a musical setting of a poem written in response to September 11 by Ann Goldsmith. The choir repeated their performance in the afternoon at "Gatherings: Artists Responding To Other Artists" at the Burchfield-Penney Art Center in Buffalo.

Elizabeth Vercoe's Emily Dickinson cycle for soprano, flute and piano, *This Is My Letter to the World*, received its world

premiere at Connecticut College on October 28. The piece was commissioned for a series of women's music concerts at the college. Vercoe's choral piece, *Irreveries from Sappho*, was performed on two March concerts by the Indianapolis Women's Choir at the Indianapolis Historical Society, Pamela Blevins Hinkle, conducting. Harpist Phala Tracy performed Vercoe's *Parodia* for solo harp at the California Institute of the Arts on March 3, and her cycle on medieval Japanese poems by women, *Herstory II*, was performed at Austin Peay University in Clarksville, Tennessee, on April 1 with Desiree Dolan, soprano, David Steinquest, percussion, and Jeffrey Wood, piano. The composer introduced the work in a pre-concert talk. Mandolinist Neil Gladd premiered Vercoe's *Herstory IV* on poetry by May Swenson in the soprano/mandolin version. The piece had previously been premiered at the Corcoran Gallery in the version for voice and marimba. On June 4 Chester Breznjak performed her clarinet and piano piece, *Four Humors*, at the New School in Cambridge, Massachusetts, preceding a recording session of the piece.

The results of **Cherilee Wadsworth Walker's** research study, "Audiation and Cognition of the Blues Among Novice Vocalists: A Descriptive Inquiry," was published in 2002 *Jazz Research Proceedings Yearbook*, available through the International Association for Jazz Education. In May she presented an interactive workshop, "Developing Improvisation Skills through Harmonic Audiation" at the Allerton Retreat for Choral Music Education. Walker has been appointed vocalist/arranger for the 566th Illinois Air National Guard Band and will appear as a guest artist with the Peoria Municipal Winds in June. Additionally, she has been chosen to serve as clinician for the Honors Vocal Jazz Ensemble of District II, Illinois Music Educators Association, in November. Her unpublished arrangement of *New York Afternoon* will be one of the festival pieces.

On March 23 the West Hollywood Orchestra, **Nan Washburn**, artistic director and conductor, presented "Jewish Voices," a concert celebrating Jewish music and Women's History Month. The West Hollywood Chorale & Pasadena Classical Singers, Alex Ruggieri, director, joined the orchestra for a rare performance of Fanny Hensel's *Oratorio—Scenes from*

the Bible, written in 1831. Also on the concert were Lukas Foss' *Salomon Rossi Suite* and *Three Pieces from "Schindler's List"* for violin and orchestra by John Williams. Washburn was one of eight women conductors interviewed for a two-hour program called "Instrumental Women: Conducting Business" on NPR in March.

The International Trombone Association chose **Orianna Webb's** *Three Studies for Trumpet, Trombone, and Piano* as the winner of its 2002 Composition Contest.

Luna Pearl Woolf's new oratorio, *Orpheus on Sappho's Shore* (libretto by Eleanor Wilner) received its first performance in April at Sweeney Concert Hall, Smith College. The piece was commissioned by soprano Jane Bryden as part of her year-long exploration of music and art surrounding the Orpheus myth and was performed by Bryden (Sappho), Christopher Pfund, tenor (Orpheus) and members of the Five College music faculties. The portion that was performed is Woolf's master's thesis.

Judith Lang Zaimont is a contributor to a forthcoming CD "encyclopedia" of Jewish music supported by the Milken Foundation and featuring primarily newly-recorded music by 20th-century American Jewish composers. Among the works included are Zaimont's *A Woman of Valor* for mezzo-soprano and string quartet, *Parable: A Tale of Abram and Isaac*, and a major portion of *Sacred Service*. The encyclopedia will comprise approximately 100 CDs and is expected to be carried by numerous libraries and research facilities.

On May 19, composer **Marilyn J. Ziffrin** from South Sutton, New Hampshire, was inducted into the Moline, Illinois, High School Hall of Honors. She graduated from Moline High School and was one of six selected for the honor by a committee of townspeople, faculty and students. Her *Two Movements for Woodwind Quintet* will be performed at the ceremony by the Classique Quintette. In April, two of Ziffrin's works, *Recurrences* for piano solo and *Yankee Hooray*, a piano duet, were performed at an "Afternoon with the Arts" presentation at the Concord Community Music School sponsored by LINEC of New England College. Ziffrin also spoke at the event.



International Alliance for Women in Music:
uniting American Women Composers, the International Congress on Women in Music
and the International League of Women Composers

**Board of Directors
Executive Committee**

President

Kristine H. Burns (03)
Miami, FL

Vice-President

Frances Nobert (04)
Whittier, CA

Treasurer

Susan Cohn Lackman (05)
Winter Park, FL

Secretary

Deborah Hayes (03)
Boulder, CO

Past-President

Sally Reid (03)
Abilene, TX

International Representative

Jeanne Rudolph
Liason - South Africa

Board Members

Judith Coe (05)
Denver, CO
J. Michele Edwards (03)
St. Paul, MN

Esther Flückiger (05)
Milan, Italy

Lin Foulk (05)
Madison, WI

Anne Kilstofte (03)
Bloomington, MN

Jin Hi Kim (04)
Black Rock, CT

Melissa Maier (05)
Guilford, CT

Patricia Morehead (03)
Chicago, IL

Maria Niederberger (03)
Johnson City, TN

Catherine Pickar (04)
Washington, D.C.

Deon Nielson Price (04)
Culver City, CA

Ursula Rempel (04)
Winnipeg, Canada

Anna Rubin (05)
Baltimore, MD

Susan Wheatley (04)
Indiana, PA

Li Yiding (04)
Beijing, China

Past Presidents

Deon Nielson Price (1996-99)
Stefania de Kennessy (1995-96)

Advisors

Marin Alsop
Chen Yi
Emma Lou Diemer
Tania León
Pauline Oliveros
Jeannie Pool
Judith Shatin
Judith Lang Zaimont
Ellen Taaffe Zwilich

IAWM Affiliates

American Women Composers, Midwest, Inc.
Association of Canadian Women Composers (ACWC)

Donne in Musica

Korean Society of Women Composers

Mu Phi Epsilon

National Federation of Music Clubs

National League of American Pen Women

Sigma Alpha Iota

Stichting Vrouw en Muziek

The Women's Philharmonic

IAWM Committees

Administrative

Kristine Burns, chair
Anne Kilstofte
Jin Hi Kim
Susan Cohn Lackman
Melissa Maier
Frances Nobert
Sally Reid

Advocacy

Ursula Rempel, chair
Deborah Hayes
Elizabeth McNutt
William Osborne

Awards

Anna Rubin, chair
Andrea Gullickson
Anne Kilstofte (Search for New Music)
Maria Niederberger (chair, annual concert)

Awards: Pauline Alderman

Jeannie Pool, chair
Lance Bowling
Stephen Fry
Deon Nielson Price
Beverly Simmons

Communication

Elizabeth Hinkle-Turner
(Web Manager, Distribution List Owner)
Elizabeth Keathley (Information Ambassador)
Beata Moon (Hospitality Ambassador)
Alicia Scholl (Archivist)

Web Team:

Kristine H. Burns
Canary Burton
Monique Buzzarté
Judith Coe
Elizabeth Hinkle-Turner
Elizabeth Keathley
Jami Kimble
Beata Moon
Phil Todd
Sarah Whitworth

Congress

Patricia Morehead, chair
Carolyn Bremer
Frances Nobert
Deon Nielsen Price
Ursula Rempel
Denise Seachrist

Development

Melissa Maier, chair
J. Michele Edwards
Anne Kilstofte
Deon Nielsen Price
Anna Rubin

Finance

Susan Cohn Lackman, chair
J. Michele Edwards
Elizabeth Hinkle-Turner
Frances Nobert

Membership

Cherilee Wadsworth Walker, chair
(Membership Director)
Agnessa Bashir-Dzodtsoeva
(Liaison - Jordon, Middle East)
Reena Esmail
(Outreach Coordinator)
Deborah Hayes
(Affiliate and Exchange Coordinator)
Jin Hi Kim (Liaison - Asia)
Chan-Hae Lee (Liaison - Korea)
Taeko Tishizaka (Liaison - Japan)
Jeanne Zaidel-Rudolph
(Liaison - South Africa)

Nominations/Elections

Lin Foulk, chair
Caroline Bryan
Kristine Burns
Melissa Maier
William Osborne
Ursula Rempel
Li Yiding

Publications

Eve Meyer
Catherine Pickar
Daniel Ross

