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# *Journal*

● of the



international alliance *for* women *in* music

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# Guidelines for Contributors

## Articles

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

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## Contributions of Selected British and American Women to Piano Pedagogy and Performance

*By Debra Brubaker Burns, Anita Jackson and Connie Arrau Sturm*

In 19th-century England and America, playing the piano was considered the perfect hobby for a well-bred lady. While women were encouraged to entertain their families and guests by playing beautiful music at the piano, they were equally discouraged from professional music aspirations, and even from taking their musical studies too seriously. In a fascinating analysis of female pianists as portrayed in 19th-century English fiction, Mary Burgan concluded that the piano was “not only an emblem of social status, it provided a gauge of a woman’s training in the required accomplishments of genteel society.”<sup>1</sup> Barbara Berg noted that a 19th-century American lady was “allowed to work provided that what she does is perfectly useless! She may embroider, but not make a dress...She may make music, but not coffee!”<sup>2</sup>

Playing the piano was predominantly a female pastime in both countries, yet pursuing a musical career was frowned upon for women. In 1839, the editor of the English journal, *Musical World*, wrote that music was “too laborious a profession for women.”<sup>3</sup> Another English author more accurately expressed the social stigma associated with women entering the public sphere when he described “those to whom it would be almost annihilation to witness the performance of a daughter, a sister, or a mistress [that is, wife] in public.”<sup>4</sup> Nevertheless, many articles and books that debated women’s legal rights, their place in society and their education appeared in England around the 1830s. Queen Victoria’s accession to the throne in 1837 also marked a significant milestone for women, since she was the first female monarch in England in over a century.<sup>5</sup>

Emboldened by these developments, more women decided to use their musical skills to gain income and thus greater independence. Census figures for England and Wales reveal that the number of professional female musicians more than tripled between 1852 and 1881.<sup>6</sup> Rohr<sup>7</sup> outlined several reasons for the growing participation of women in the music profession. First, the rising popularity of piano playing and other music study for girls created an increased demand for teachers. By 1861, 20 percent of all musicians and 60 percent of all music teachers in London were women. Secondly, the growing number of concerts and music festivals created more socially acceptable performance venues for women; performing in the concert hall was less taboo for women than in the theater, or in a church with its all-male traditions. Lastly, the second half of the 19th century saw the establishment of several new music schools that admitted women. With the founding of the first English music academy in 1823,

The Royal Academy of Music, came the admission of women, though they were restricted to the study of piano, voice or harp. The Guildhall School of Music, established in 1880, catered to middle-class girls studying piano or voice. The Royal College of Music, established in 1880, included in its first scholarship recipients 17 pianists, 14 of whom were female. Finally, the overwhelming majority of candidates for the new Trinity College of Music exams and ABRSM exams were female.<sup>8</sup>

Despite lingering prejudice against female music professionals, several British women began to achieve international success as pianists. In 1909, the American journal, *The Etude*, published an article entitled “Who’s Who Among Famous Women Pianists and Violinists,”<sup>9</sup> and profiled several English pianists including Arabella Goddard and Katherine Goodson. Goddard, who studied with Kalkbrenner and Thalberg, debuted in London in 1850. She then toured Europe, America, Australia and India with great success. Goodson trained at the Royal Academy of Music, and also studied with Leschetizky, who considered her one of his best pupils. After making her debut in London in 1897, she also toured extensively.

Female musicians in late 19th-century America began to seek the same professional status as their British counterparts. According to census data, the percentage of American women employed in music grew from 36 percent in 1870 to 66 percent in 1910.<sup>10</sup> Various articles, advertisements and announcements in *The Etude* magazine from 1900 to 1920 confirm that American women gained employment in a surprisingly wide variety of piano-related occupations: concert pianist, accompanist, pianist for the movies, instructor at conservatories and public schools, music administrator, composer, author, workshop clinician and lecturer, concert manager, piano tuner, and manufacturer and seller of piano music, books and records.<sup>11</sup> This diversity of professional achievement was significant since women were not even granted the right to vote in America until 1920.

Despite the advancement of professional female musicians, professional respect did not necessarily follow. Male chauvinism extended far beyond the arena of music. For example, the behavior of British suffragettes was analyzed by “experts” on female hysteria.<sup>12</sup> Additionally, an article in the 1894 London *Orchestral Association Gazette* claimed “the average lady player is inferior to the average male player for all orchestral purposes.”<sup>13</sup> The author justified this irra-

tional prejudice by citing physiologists' claims that women were missing a critical arm muscle; he also noted that professional female musicians take jobs away from men, may be subjected to "unguarded language" in music halls and theaters, and risk safety when walking home alone after performances.<sup>14</sup> Female music professionals in America faced similar prejudices; a columnist in *The Etude* magazine warned that piano tuning "almost invariably affects the brain" and requires a "quietness of nerve [which] is not the natural endowment of woman."<sup>15</sup>

Not surprisingly, with such prejudice came financial consequences. Some boarding schools in England in the late 19th century advertised that piano instruction from a master cost one guinea, while piano instruction from a lady cost five shillings.<sup>16</sup> In America, Amy Fay, the noted concert pianist, student of Liszt and author of *Music Study in Germany*,<sup>17</sup> complained about the preference for male piano teachers. She said that it was "almost impossible for a woman to get a good position in the private fashionable schools in the city," claiming that if women could obtain such positions, they were usually "under-teachers" and "poorly paid."<sup>18</sup>

Much to their credit, female musicians banded together to improve their situation. A wonderful example of this in England was the establishment of the Royal Society of Female Musicians.<sup>19</sup> Before the protection of musical trade unions (which began in the 1890s), many musicians, especially women, ended their careers in unemployment and abject poverty. The Royal Society of Musicians functioned as a benefit society for male musicians; while they gladly accepted the gratuitous performances of women at their fund-raising concerts, they refused to admit women to their group, thus denying aid to destitute female musicians. In 1839, a group of women musicians founded the Royal Society of Female Musicians, one of the earliest of a growing number of organizations for working women in Victorian England. This group included mostly singers and pianists who worked as private teachers and performers. They attracted many notable patrons including Queen Victoria, the Duchess of Cambridge, and the Duchess of Kent, and held fund-raising concerts that included performances by such renowned musicians as Clara Schumann and Anton Rubinstein. In fact, this group was so successful at raising funds that by 1866, its financial strength was sufficient to break down the barriers to membership in the male Royal Society of Musicians, and both societies merged.

In America, women banded together in women's music clubs to promote music in their country. In 1918, the president of the National Federation of Music Clubs estimated that about 1,425 women's music clubs existed all across the country, with a total membership of approximately 300,000.<sup>20</sup> These clubs sponsored young performers (male and female); supported public school and community music programs; developed Plans of Study and examinations for music teach-

ers; and promoted American music, American composers and American teachers (male and female).

Having described many important achievements of British and American female musicians since the mid-19th century, the remainder of this article will profile the accomplishments of selected women who made significant contributions to piano teaching and performing during this era.

### Annie (Jessy) Curwen

Annie (Jessy) Curwen (1845-1932) was an influential piano pedagogue and leading figure of the Tonic Sol-Fa teaching system in England. She anticipated 20th-century pedagogical trends by applying progressive educational principles in her classroom teaching, keyboard instruction and innovative piano method series.

Curwen attended the Royal Academy of Music and taught piano in Dublin before moving to Scotland. Here, she encountered the Tonic Sol-Fa system<sup>21</sup> (a teaching method promoted by the music educator, Rev. John Curwen), and incorporated its principles into her school teaching. After marrying Curwen's son, she published a series of books and music supplements for young children, including *The Child Pianist* (1886), teaching materials of *Mrs. Curwen's Pianoforte Method* (1885-ca.1920) and *Psychology Applied to Music Teaching* (1920).<sup>22</sup> Her method was sold in Canada, America and Australia, and also sold successfully in England well into the 1970s. After World War I, Curwen method specialists continued to train music teachers and give examinations from her books.<sup>23</sup>

*Mrs. Curwen's Pianoforte Method* included teachers' guides and training programs, which incorporated principles of Sol-Fa teaching and Herbartian psychology. Curwen and others following her method were innovators in classroom music teaching, primarily in areas of theoretical training that required observation alternated with actual music making.

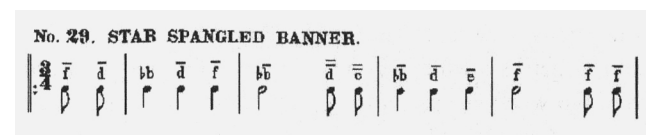
The teacher's manual is one of the most extensive of its time, presenting learning objectives for each lesson and practical guidance for teaching children. Curwen emphasized psychology and some physiology, covering topics such as perception, mental images, creativity, conceptualization, language connotations and denotations, student attention, habit and memory, methodology and teaching materials.<sup>24</sup> The progressively ordered lesson plans and teaching materials integrated sight-singing, off-staff music reading and ear and rhythmic training. She advised pupils to begin with a singing course, and then take piano lessons until at least the age of 14, because piano study allowed the greatest field for observing musical pitch, range and rhythmic development.<sup>25</sup> Her teaching objectives included making musical training enjoyable; promoting intellectual, spiritual and physical growth; developing intelligent listeners; and discovering talented musicians.<sup>26</sup>

Curwen's educational methodology has significantly impacted music pedagogues since its inception. Some of the teaching practices of Annie Curwen and Rev. John Curwen significantly influenced the work of Zoltán Kodály (with hand signals in vocal instruction), the authors of the *Oxford Piano School* (with the song approach) and many other 20th-century music educators.

Kate Sara Chittenden

A prominent music educator and keyboard musician for over 50 years, Kate Sara Chittenden (1856-1949) served as dean and head of the piano department for several music schools; lectured for the New York Board of Education and national musical organizations; taught piano; and wrote articles, piano instruction books, hymns and teaching pieces.<sup>27</sup> After studying piano at Helmuth College in London, Ontario (where she received the Dufferin Medal for Art), she moved to the New York City area, which became the base of her musical activities for the next 50 years. From 1892 to 1900, Chittenden taught at the Metropolitan College of Music, where she collaborated with Albert Ross Parsons, her former teacher and head of the piano department, to write the principal book of their *Synthetic Method for the Pianoforte* (1892).<sup>28</sup> The method was one of the first American piano instruction books to use a multi-key approach with pieces in five-finger patterns, and to encourage a more experience-based learning approach.

Other novelties of this method included an extended grand staff paper chart placed behind the piano keyboard, and staffless notations using Roman numerals and ties, or note values and note names with octave identification. The course was used at the Metropolitan College and at least 15 other schools in New York, among them Rutgers Female College. June Weybright, who studied with Chittenden, later wrote her own method, *Course for Pianists*, in 1949. Like Chittenden, she advocated the creation of educational materials that focused on children's understanding and ability.



Example of Staff Notation from *Synthetic Method for the Piano-forte* (p. 13) by Albert Ross Parson and Kate S. Chittenden

Chittenden headed the piano departments at Catharine Wiken School in Stamford, CN (1890-1914) and at Vassar College (1899-1930), and served as the dean of the Institute of Applied Music (1900-33), the successor to the Metropolitan College of Music. She influenced many other music educators over the years, lecturing for the New York Board of Education (1892-1919) and for musical organizations such as MTNA. She actively participated in state and national

music teachers' associations, played organ at Calvary Baptist Church in New York (1879-1906), co-edited *The Calvary Hymnal* (1891),<sup>29</sup> composed Christian hymns and wrote several articles for music periodicals.<sup>30</sup>

Nellie C. Cornish

Nellie C. Cornish<sup>31</sup> (1876-1956) was one of the most influential music educators in the western United States during the early 20th century. In Seattle, she established a music school, which became a leading innovative college of interdisciplinary art studies.<sup>32</sup> A celebrated music educator and arts' advocate in Seattle, her influence extended to co-founding the National Association of Schools of Music (NASM) in the late 1920s, managing a children's radio program in New York and directing a music school in Pittsfield, Massachusetts.



Nellie Cornish (1876-1956)  
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Growing up in Nebraska, Oregon, California and Washington, Cornish studied piano whenever she could. Her teachers included Ebenezer Cook, a student of Lowell Mason (1792-1872), and Alfred Venino, a student of Theodor Leschetizky (1830-1915). In 1890, during an economic depression, the 14-year-old Cornish began teaching piano in people's parlors to help support herself; ten years later, she opened a teaching studio in Seattle. Her interest in further musical training led her to study the Fletcher Music Method (having Montessori methodologies) with Evelyn Fletcher-Copp in Boston in 1904, and to further study music pedagogy seven years later with Calvin Brainerd Cady (1851-1928), an early advocate for music curricula in American college education.

In 1914, she founded the Cornish School of Music in Seattle, which boasted 600 students by the end of its third year. Local media praised the school's events, educational programs, and energetic director for their positive influence on Seattle's artistic life.

Nellie Cornish embraced new and less traditional pedagogical techniques in her own teaching, as well as that of her faculty. She explained, "As three generations of my ancestors were pioneers, I just had to be a pioneer; life always forced me to use my own initiative."<sup>33</sup> She maintained that music and art should enrich everyone's lives; that creativity should be developed in all people; and that teachers should inspire, encourage and guide a student's self-expression.

Under her leadership, the school added drama, dance and visual art programs. Cornish encouraged curricular innovation including Dalcroze eurhythmic classes; a radio school (1930s); and the Cornish Soirées, which presented high art and bohemian performances. “Miss Aunt Nellie,” as her students called her, frequently invited groups of students to her home for social gatherings and informal meetings with famous guest artists. Until 1939, she served as the school’s director, advocating creative approaches to teaching and hiring innovative faculty, including both her mentor, Calvin Cady, and the young John Cage. Her work has influenced thousands of music students, including directly the students of Cornish College of the Arts,<sup>34</sup> and indirectly, all those who have attended NASM-accredited colleges and universities.

### Florence Price

Florence Price (1887-1953) was a true pioneer and trailblazer for her contributions to American music.<sup>35</sup> A pianist, composer, organist and educator, her influence, along with African-American male composers such as Nathaniel Dett and William Grant Still, promoted the understanding of the relationship between African-American musical expression and the totality of American music.

Price began piano lessons with her mother, and first performed in public at the age of four. Her first composition was published when she was only 11. She entered the New



Florence Price

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England Conservatory in 1903 and received her diploma in piano performance and organ in 1906. Later, she returned to Arkansas, her birthplace, to teach at Arkadelphia Academy and Shorter College. In 1927, Price and her family moved to Chicago; there she continued her studies, teaching and performing

at the University of Chicago, the American Conservatory, Chicago Teachers College and other schools throughout the Midwest.

Price’s compositions range from intermediate to advanced levels of difficulty, and are recognized as suitable for both teaching and performing. They reflect a thorough grounding in Western European traditions, yet demonstrate immense variety in their original treatment of thematic material, clarity of line and rhythmic content.<sup>36</sup> Her compositions, including *The Old Boatman*, *Dances in the Canebreaks*, *The Gnat and the Bee*, *At the Cotton Gin* and *Fantasy Negre*, depict a wide variety of subjects. Price’s manuscripts, papers and other artifacts are housed at the University of Arkansas Library in Fayetteville and the Library of Congress in Washington, D.C. She died in 1953, leaving a legacy of more than 300 compositions.

### Myra Hess

Myra Hess (1890-1965) has been described as being “among an elite of pianists who approached their instrument as a means of conveying music as a spiritual experience....Her enlightened playing transformed even what sounded as passage work into significant musical statements.”<sup>37</sup> This distinguished English pianist, widely acclaimed for her interpretation of the music of Mozart, Bach, Beethoven and Schumann, was regarded with greatest admiration and affection because of her series of daily lunchtime recitals at the National Gallery in London during its closure throughout World War II (1939-46).

After studying with Julian Pascal and Orlando Morgan at the Guildhall School of Music, the 12-year-old Hess entered the Royal Academy of Music as a scholarship student, and was significantly influenced by her teacher there, Tobias Matthay. Five years later, she made her debut performing Beethoven’s Fourth Piano Concerto under Sir Thomas Beecham in Queens Hall, London, and thereafter was perennially identified with this concerto.<sup>38</sup> In 1922, she made her American debut in New York, which led to other successful performances throughout the United States and Canada.

For her noontime recitals at the National Gallery in London, Hess performed solo recitals and also collaborated with artists such as Pablo Casals, Pierre Fournier and Joseph Szigeti. She often performed without fee and sacrificed lucrative work in order to organize these concerts, which expressed beauty and hope amidst war and devastation. The series ended only because the art collection returned for public view after the war. In recognition of her service to her country, Myra Hess was made Dame Commander of the British Empire by King George VI in 1941.<sup>39</sup>

Dame Myra Hess demanded high technical standards of both herself and others, but she believed that the music was more important than the performance. During the early years, she cultivated an intimate chamber music style, but later developed a more powerful performance style. Philosophically, Hess often believed that far too much stress was placed on memorizing, thus endangering a more musical



performance. Although possessed of a remarkably secure memory, she once gave this explanation to an audience when she played while reading the score: "I really do know my music, but I know you want me to be comfortable."<sup>40</sup> Slow, meticulous practice, for Hess, was the key to musical preparation.

While illness in her last years limited her concerts, Hess still made occasional broadcasts from the BBC studios. This extraordinary musician died in 1965 in London. Included in her legacy in America are the Dame Myra Hess Memorial Concerts, which showcase young solo and ensemble performers.<sup>41</sup> Autographs of her piano transcriptions, her concert programs from 1907 to 1962, and the files of the National Gallery Lunchtime Concerts, 1939-46, were bequeathed to the British Museum, and numerous performances are preserved on CDs.

### Adele Marcus

Adele Marcus (1906-95) sustained a remarkable musical career as a performer, lecturer and piano teacher to two generations of outstanding pianists.<sup>42</sup> Few could have predicted that this Missouri-born, 13th child of a Russian rabbi would influence thousands of pianists. During her adolescence, Marcus and her sister took piano lessons, formed a piano duo, and purchased a small grand piano with proceeds from their performances in people's homes.<sup>43</sup> After studying with Desider Josef Vecsei and Alexis Kall,<sup>44</sup> the 16-year-old Marcus became Josef Lhévinne's pupil for four years, and subsequently his assistant for the next for seven years. She also studied piano for two years with Artur Schnabel in Berlin.

Marcus made her debut at New York's Town Hall in 1929 as the 1928 winner of the Walter H. Naumburg Foundation Award. During the next decade, she gave solo recitals and performances with orchestras throughout the United States, Canada, Europe and Israel. Marcus also worked with Stravinsky in 1940, performing his two piano concerti and introducing his *Capriccio* with the Los Angeles Philharmonic.

In 1940, she married Fritz Kitzinger, a vocal coach and conductor; when they moved to Dallas, she gave up a large part of her own work. After Kitzinger's death, Marcus returned to the New York area and resumed a full-time career.<sup>45</sup> When asked why fewer women worked in the arts, she reasoned that it had nothing to do with ability, but rather, the demands of family life and daily living.<sup>46</sup>

Marcus made teaching the center of her career. She began giving piano lessons in 1939 and taught children exclusively for ten years, a time she considered her apprentice period, one she thought critical to her development as a teacher.<sup>47</sup> From 1954 to 1990, Marcus taught at Juilliard; her full teaching load sometimes included Temple University (Philadelphia) students and private students in addition to

her Juilliard pupils.<sup>48</sup> Her reputation as a piano pedagogue led to her presentation of hundreds of master classes and lectures around the world. She also served on international piano juries (e.g., for the Marguerite Long and Munich International Piano Contests), and taught at the Aspen Musical Festival and the Temple University Festival. In 1980, she established her own summer piano festival in Norway.

Marcus asserted: "teaching is hard work, but in my teaching the end result has to be good. I don't like poor piano playing....I never leave students feeling that they can't do it, but rather that they can't do it now."<sup>49</sup> She also thought that a good teacher should "not teach by stereotyped formulas"; she should direct her creative prowess "toward handling the potential of each student...and should discuss with the student how the two of them will go about building a road toward development and rewarding progress."<sup>50</sup>

Her students have described her passion in helping them to produce beautiful tones, understand a piece's structure, respond emotionally to music, listen carefully to their playing and develop their own musical interpretation and style.<sup>51</sup> Marcus discouraged imitating other players' performances, stating, "If you want to imitate recordings, study with RCA Victor."<sup>52</sup> Although known for her wit, Marcus advised students quite seriously; she often discouraged them from reaching singularly for a performing career, recognizing the severe demands of becoming concert artists.<sup>53</sup> Once asked about the value of debuts, she answered, "It's one thing to launch a ship. It's another to make it sail."<sup>54</sup>

Apparently many of her students did launch successful careers, including Horacio Gutierrez, Byron Janis, Jeffrey Swann, Santiago Rodriguez and Neil Sedaka.<sup>55</sup> In 1997, 17 of her students gave a concert inaugurating the Adele Marcus Foundation, which awards scholarships to promising young pianists. Today, a significant number of her former students hold faculty positions at American colleges and universities.

### Rosalyn Tureck

The American pianist, Rosalyn Tureck (1914- ), is one of the most widely acclaimed artists of our time. She is deeply devoted to the music of Bach, but not to the exclusion of music by other composers.<sup>56</sup> Tureck described a performer's contribution as follows:

[M]usic, the most abstract and intangible of the arts, does not lend itself to the notation of many nuances of phrasing, dynamics, harmonic implications, and sense of form, nor of the feeling about all these things, which an artist expresses in actual performance....[A]s long as one remains human there will remain nuances of all sorts and as long as music remains an art and not a mechanical reproduction, there will always be more than one possibility in details...all of them good.<sup>57</sup>

After making recital and orchestral debuts in Chicago while still very young, Tureck later studied with Olga Samaroff at the Juilliard School of Music, graduating in 1935. A New York debut, followed by a much-praised series of Bach recitals (in which she performed all 48 preludes and fugues and the *Goldberg Variations*), helped to establish her as a Bach specialist. Her playing is distinguished by clarity of line, sharply defined rhythms and considerable intensity of feeling.<sup>58</sup> Perhaps due to Tureck's notably small but flexible hands, she described her technique as basically a finger technique.<sup>59</sup>

Tureck lectured and taught at Juilliard, Columbia University, Oxford University and other schools, providing her arenas in which to widely disseminate her philosophy. In addition to her teaching, she has published numerous articles and a three-volume anthology, *Introduction to the Performance of Bach*, and has recorded all of Bach's major keyboard works. The recipient of five honorary degrees, Tureck remains actively involved in prominent international programs, which seriously influence the lives of innovative thinkers. The Tureck Bach Research Foundation, organized in 1993, is an autonomous charitable organization devoted to the presentation of research by distinguished creative minds in the sciences, the humanities, and the arts, with significant attention to expanding musical horizons.<sup>60</sup> Boston University currently houses Tureck's papers and manuscripts, while tapes of her lectures, recitals and master classes are housed in the New York Public Library Archives at Lincoln Center.

### Carola Grindea

With her accomplishments as a performer, teacher, lecturer, author and founder of two international professional music organizations, Carola Grindea has made a significant impact on the field of piano teaching. A graduate of the Academy of Music in Bucharest, Grindea moved to London in 1939, and then studied piano with Tobias Matthay from 1941 to 1943. From 1950 to 1967, she taught piano at the French Lycee in London, and in 1968, assumed a professorship at the Guildhall School of Music and Dance, where she taught for 21 years.<sup>61</sup> Grindea has performed solo and chamber music concerts in England and Europe, and published several books,<sup>62</sup> yet her biggest influence on the field has come from the two international professional societies she founded: the European Piano Teachers Association (EPTA), and the International Society for Study of Tension in Performance (ISSTIP).

Founded in 1978, EPTA now boasts chapters in 38 European countries. Through its conferences, workshops, recitals, master classes and publications, EPTA has directly affected teaching and performing standards. As a writer for the *London Times* observed,

The rising standards in music teaching must also be attributed in part to the work of the professional

associations...the European Piano Teachers Association. The latter has been running for only three years but has already done much, through its journal and its meetings, to give teachers information and support. Rising standards here inevitably lead to rising standards among pupils: of those 39,000 who took grade 1 in 1979, more than 12 per cent passed with distinction, compared with less than 9 per cent in 1975.<sup>63</sup>

Grindea observed that the "teachers attending [EPTA] conferences absorbed new ideas, new approaches." They "had the opportunity to listen to internationally acclaimed masters performing and teaching the piano repertoire and this resulted in enormous strides in the standard of teaching—thus of performance."<sup>64</sup> EPTA, therefore, has not only promoted interaction among European pianists and teachers, but also between its members and those of other professional music organizations throughout the world. Additionally, EPTA has established affiliations with important piano teacher associations in Japan, Hong Kong, Latin America, Canada and the United States, and has hundreds of Associate Members (individual pianists and teachers) who live outside of Europe. The founding of the *Piano Journal*, first published by the United Kingdom chapter of EPTA in 1980, encouraged further interaction among pianists and piano teachers throughout the world. Grindea, who edited this journal until 1996, noted that "important articles on teaching published by the journal were of great value to teachers in remote areas, in small towns in India, Pakistan, African states, or in countries which did not allow communication with the West." She noted that EPTA arranged "shipments of music, books, etc. to these teachers" and assisted in obtaining "grants or scholarships for some of the teachers and their pupils to attend [EPTA] conferences and courses in the UK and in other European countries."<sup>65</sup>

The work of the International Society for Study of Tension in Performance (also founded by Grindea) has helped many pianists and other musicians overcome performance problems and injuries related to physical and psychological tension. Grindea feels that "total musical communication" can happen only when the body and mind are free of any negative tensions, and muscles and breathing can function unhindered.<sup>66</sup> She described her "Grindea Technique" as follows:

This technique brings perfect alignment of head, neck and back by correcting any imbalance in the body and its stance; it allows freedom of breathing—through long, slow exhalations—the body reaching an ideal state of balance (not relaxation). The musician experiences an exhilarating sensation of lightness, of almost floating, and there is stillness in the body and in the mind. This is the state of body and mind when a performer experiences... "peak performance."<sup>67</sup>

Grindea's work for ISSTIP, and her books, lectures, workshops, and videotapes that deal with tension have not only helped musicians learn how to overcome tension-related problems, but have also encouraged music teachers to understand how to train future generations of "healthy" performers. Grindea, called "the most famous piano teacher in England,"<sup>68</sup> is internationally renowned for her work in raising standards in the fields of piano teaching and performing.

The British and American female musicians profiled in this article served not only as role models for other women of their day. They also helped improve the chances of success for future generations of women musicians.

#### NOTES

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3. *Musical World* (April 11, 1839): 222.
4. Timotheus, "Vocal Science—of the Chamber," *Quarterly Musical Magazine and Review* 2/6 (1820): 131.
5. Deborah Rohr, "Women and the Music Profession in Victorian England: The Royal Society of Female Musicians, 1839-1866," *The Journal of Musicological Research* 18/4 (1999): 312.
6. Cyril Ehrlich, *The Music Profession in Britain since the Eighteenth Century: A Social History* (Oxford: Clarendon Press, 1985), 235.
7. Rohr, "Women and the Music Profession," 310-11.
8. Ehrlich, *The Music Profession in Britain*, 110-20.
9. "Who's Who Among Women Pianists and Violinists," *The Etude* 27/9 (September 1909): 628.
10. Judith Tick, "Passed Away is the Piano Girl: Changes in American Musical Life, 1870- 1900" in *Women Making Music—The Western Art Tradition, 1150-1950*, ed. Jane Bowers and Judith Tick (Urbana: University of Illinois Press, 1986), 326-27.
11. Frances E. Clarke, "Music as a Vocation for Women," *The Etude* 36/11 (November 1918): 696.
12. Ehrlich, *The Music Profession in Britain*, 157.
13. *Ibid.*, 158.
14. *Ibid.*
15. Fanny Morris Smith, "Women as Tuners," *The Etude* 18/1 (January 1900): 26.
16. Arthur Loesser, *Men, Women and Pianos—A Social History* (New York: Simon and Schuster, 1954), 294.
17. Amy Fay, *Music Study in Germany* (Chicago: A.C. McClurg & Co., 1880; reprint, New York: Dover, 1965).
18. Amy Fay, "The Woman Music Teacher in a Large City," *The Etude* 20/1 (January 1902): 14.
19. The activities of this group are documented in an excellent article by Deborah Rohr (see note 5): 307-46.
20. A. J. Ochsenr, "The Story of America's Largest Musical Organization, The National Federation of Music Clubs," *The Etude* 36/11 (November 1918): 701-02.
21. Tonic Sol-Fa, developed in England around 1840 by Elizabeth Glover and later improved by Rev. John Curwen, became the accepted method for teaching music reading in British schools; it gained limited acceptance in the United States in the 1880s. This movable-do system presented tones of a scale with a tone ladder or vertical modulator. Its staffless notation used Sol-Fa syllables; measures separated by bar lines; and meter and rhythm indicated by a system of dots, commas and dashes. Daniel Batchellor and Thomas Charnbury wrote an American version of the system, *The Tonic Sol-Fa Music Course* (New York: Oliver Ditson, 1884).
22. *Mrs. Curwen's Pianoforte Method*, which includes the first book entitled *The Child Pianist* (1885), is a work with 12 graded parts, Teacher's Guide for Steps I to VI, Pupils Books: Exercises and Illustrative Duets, C-Clef Exercise Book, Illustrative Tunes, Music Slates, Staff Cards, and Certificate Cards for Step Exams. Curwen Press of London issued all publications.
23. Examinations in Mrs. Curwen's method for teachers and pupils were held in February and July under the auspices of the Curwen Method Office in London. Training classes were advertised regularly for "Mrs. Curwen's Pianoforte Method: Ear Training and Sight Singing from Sol-Fa and Staff." Herbert Simon, *Song and Words: A History of the Curwen Press* (London: George All and Unwin, Ltd., 1973), 71.
24. Curwen prescribed 12 teaching maxims: (1) Teach the easy before the difficult; (2) Teach the thing before the sign; (3) Teach one fact at a time and the commonest fact first; (4) Leave out all exceptions and anomalies until the general rule is understood; (5) Teach the concrete before the abstract; (6) In developing physical skill, teach the elemental before the compound. And do one thing at a time; (7) Proceed from the known to the related unknown; (8) Let each lesson, as far as possible, rise out of that which goes before, and lead up to that which follow; (9) Call in the understanding to help the skill at every step; (10) Let the first impression be a correct one: leave no room for misunderstanding; (11) Never tell a pupil anything that you can help him to discover for himself; and (12) Let the pupil, as soon as possible, derive some pleasure from his knowledge. Interest can only be kept up by a sense of growth in independent power.
25. Mrs. J. Spencer Curwen, *Psychology Applied to Music Teaching* (London: Curwen Press, 1920), 294.
26. *Ibid.*, 295.
27. Oscar Thompson, "Kate S. Chittenden," in *The International Encyclopedia of Music and Musicians*, 5th ed. (New York: Dodd, Mead & Co., 1975), 952; and "Kate S. Chittenden Honored On Eightieth Birthday," *Musical Courier* 113/16 (April 18, 1936): 24.
28. Each author issued subsequent books of the method separately. See Albert Ross Parson and Kate Chittenden, *The Synthetic Method for the Piano-Forte: A Systematic Development of Notation, Rhythm, Touch, Technic, Melody, Harmony, and Form*, 3 vols. (New York: Silver, Burdett & Co., 1892); *The Synthetic Catechism. Five Hundred Thirty-eight Questions and Answers for Use in Connection with The Synthetic Method for the Piano-Forte* (New York: Silver, Burdett & Co., 1894); *Dispersed Harmonies* (New York:

Schroder & Gunther, 1900); and *Manuscript Music Book* (New York: Silver, Burdett and Co., ca. 1900).

29. *The Calvary Hymnal* (Silver, Burdett & Co., Boston, Mass., 1891) includes six of her hymns: "Hail! Glorious Morn, the Earth Resounds" (p. 73); "We May Not Climb the Heavenly Steps" (p. 96); "Christian, Seek Not Yet Repose" (p. 151); "Purer Yet and Purer" (p. 164); "How Good Thou Art to Me!" (p. 178); "God Made Me for Himself" (p. 185); and "Take My Life and Let It Be" (p. 195).

30. Chittenden delivered a paper at a session given by the Women's Department of the M.T.N.A. See "Women's Department," *Etude* 15/7 (July 1897): 191, and 27/8 (August 1909): 516.

31. The middle name of Nellie Cornish, Centennial, marked the year of her birth, the centennial year of the United States.

32. For more information on the life of Cornish, see Nellie C. Cornish, *Miss Aunt Nellie: The Autobiography of Nellie C. Cornish* (Seattle: University of Washington Press, 1964); Mildred Tanner Andrews, *Woman's Place: A Guide to Seattle and King County History* (Seattle: Gemil Press, 1994), 269-72; Richard Berner, *Seattle 1921-1940: From Boom to Bust* (Seattle: Charles Press, 1992), 247-52, 256; Berner, *Seattle 1900-1920: From Boomtown, Urban Turbulence, to Restoration* (Seattle: Charles Press, 1991), 92-94 and the website of Cornish College of the Arts, [www.cornish.edu](http://www.cornish.edu).

33. Cornish, 35.

34. Over the school's 90-year history, its name has changed to reflect the expansion of curricula: from the Cornish School of Music, to Cornish School of Allied Arts (1920s), to Cornish Institute and finally to Cornish College of the Arts (1986). In 1977 it became a fully accredited college, offering Bachelor of Fine Arts and Bachelor of Music degrees.

35. Helen Hill, *Music of Black Women Composers* (Bryn Mawr, PA: Hildegard Publishing Company, 1992), 5.

36. "Althea Waites Performs the Music of Florence Price" (cassette tape insert), (Lomita, CA: Cambria Records, 1987).

37. Allen Evans, "Myra Hess" (Arbiter Records website, October 15, 2001: <http://www.arbiterrecords.com/museum/hess.html>, 1998).

38. Ibid.

39. William S. Mann, "Myra Hess" in *The New Grove Dictionary of Music and Musicians* 8, ed. Stanley Sadie (New York: Macmillan, 1994), 534.

40. Joyce Grenfell, "Julia M." in *Myra Hess by Her Friends*, ed. Denise Lassimonne and Howard Ferguson (London: H. Hamilton, 1966), 59.

41. Website of the Chicago Cultural Center, October 15, 2001: <http://www.ci.chi.il.us/Tourism/CulturalCenter/music.html>. These concerts are founded by Al Booth and organized by the International Music Foundation at the Chicago Cultural Center.

42. Bernard Holland, "Adele Marcus Is Dead at 89; Taught Many Notable Pianists," *New York Times* 144 (May 5, 2001): B7. Ellen Highstein, "Adele Marcus" in *The New Grove Dictionary of Music and Musicians*, 2nd edition, ed. Stanley Sadie. Dean Elder, "Memories of Adele Marcus," *Clavier* 34 (July/August 1995): 27-32.

43. Marcus, who considered herself an "omnivorous reader" in several languages, was primarily self-taught in academics, having attended only one year of high school. Ylida Novik, "On Being a Musician and a Woman: A Conversation with Adele Marcus, Claudette Sorel, and Anne Koscielny," *Clavier* 15/2 (February 1976): 13.

44. Vecsei was a recording artist for the Duo-Art Piano Roll; Kall (Kahl) lived in Los Angeles—Stravinsky frequently stayed at his home.

45. Novik, 12.

46. Novik, 10-11.

47. James W. Bastien, "An Interview with Adele Marcus," *How to Teach Piano Successfully* (San Diego, CA: Kjos, 1977), 451.

48. Raymond Ericson, "A Teacher Takes Time Out to Play," *New York Times* (January 5, 1975): II-17.

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50. Bastien, 451.

51. Bastien, 448.

52. Cy Coleman et al., *Piano & Keyboard* no. 177 (November/December 1995): 24-30.

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54. Nadine Brozan, "Chronicle," *The New York Times* (February 20, 1997): D22.

55. Other prominent students of Adele Marcus include Edward Aldwell, Thomas Schumacher, Stephen Hough, Cy Coleman, Panayis Lyras, Jon Kimura Parker, Ken Noda, Peter Orth, Norman Krieger, Jeffrey Biegel, Augustin Anievas and Jennifer Hayghe.

56. Jerry Siepmann, "Rosalyn Tureck—Short Biographical Notes," Deutsche Grammophon, CD ROM insert, <http://www.connectedglobe.com/tbf.tureck2.htm>.

57. Rosalyn Tureck, *Introduction to the Performance of Bach, Book 1* (New York: Oxford University Press, 1960), 3.

58. Howard Schott, "Rosalyn Tureck" in *The New Grove Dictionary of Music and Musicians* 19, ed. Stanley Sadie (New York: Macmillan, 1994), 260.

59. Siepmann, "Rosalyn Tureck—Short Biographical Notes."

60. Connected Globe Website (see note 56).

61. "Grindea, Carola" in *Who's Who in the World* 4 (Chicago: Marquis Who's Who, 1978-79), 378.

62. Grindea's books include *Tensions in the Performance of Music: A Symposium* (London: Kahn & Averill, and White Plains, N.Y.: Pro/Am Music Resources, 1995); *The First Ten Lessons: a*

*New Approach to Piano Teaching* (London: Oxford University Press, 1964); and *We Make Our Own Music* (London: Kahn & Averill, and New York: Taplinger, 1982). Grindea also has two videos on the topic of tension in performance ([http://www.musiciansgallery.com/start/health/grindea\\_technique.htm](http://www.musiciansgallery.com/start/health/grindea_technique.htm)), and is working on a new booklet, *A Healthy Piano Technique*, to be published by Theodore Presser.

63. Paul Griffiths, "Keyboard Instruments—Cheap Foreign Imports Challenge British Piano Makers," *The Times* (February 2, 1981): 12.

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67. Carola Grindea, "The Phenomenon of 'Peak Experience' or 'The Flow' in Musical Performance," *Piano Journal* 22/65 (Summer 2001): 30.

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## Composers

# L'amour de loin: Kaija Saariaho's First Opera

By Sanna Iitti

This is the second of two articles on the music of Kaija Saariaho. The first presented a summary of the composer's stylistic development and artistic principles (see the *IJWM Journal* 7/3 [2001]: 17-20). The current article focuses entirely on the genesis of her opera, *L'amour de loin* (Love From Afar), which will receive its premiere in the United States at the Santa Fe Opera in July 2002. Much of the information is based on interviews with the composer.

## Background

Saariaho's fascination with the stage began about the time she was composing her ballet *Maa* (Earth) for the Finnish National Ballet in 1991. Attending a performance of Olivier Messiaen's *Saint François d'Assise*, directed by Peter Sellars at the Salzburg Festival in 1992, furnished additional inspiration: Saariaho was now convinced of her ability to write in this medium.<sup>1</sup>

As early as 1993 Saariaho believed she had found the perfect plot for an opera—the legend about the life and distant love affair of the 12th-century troubadour, Jaufré Rudel.<sup>2</sup> She did not begin work on the opera, however, until she was assured of a performance. Her negotiations with the Finnish National Opera lead nowhere. Then, Saariaho contacted the Salzburg Festival, where her *Château de l'âme* (Castle of the Soul, five songs for soprano solo, eight female voices

and orchestra) had been a great success at its premiere in August 1996.<sup>3</sup> The response of the artistic director, Gérard Mortier, was enthusiastic, and *L'amour de loin* was placed on the 2001 Salzburg Festival schedule. Saariaho began writing in 1999 but was obliged to complete the opera one year earlier than anticipated due to changes in the production schedule. The premiere took place on August 15, 2000.

The poet Jacques Roubaud had at first agreed to write the libretto, but he withdrew from the project. Peter Sellars, the director of the opera, then introduced Saariaho to the French-Lebanese author, Amin Maalouf, a specialist in depicting the medieval world. As librettist he worked intensively with the composer on details. Though discussions with Sellars were crucial, Saariaho met with him just a few times.<sup>4</sup> She viewed composing to be her primary task, and she did not want to interfere too much with the staging.<sup>5</sup>

## Synopsis and Character Representation

The cast of characters and performers in the premiere were Jaufré Rudel, Prince of Blaye and troubadour (Dwayne Croft, baritone); Clémence, Countess of Tripoli (Dawn Upshaw, soprano); the Pilgrim (Dagmar Peckova, mezzo-soprano); Chorus of Tripolese Women (sopranos and altos); and Chorus of Companions (tenors and basses); conductor: Kent Nagano; staging: George Tsypin; costumes: Martin

Pakledinaz; lighting: James Ingalls. The opera is structured in five continuous acts, and the plot can be summarized as follows:

Act I: Jaufré Rudel, Prince of Blaye, has grown tired of the earthly pleasures of love and seeks a distant, spiritual love that would probably not be fulfilled. His old companions mock him, but when the Pilgrim arrives from Tripoli and describes Clémence, a woman who matches his ideals, Jaufré becomes obsessed with her.

Act II: The Pilgrim travels to Tripoli and tells Clémence that a prince has fallen in love with her and writes songs about her. Though initially offended, Clémence accepts his devotion, but questions whether she deserves it.

Act III: The Pilgrim returns to Blaye to tell Jaufré that Clémence is aware of his love and his songs. Jaufré decides to travel to Tripoli himself. Clémence, however, prefers a distant relationship.

Act IV: Jaufré is on board the ship, impatient to meet his beloved but fearful. He regrets having been so impulsive and is filled with such anxiety that he becomes ill. By the time he arrives in Tripoli he is a dying man.

Act V: The Pilgrim announces to Clémence that Jaufré has arrived but is mortally ill. Jaufré is carried on a stretcher to Tripoli's Citadel; he regains his senses as he becomes aware of Clémence. They embrace, declaring their love for each other. Jaufré dies in her arms, and Clémence rails against heaven, blaming herself for his death. Clémence then decides to enter a convent. She kneels in prayer, but it is uncertain whether she is directing her prayers to God or to her "distant love."<sup>6</sup>

Each character in *L'amour de loin* is distinguished by specific harmonic-melodic structures and instrumentation. Clémence's melodies build upon seconds and thirds, and her sound colors are bright and translucent. The Pilgrim is customarily introduced with a rapid descending motif. Jaufré is depicted by straightforward, active rhythms as well as prominent fourths and fifths. Saariaho uses contrasting male and female voices effectively in her choral writing and refers to the conventions of Finnish operatic style of the 1970s, one that is characterized by conventional harmonic solutions and historical topics.<sup>7</sup>

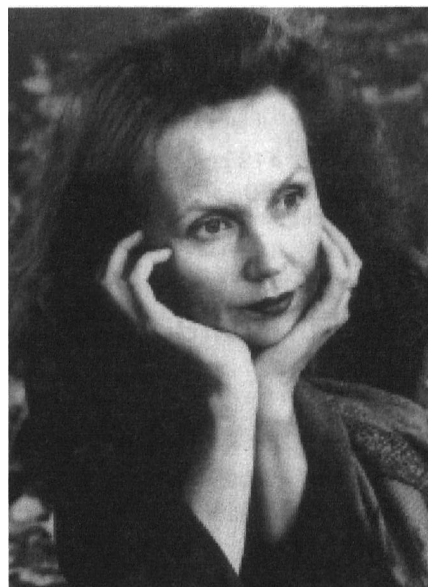
### Intertextual Links

*L'amour de loin* is Saariaho's most ambitious work thus far, and its basic elements, especially its harmonic structure, can be traced through her entire output.<sup>8</sup> Stylistically, one predecessor is the above-mentioned *Château de l'âme*. The intensive, broad-arching melodic idiom of the work influenced the music for Clémence. *Oltra mar* (Across the Sea, 1998-99; a 15-minute work for orchestra and mixed choir), commissioned by the New York Philharmonic, is closely related to *L'amour de loin*. While waiting for the libretto to be written, Saariaho wanted to work on material that she

could use in her opera. Portions of the music in Act IV, where Jaufré sets out to sea, originate in *Oltra mar*.<sup>9</sup>

The composition that is the most closely related, textually, is *Lonh* (the Occitan word "lonh" in French would be "de loin," "from afar"). As the text for *Lonh* (1996, for soprano and electronics), Saariaho used Jaufré's poem "Lanquand li jorn," originally written in the language of medieval Provence, Occitan. In the composer's mind, *Lonh* symbolically established the prologue for the opera,<sup>10</sup> and both the music and the poetry are quoted in the second scene of Act II of *L'amour de loin*.

Jaufré's poetry, like that of most troubadour poetry, deals with the theme of courtly love. "Lanquand li jorn," his most famous song,<sup>11</sup> presents the memory of a distant love. In the



Kaija Saariaho  
Photo by Maarit Kytöharju

opera, Saariaho uses four of the original eight stanzas, with slight modifications.<sup>12</sup> A comparison of a modern edition of the song<sup>13</sup> with the version in Act II<sup>14</sup> reveals that although Saariaho clearly retains the idiom of the troubadour song, she uses the composition rather freely. She adds orna-

mentation, with trills, quick dynamic shifts and expressive pauses. Surprisingly, although the song was by Jaufré, his character in the opera does not sing it. Instead, when the Pilgrim arrives to tell Clémence about Jaufré's love, he sings a song he says is by Jaufré, but blames his own bad memory for not remembering it correctly. He presents three stanzas in French, and Clémence finishes the song in Occitan with a fourth stanza derived from *Lonh*.

For Saariaho, integrating Jaufré's poem into her opera was a challenge. She wanted to allude to Jaufré's modal melody, yet not sacrifice her own musical style.<sup>15</sup> Her version is an elaborate vocal line, reminiscent of secular medieval melodies, with a simple accompaniment based on fourths and fifths, and colored by sensitive orchestration.

### Relationship to Other Operas

Saariaho does not consider the opera to be a continuation of any particular tradition.<sup>16</sup> The work's musical language is consonant and is structured around two diatonic scales and

layers of perfect fifths. Micro-intervals enrich the framework, and electronics play only a minor role in the overall sound design.<sup>17</sup>

Surprisingly, several features of *L'amour de loin* point to Romantic rather than modern operatic conventions; for example, the dream sequence<sup>18</sup> especially “ordered” by the composer from the librettist, as well as the prayer section at the end of the opera, are common to a large number of Romantic operas.<sup>19</sup> Saariaho revealed in an interview with Liisamaija Hautsalo that a page from *Tristan and Isolde* has been hanging on the wall of her study since 1978.<sup>20</sup> She, like Wagner, has been inspired by medieval legends, one of which rendered the title for her violin concerto, *Graal théâtre* (1994). Two links between *Tristan* and *L'amour de loin* are the prominence in both operas of the crossing of the sea and the obsessive, unfulfilled love that ends in death. Furthermore, the arresting chord that is heard in the opening of *L'amour*'s orchestral introduction, *Traversé* (The Crossing), and recurs in different variants throughout the work,<sup>21</sup> may be associated with the famous *Tristan*-chord. The chord in *L'amour* possesses symbolic meaning for Saariaho; she explains that it is a combination of Jaufré's and Clémence's respective chords.<sup>22</sup>

The five-act structure of *L'amour de loin* reflects the tradition of French grand opera; the work's intimate nature, however, unites it with 20th-century French operas—Debussy's *Pelléas et Mélisande*, for example, and Olivier Messiaen's *St. François d'Assise*. The central action in these works takes place on a psychological level. *Pelléas*, like *Tristan*, deals with the theme of forbidden love, and Messiaen's Christian “anti-opera” describes the spiritual love and the death of St. François. Minimizing external dramatic action and creating, instead, a spectacle that examines the human experience and mysteries of love are characteristic of both Saariaho's and Messiaen's operatic idiom.

It is worth noting that during the genesis of the opera, the composer initially planned a “Mozartian” combination of five characters. Peter Sellars, however, realized that each time Saariaho related the story, she mentioned only three characters. As the collaborative planning of the opera progressed, the composer, the director and the librettist together retained this nucleus of three; a divided chorus, with separate groups of female and male voices, replaced the “soubrette” couple.<sup>23</sup>

### Interpretive Possibilities

*L'amour de loin* is an intriguing work that inspires multiple interpretations. I suggest that they can be separated into three main categories: psychological, cultural and religious.

#### 1. Psychological interpretation:

*L'amour de loin* examines closely the thoughts and feelings of its characters, who struggle with their desire for and

fear of love. Each lives in a state of longing: the Pilgrim yearns to see the Holy Land; Clémence yearns for her childhood and her home in Toulouse; and Jaufré longs for a spiritual love.<sup>24</sup>

The characters are fearful, proud and vain. Clémence is at first offended by Jaufré's distant love; then Jaufré is offended when he learns of her reaction. He does not behave like a Romantic superhero but more closely resembles a modern man as, for example, during the sea journey when Jaufré admits his lack of courage: “I am afraid of dying, Pilgrim, and I am afraid of living. Do you understand me?”<sup>25</sup>

The leading characters are afraid to meet each other. Clémence calls Jaufré a madman when she learns of his arrival, since it will destroy her cherished fantasies, which she prefers to a genuine meeting. She states: “His songs are more than caresses, and I do not know whether I would love the man as well as I love the poet.”<sup>26</sup> Peter Sellars' opinion is that while the Pilgrim falls in love with the “real” Clémence, Jaufré falls in love with an image of her created by the Pilgrim. The Pilgrim uses Jaufré's song to describe his own secret feelings for Clémence, frightened to confess them,<sup>27</sup> and the melancholic Jaufré turns inwards and becomes obsessed with his own vivid fantasy of the woman.<sup>28</sup> *L'amour de loin* suggests that the difficulty of encountering another person arises from fear, which is why fantasy often replaces reality.

#### 2. Cultural interpretation:

Saariaho, a Finn living in Paris, could easily identify with Clémence, who stays in exile far from her birth place, Toulouse.<sup>29</sup> It is also noteworthy that the librettist, Amin Maalouf, emigrated to France in 1976 after the violence in his native Lebanon began to tear the country apart.<sup>30</sup> Together they created an opera that introduces the theme of displacement and touches on the issues of cultural type-casting and even colonialism.

The fear of encountering another person can also be considered from an inter-cultural perspective. For Jaufré, Clémence is captivatingly exotic, and he conceives of her as an Oriental woman, not knowing that she is a Westerner who lives in the Middle East, having been taken there from Toulouse at the age of five. His anxiety, leading to his death, suggests that cross-cultural encounters seldom succeed because of negative stereotyping and projections.

On the other hand, the Pilgrim's restless wish to travel associates with the early Western colonialism encountered during the Christian crusades. The Pilgrim wants “to gaze” with his “own eyes on the strongest things the Orient holds, Constantinople, Babylon, Antioch, the oceans of sand, the rivers of ash, the trees that weep tears of incense, the lions in the mountains of Anatolia, and the dwelling place of the Titans.”<sup>31</sup>

### 3. Religious interpretation:

That two of the three characters possess names that symbolically associate with the Christian religion reveals the strong spiritual undertone of the opera. The Pilgrim is the archetypical Christian believer, whose greatest wish is to see the Holy Land. Clémence, too, gains a religious connotation due the name's French meaning: "mercy." During the genesis of *L'amour de loin*, Saariaho even considered choosing "Clémence" as the title of the opera.<sup>32</sup> Clémence may be deemed an allegorical figure; she is the object of both Jaufré's and the Pilgrim's love, but she may also represent a metaphor of Christian piety and forgiveness, and may even symbolize the Holy City of Jerusalem or the Virgin Mary.<sup>33</sup>

Embracing "Clémence," or mercy, at the moment of his death, Jaufré states he now has everything he desires.<sup>34</sup> Both their passion and Clémence's final prayer that obscures the distinction between God and love evoke the ecstasy of the medieval saints, in which the religious blends with the erotic.

### Gender Representation

Gender representation, too, suggests that as a study of love, *L'amour de loin* does not express just a single meaning. The Pilgrim's character, a male role written for a mezzo-soprano, belongs to the category of "trouser-roles": women playing men on stage. Also, in *L'amour de loin*, the discrepancy between a masculine role and its feminine performer on stage creates some intriguing tensions.

The Pilgrim and Jaufré speak frankly to one another as "man to man." Their friendship is exceptional for Jaufré and has replaced his old relationships with his comrades. "If any man in this world below has any rights over me, it is you alone," Jaufré confesses to the Pilgrim.<sup>35</sup> Obviously, they both love Clémence. They discuss her virtues condensed into the recurring sentence: "beautiful without the arrogance of beauty; noble without the arrogance of nobility; pious without the arrogance of piety." This love for the same woman binds these two "men" together.

On the other hand, the Pilgrim's love for Clémence is implied only indirectly in *L'amour de loin*, which is complicit with the "forbiddenness" of a woman-to-woman relationship that trouser roles have suggestively evoked on stage.<sup>36</sup> "It was to you whom God gave beauty, Countess, but for the eyes of others," says the Pilgrim. He observes Clémence unnoticed,<sup>37</sup> and after they converse, he hides behind a pillar in order to watch and listen to her again.<sup>38</sup> One may infer that Clémence is the object of the Pilgrim's silent gaze and desire; momentarily, the stage performance erodes the heterosexual gender roles coded into the libretto's text.

Unlike Jaufré and Clémence, the Pilgrim was conceived by Saariaho as an "abstract" character representing the fate that "weaves together two separate fabrics."<sup>39</sup> The creation

of a trouser role instead of the planned bass role<sup>40</sup> may be considered equivalent to the abstract nature of the Pilgrim's character and reflects the role's function in the opera. The Pilgrim joins the masculine and feminine protagonists, Jaufré and Clémence, together by acting as a messenger who leads them into a consciousness of each other's existence as well as to their final union in love (and death). On the other hand, the fact that the Pilgrim is simultaneously a man and a woman on stage creates an androgynous character symbolizing the unification of masculinity and femininity in one individual.<sup>41</sup>

### Stylistic Framework

When analyzing a composer's works, musicologists and theorists often tend to link the composer to a certain school or stylistic trend. Saariaho's music has customarily been placed within the stylistic framework created by "the French spectral school," also known as the French "timbre" composers, who were working at IRCAM (Institut de Recherche et Coordination Acoustique/Musique) in the 1970s.<sup>42</sup> Global formal principles and unique timbral solutions were a characteristic of their music, and are a characteristic of *L'amour de loin*, too. This suggests that Saariaho retains some of the "timbre" composers' stylistic principles, although her present personal style cannot be classified as being in one single stylistic category.

I suggest that Saariaho's first opera could be described as one that combines modernist stylistic features with a postmodern aesthetic attitude. The core characteristic of musical postmodernism is reflectivity, according to Mikko Heiniö (1995).<sup>43</sup> The consonant nature of the opera's harmonies and the beauty and intelligibility of its melodies further suggest that *L'amour de loin* is not a purely modernist opera, despite the composer's background in the Central-European avant garde. The demands of the traditional genre have simplified her musical language, which she has enriched by allusions to medieval modality and the elegiac songs of the troubadours.

### NOTES

1. Anthony Tommasini, "A Prince Idealizes his Love From Afar." *The New York Times* (August 17, 2000).
2. Telephone interview with Kaija Saariaho, May 28, 2001.
3. The work will receive its New York premiere in a performance by the New York Philharmonic, May 22-24, 2003, according to an announcement in *The New York Times* (January 9, 2002). Further, the Finnish Music Information Center informs that Saariaho is currently working on a monologue opera for the Finnish soprano Karita Mattila. The opera has been commissioned by the Aix-en-Provence Festival. Saariaho has also been commissioned to write a new opera for the Paris Opera to be premiered in 2005. Both librettos will be written by Amin Maalouf.
4. Interview with Kaija Saariaho, Helsinki, June 12, 2001. (Saariaho visited Helsinki to receive the Helsinki Day Medal in honor of her artistic endeavors.)



5. Pierre Michel, "Kaija Saariaho: de subtiles connexions entre lumière et son," *Le Monde de la Musique* 8 (2000): 52.
6. *L'amour de loin*, synopsis, published by Chester Music, 1999. I have used the second version of the score, published by Chester Music in 1999 [Acts I, II, III] and 2000 [Acts IV, V]. It may not represent the composer's final intentions, since it states "only for perusal." Note that the measure numbering for each act always starts with measure 1.
7. The prominent Finnish operas of the 1970s were known as "fur cap operas" due to their traditional style as well as subject matter. The best known composers were Joonas Kokkonen and Aulis Sallinen. The composers of Saariaho's generation perceived these operas as too conservative and vigorously opposed them. My observation about the traditional nature of Saariaho's choral idiom is supported by Hautsalo, who suggests (my translation): "From the Finnish [influences] rather than the modernists Heininen or Erik Bergman, one encounters repercussions of Kokkonen and the dream visions of [his opera], *The Last Temptations*." See Liisamaija Hautsalo, "Kaija Saariahon *L'amour de loin*-oopperan suhde tradition: aiheet, tyylipiirteet ja muukalaisuuden idea." Congress presentation at ICMS 7, Imatra, Finland (June 10, 2001), 4. (My best thanks to Ms. Hautsalo for a printed copy of her presentation.)
8. Telephone interview with Kaija Saariaho, May 28, 2001.
9. Liisamaija Hautsalo, "Kaipuu, rakkaus, kuolema," *Rondo* 4 (2000): 20.
10. Ibid.
11. Elizabeth Aubry, *The Music of the Troubadours* (Bloomington and Indianapolis: Indiana Univ. Press, 1986), 7.
12. Unlike *Lonh*, the first stanza of the poem is not quoted. The Pilgrim begins with stanza V, according to the editions of Jaufré Rudel's songs by Alfred Jeanroy (1974) and George Wolf and Roy Rosenstein (1983). In the text provided for *Lonh* in the CD "Private Gardens" (Ode 906-2) the stanza is placed as II.
13. Quoted in Aubry, 189, and Plate 2 of *The Poetry of Cercamon and Jaufré Rudel*, edited and translated by Georg Wolf and Roy Rosenstein (New York & London: Garland Publishing Inc., 1983).
14. Act II, scene 2, mm. 374-572.
15. Interview with Kaija Saariaho, Helsinki, June 12, 2001.
16. Hautsalo 2000, 18.
17. Pierre Michel, "Music to be Heard: On Kaija Saariaho's Oeuvre," trans. and adapted by Steven Lindberg and Herbert Glass, *Salzburger Festspiele* program, 2000.
18. During his sea trip (Act IV, scene 2) Jaufré awakens claiming to the Pilgrim that he saw Clémence while dreaming. His dream materializes on stage: Clémence appears by the seaside in a white robe gesturing to Jaufré and singing about his love that fills her mind.
19. Hautsalo, 2001, 5.
20. Hautsalo 2000, 18-19.
21. Michel, "Music to be Heard: On Kaija Saariaho's Oeuvre."
22. Telephone interview with Kaija Saariaho, May 28, 2001.
23. Ibid. The score indicates that the two choruses can sing on or off stage.
24. The *Magic Flute*, among Mozart's operas, deals with the idea of spiritual love, and seems to belong to the corpus of operas that may subconsciously have stimulated the composer during her creative process. Saariaho said that while composing *L'amour de loin*, she saw the *Magic Flute* a few times with Dawn Upshaw appearing as Pamina; it may be noted that Upshaw also sang the role of the heroine in the premiere of *L'amour*. Furthermore, before working full-time on the opera, Saariaho composed *Liisan Taikahuilu* (Liisa's Magic Flute), a miniature piece for her favorite instrument, the flute. Telephone interview with Kaija Saariaho, May 28, 2001.
25. Act IV, scene 1, mm. 358-61. It is also noteworthy that at the beginning of the opera Jaufré mocks himself by saying, "Women once looked on you with terror, and men with envy....Or was it the other way around? Men once looked on you with terror, and women with envy" (Act I, scene 1, mm. 201-13). This suggests that Jaufré conceives himself as somewhat effeminate.
26. Act III, scene 2, mm. 592-97.
27. This interpretive suggestion originates from a remark Peter Sellars makes in the recent French documentary film, "Kaija Saariaho ou *L'amour de loin*," produced by AGAT Films & Clef/INA/Arte G.F.L.F./YLE TV 1 in 2001.
28. The critic Hannu-Ilari Lampila conceived this psychological projection in Jungian terms while reviewing *L'amour de loin*. Lampila suggests that Clémence is the male troubadour's feminine self, *anima*, which opens a path to his own creativity and subconsciousness. See Hannu-Ilari Lampila, "Kaija Saariahon *L'amour de loin*—ooppera lumosi yleisönsä," *Helsingin Sanomat*, August 17, 2000.
29. Interview with Kaija Saariaho, Helsinki, June 12, 2001.
30. Alain Patrick Olivier, "Amin Maalouf: Emigrant, Pilgrim, Storyteller," trans. and adapted by Steven Lindberg and Herbert Glass, *Salzburger Festspiele* program, 2000.
31. Act II, scene 1, mm. 117-47.
32. Hautsalo 2000, 17.
33. Hautsalo 2001, 7.
34. Act V, scene 2, mm. 452-55.
35. Act III, scene 1, mm. 308-11.
36. Although the Pilgrim is not a "page boy" character, the convention of female cross-dressing in 19th-century French opera suggests that the inclusion of a trouser role in *L'amour de loin* is another conventional feature that joins it with that tradition, to which issues of voyeurism and gaze are not foreign. See Heather Hadlock, "The Career of Cherubino, or the Trouser Role Grows Up," *Siren Songs: Representations of Gender and Sexuality in Opera*, edited by Mary Ann Smart (Princeton and Oxford: Princeton University Press, 2000), 67-92.
37. In Act II, scene 1, mm. 63-64; the stage directions indicate that the Pilgrim tries to pass by Clémence without her noticing.
38. Act II, scene 2, mm. 537-41.
39. Hautsalo 2000, 4. Saariaho's choice of metaphor is also revealing: originating from textile design it is reminiscent of the

composer's early experiments in the realm of pictorial arts and their impact on her musical thinking.

40. Telephone interview with Kaija Saariaho, May 28, 2001.

41. My concept of androgyny is based on the psychological definition by Sandra Bem (1974) that "masculinity and femininity constitute complementary domains of positive traits and behaviors and that, in principle, it is possible for a person to be both masculine and feminine[.]" Quoted in *Encyclopedia of Psychology*, 2d ed., vol. 1 (New York: John Wiley & Sons), 69.

42. The composers created a group called "L'Itinéraire," the most famous of whom were Gérard Grisey (1946-98) and Tristan Murail (b. 1947).

43. Mikko Heiniö, *Suomen musiikin historia 4: Aikamme musiikki* (Porvoo, Helsinki, Juva: WSOY, 1995): 245. Within the domain of art music, the term "postmodernist" refers to certain composers and musical practices, whereas the term "postmodernism" refers to a special aesthetic attitude. The content and meaning of both terms are varied, however: see for instance Judy Lochhead, "Introduction," and Timothy D. Taylor, "Music and Musical Practices in Postmodernity," both in *Postmodern Music/Postmodern Thought*, edited by Judy Lochhead and Joseph Auner (New York and London: Routledge, 2002). Further, in the Central-European context closest to Saariaho, postmodernism as an aesthetic attitude, or stylistic approach in music, is revealed by the composer's

use of pre-modernist structural and stylistic elements. With regard to Saariaho, the Hungarian composer, György Ligeti, presents a case for comparison. Jane Piper Clenning considers Ligeti's Piano Concerto (1985-88) as an example of postmodern music (see her "Postmodern Architecture/Postmodern Music" in *Postmodern Music/Postmodern Thought*). On the other hand, Mike Searby refuses to call Ligeti a postmodernist (see his "Ligeti the postmodernist?" *Tempo* 199, January 1997: 9-14), since, although Ligeti uses materials from the past, he "illuminates them in a new and original way" (p. 14). The same could be said about Saariaho. *L'amour de loin*, however, is not completely free from "sentimentality or backward-looking quality" (ibid.). Searby, like Heiniö, considers this typical of postmodernist music; thus one may well suggest that Saariaho's first opera possesses postmodern features.

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

## Profile: Nikola Lutz, Composer, Performer and Concert Producer

By Anne LeBaron

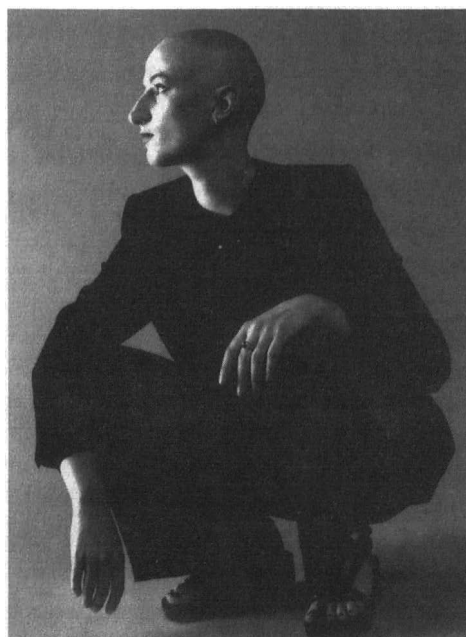
Nikola Lutz is the director of the Music Group at the Gemeinschaft Deutscher und Oesterreichischer Künstlerinnenvereine (GEDOK) in Stuttgart. GEDOK, founded 75 years ago, is the largest interdisciplinary artist organization in Germany. I met Lutz in connection with preparations for Abbie Conant's "Wired Goddess" concert, presented at the GEDOK Haus in Stuttgart on July 11, 2001 (see the "Wired Goddess," page 16). I had written a new piece, *Sauger*, for Conant as the main project of my summer residency at the Bellagio Center in Italy. Since the premiere in Stuttgart coincided with the end of my stay in Bellagio, I was able to attend.

Prior to meeting Nikola Lutz in person, my expectation, knowing only her *echt-Deutsches* name and having been on the receiving end of her responsiveness and careful planning of the arrangements for my stay in Stuttgart, was that she would be a woman in her forties or fifties. Sur-

prisingly, I was greeted by a petite young woman with shaved head, ear lobes adorned with nails, and metal sheaths enclosing her fingers. Lutz made an immediate and stark impression. She radiated both competence and a deep

thoughtfulness, reflected in her answers to my interview questions the following day. I was amazed at her high activity level in so many diverse musical realms—concert production, performance, theater work, composing, touring and recording.

Lutz is an exceptionally fine saxophonist, and I became acquainted with her work as a chamber musician through the recordings I heard in Stuttgart of the Saxophonisches Ensemble B, a saxophone quartet she performs in with A. Krennerich, E. Rössle and H. Schneider. A particularly memorable recording was Charlie Haden's *Silence*: a simple, enchanting series of half-note chords. More telling was Lutz's solo work in various collaborations with Peter



Nikola Lutz

Kowald and a number of other musicians. Her gripping performance of Klas Torstenssen's *Solo for Bass Saxophone* dramatically showcased her vocal abilities, as the score requires interjections of sharp cries and tortured, spiky groans along with more standard playing techniques. I was also especially drawn to Mark Lorenz Kysela's *Settembrini*, scored for two alto saxophones, tape and live electronics. Precisely notated, it was distinguished by sections devoted to contrasting colors—some dry and unpitched, others more “tuneful.” Another work in her repertoire was a piece written by Makiko Nishikaze, a composer living in Berlin who composes in a Morton Feldman-ish style, characterized by carefully-constructed sonorities, asymmetrical entrances, and eradication of any sense of pulse.

The following conversation with Lutz took place on July 12, 2001 in a casual indoor/outdoor restaurant in Stuttgart, with pots of green tomatoes doing their part to enhance the ambiance of a perfect summer evening. After a dinner of gnocchi stuffed with ricotta, laden with wily, intense fungi called pfifferlinge—resembling chanterelles—we engaged in a directed conversation, part interview and part exchange of ideas. I spent the morning listening to recordings of Lutz's performances and compositions and was curious to discover how she dealt with the often contradictory performing requirements of notated music, as opposed to improvisation. This naturally led to other lines of inquiry concerning her approach to concert production and her philosophy as a composer/performer.

### Interview

**AL:** *What do you look for in a composer's music? What qualities convince you to program a particular piece or to commission one from a composer?*

**NL:** I must be emotionally attracted to the music; I don't choose only one style—it's not possible to reduce my taste to only one thing. Playing different kinds of music is beneficial for other styles; for instance, you will not “spoil” classical music by improvising. Most interesting are those musicians who improvise and also perform notated music, such as Globokar and Mike Svoboda, a trombonist who worked with Stockhausen. Some types of expressivity in contemporary music exceed the abilities of classically trained musicians, but improvisation allows access to expression that is not obtained in other ways.

When selecting a composition I look for qualities such as directness of expression. My first commission was for a solo piece from Eva Barath, who takes a cyclical approach to time. This was something I could feel and analyze in a special way, in opposition to linear time. The works of Makiko Nishikaze have a certain atmosphere and a lot of strength because of the amount of reduction and focus in the music. Some cultural development should be present, such as Violetta Dinescu's interest in Romanian traditional mu-

sic, which is not in the classical style. Dinescu, as a woman composer, is especially appealing in that she is more political than neutral.

**AL:** *Does writing music give you insight as an interpreter?*

**NL:** Writing makes me even more exacting as an interpreter. If I have to think about how I would notate a concept to convey to someone how to perform what I have in mind, I would notate it more clearly than if I did not perform, I believe. A gray area between notation and association exists. As a composer, I often find that what I initially thought was ready for performance was still not completed....An overload of notational information can slow the process down; then one must decide what to keep and what to let go. A piece develops its own life when it leaves the hand of the composer. If you hear what you yourself did with your music as a composer/performer, and compare it with another interpreter, that is always instructive, on many levels.

**AL:** *How do you reconcile improvised music with notated music regarding the relative value of each? What is your approach to the performance requirements of music defined by notation, as opposed to a score that leaves more freedom to the performer? What are the intrinsic rewards from performing notated music, or from performing in a freer style?*

**NL:** There are two different ways to deal with creativity—the value is the same but the results are different. There is a certain density in composed music that deals with time in one way (it takes time to learn the music; it was realized in the past), whereas improvised music is made in the time it is played. With improvised music, the emotion of the player is involved, and this aspect makes it difficult to train students to improvise.

The problem starts in the very beginning of music training. Classical music has a stronger lobby. One of my professors told me that improvised music was a regressive step in culture. This statement, I believe, was an abuse of this professor's position. It was made during a period that was difficult for me—I didn't care to learn another performance method, but I did want to explore and learn about another quality [improvisation]. Classical teachers reacted negatively to my desire to improvise, saying, “No, you'll ruin your sound.” Jazz teachers, on the other hand, asked why I wanted to play jazz at all because I was so good with classical music.

I felt very alone. I had the urge to make music, yet after studies in France I could not do it any more. Then I found a colleague with whom I could work. Strangely enough, we had the idea to perform and record as an improvising duo. He would stand beside me and wait until he heard the rubbish that came out of my horn; it *did* get better, the more we worked at it. That experience was a breakthrough for me.

**AL:** *Tell me more about the composer portrait concerts you have been producing.*

**NL:** A portrait is a chance to present a fuller picture of the spectrum of that person. I have produced two and am preparing the third. Eva Barath was the first and Violetta Dinescu the second. The third will be Makiko Nishikaze, on December 4, 2001 at Treffpunkt Rotebühlplatz. On January 15, 2002, there will be a double portrait of Mark Lorenz Kysela and Robin Hoffmann. Following that, the portrait of the Swiss composer Regina Irman; this will be a purely electronic program with four DJs and an ornithologist.

In my own career as an artist, the newest development is my performance group called P3, with the dancer/choreographer Fabian Chyle and the painter/stage director Bernhard Eusterschulte. We have a performance series in Theater Rampe Stuttgart, and the next performance, under

my direction, is called "Knochenzone" (zone of bones) and takes place on January 27, 2002.

*Anne LeBaron, internationally noted composer, harpist and educator, is recognized for her work in the electronic, instrumental and performance realms. Her music has been performed and broadcast throughout the world, and she has received numerous awards, including a Guggenheim Foundation Fellowship, a Fromm Foundation commission, a McKim Commission from the Library of Congress, several grants from the National Endowment for the Arts, the CalArts/Alpert Award in the Arts, a Pennsylvania State Council on the Arts Fellowship in Music for the year 2000, and a residency at the Bellagio Study and Conference Center. Her latest recording, "Sacred Theory of the Earth," was released by CRI in 2001. A recent large-scale work, Traces of Mississippi, is currently being featured as part of the PBS documentary "Continental Harmony," airing in cities throughout the U. S. Now residing in Los Angeles, she teaches composition and related subjects at the California Institute of the Arts.*

## The Wired Goddess and Her Trombone

By William Osborne

In a recent interview, trombonist Abbie Conant spoke with conviction about her newest project, "The Wired Goddess and Her Trombone," an endeavor to encourage composers to create new works for trombone and electronics based on the theme of the goddess. "I wanted to initiate a new direction for the trombone," Conant explained. "The instrument has so much bad literature that I simply cannot identify with it. I wanted a completely original approach and a completely different feeling that I had not yet found."

Conant encourages composers to be varied and imaginative in their approach to the goddess theme. In an announcement for the project, she writes, "Works can include a wide range of earthly avatars of the Goddess such as Rosa Parks, Maria Callas, Mother Theresa, Anne Frank, Etty Hillesum, Chief Seattle, and anonymous bag ladies." Her idea has also been influenced by a spirit of practicality; she wants to help composers create repertoire pieces that endure over time, even as technology marches on. Conant also plans to record selected compositions and work for their publication so that the music and materials will be available to trombonists worldwide.

Conant's reputation as a performer is already bringing the works wide exposure. In Europe, she recently performed Goddess concerts in Stuttgart, Vienna and Münster, and her spring 2002 tour will include 17 cities in the Southeast United States; see the list at the end of this article. In fact, Conant performs so many concerts in both Europe and America that she keeps a van and 600-pound quadraphonic sound system on both continents. Perfection of sound reproduction and surround-sound spatialization are hallmarks of her work in performance art and computer music.

To date, 28 works have been written or are in progress for the "Wired Goddess Project," 16 by women and 12 by men. The compositions include several by prominent women composers who teach at some of the world's best-known computer music schools. These include Pauline Oliveros and Maggie Payne (both from Mills College), Elisabeth Hoffman

(New York University), Anne LeBaron (Cal Arts), Anna Rubin (Oberlin College) and Cindy Cox (UC Berkeley). All of the works have been created in true exchange and interaction during the compositional gestation period; partnership and collaboration between the composer and performer are evident in the spirit of the work. Conant has premiered 12 of these compositions in the United States, Germany, Austria



Abbie Conant

and Italy. The media coverage has been extensive, ranging from articles in new music journals and newspapers to broadcasts by the Southwest German State Radio and Austrian National Television.

The Goddess project officially began during Conant's 1999/2000 sabbatical, when she and her husband, William Osborne, filled in for Pauline Oliveros at Mills College in Oakland, California, where they served as artists-in-residence

for five months. Conant also worked at the Center for New Music and Audio Technology (CNMAT) at the University of California, Berkeley, and at California Institute of the Arts near Los Angeles. She then spent a month in Manhattan, where she worked with composer Elisabeth Hoffman at New York University. These schools are all distinguished for new music involving computers and electronics.

Conant, who was principal trombone of the Munich Philharmonic under Sergiu Celibidache from 1980 to 1993, struggled for her equal rights as a woman, morally as well as financially. This helps to explain why she not only wants a new palette of sounds for the trombone, but also a new world of the imagination for her instrument. "Obviously, the theme has been inspirational for composers," Conant remarked. "There was, for instance, Chris Brown, with his piece entitled *Time Bomb*." She recalls that he read her "Wired Goddess" proposal and saw that she mentioned even bag ladies as possible incarnations of the Goddess or her expression. "Ha! Baglady!" he thought, and he turned to Mina Loy, the poet who essentially ended her life as one. Brown chose four of her poems for Conant and set them via SuperCollider. The poems were recorded by Conant and then processed by granular synthesis. With the SuperCollider program, the trombone can directly affect how the text is delivered, and simultaneously play along with the voice. The trombone performs or speaks the text interactively.

In another work, Maggi Payne's *Hum 2* for solo trombone and seven-track tape in surround sound, an especially beautiful, multi-layered timbral spectrum emerges. Conant associates this piece with the Japanese goddess Tatsua-Hima, who incarnates herself as the wind, though Payne prefers the abstraction of the music rather than a specific interpretation. Each recorded trombone is on a separate track so that eight trombones surround the audience.

Another favorite of Conant's is Cindy Cox's *Hysteria* for trombone, spoken text and quadraphonic tape. ("Hysteria" is the Greek word for "womb.") Cox's husband, poet John Champion, through his exploration of the word "hysteria" in several languages, provides the basis for this highly dramatic and profound composition. Another piece that never fails to delight the audience is Elisabeth Hoffman's *The Elderberry Goddess*, an updated version of Hans Christian Anderson's fairy tale, set with a highly intricate and beautiful score composed with C-sound.

Anne LeBaron's humorous and provocative *Sauger*, for trombone and quadraphonic tape, was written in especially close collaboration with Conant during LeBaron's recent residency at the Bellagio Institute in Northern Italy. Raw source materials used in *Sauger* are simply a vacuum cleaner and, occasionally, a food processor. As LeBaron remarks in her notes for the piece, "*Sauger* joins an instrument that is blown with an appliance that sucks...to explore the multi-

dimensional, and often conflicting, attitudes toward domesticity, housework, and entrapment."

Additional social commentary is evidenced in Anna Rubin's *Landmine*, written for trombone, quadraphonic tape and live electronics, which underscores fragments of texts about landmines with striking synthesized sounds. All of these works illustrate Conant's desire that the trombone of the 21st century should finally symbolize a balance between masculine and feminine energies. Her project is a call from the heart: "Come on, let's get it together with this men and women thing. It's the 21st century. I'm not going to live in that old world anymore." (Composers interested in participating in Abbie Conant's "Wired Goddess" project, and trombonists who would like to perform the works, are encouraged to contact her by email at: 113316.670@compuserve.com.)

### Abbie Conant's 2002 Spring Tour Itinerary

February 21-22, Denison University, Granville, Ohio  
 February 25, Morehead State University, Morehead, Kentucky  
 February 28, East Carolina University, Greenville, North Carolina  
 March 4, University of Maryland, Baltimore County, Baltimore, Maryland  
 March 7, Virginia Commonwealth University, Richmond, Virginia  
 March 10, Lenoir-Rhyne College, Hickory, North Carolina  
 March 11, Virginia Technical University, Blacksburg, Virginia  
 March 12, University of Maryland, College Park, Maryland  
 March 14-16, Eastern Trombone Workshop, Washington, DC  
 March 19, University of Virginia, Charlottesville, Virginia  
 March 20, University of North Carolina, Chapel Hill, N.C.  
 March 26, University of Tennessee, Knoxville, TN  
 April 1, University of Tennessee, Chattanooga, TN  
 April 4, Valdosta State University, Valdosta, Georgia  
 April 6, University of Florida, Gainesville, Florida  
 April 8, Columbus State University, Columbus, Georgia  
 April 14, University of Arkansas, Fayetteville, Arkansas

### Opera Web Page

Melissa D. Blakesly announces the opening of her web page devoted to operas composed by women. It contains alphabetized and chronological lists of operas as well as an alphabetized list of composers. The site also includes a discography that was contributed by Kristin Norderval. The web address is: [www.homestead.com/operasbywomen/page1.html](http://www.homestead.com/operasbywomen/page1.html). The web site is continually under construction. Suggestions, additions and comments are welcome and should be sent to: BlakeslyMD@aol.com.

## Jin Hi Kim Receives National and International Awards

The Foundation for Contemporary Performance Arts (New York City) announced on December 11, 2001 that Jin Hi Kim was chosen to receive the John Cage Award for Music Composition for 2002 with a grant of \$24,000. The Foundation, which was created by John Cage and Jasper Johns to support innovative, creative work in the arts, has chosen several composers to receive the award each year. The Foundation Directors invite a pool of distinguished artists and arts professionals to recommend exceptional individual artists who would benefit, at this point in their careers, from an unrestricted grant. Kim will use these funds to begin work on her new orchestral piece that is scheduled to be premiered by the Boston Modern Orchestra Project in 2003.

The International Theatre Institute (ITI), music theatre committee, awarded Kim the Wolff Ebermann Prize for 2001 in Munich, Germany, on December 19, 2001. At the International Music Theatre Conference, held December 16-20, more than 100 participants from various countries around the world convened in Munich to hear a wide range of music theatre works. Kim presented her *Dong Dong Touching the Moons*, a work that was premiered in May 2000 at The Kitchen Center in New York City. It was commissioned by The Kitchen with major support from The National Endowment for the

Arts in a consortium with MassMoCA. Support was also provided by the Inroads Program of Arts International.

*Touching the Moons* is a multimedia live interactive performance, created in collaboration with Korean, Indian and U.S. artists. The work weaves and juxtaposes traditional Asian dance and music forms with cutting-edge technology to create a truly cross-cultural work both in form and subject. Conceived as a celebration of the moon as a female force counterbalancing the male energy of the sun, the piece combines Asian cosmic mythology with Western science's exploration of space as the "last great frontier."

Composer Jin Hi Kim is highly acclaimed as both a komungo virtuoso and as a composer of bicultural compositions. Over the past 20 years, she has developed a series of compositions, "Living Tones," that have been presented at the Darmstadt Festival, Brooklyn Academy of Music, Next Wave Festival, the Warsaw Autumn Festival, Juilliard School's Focus Festival, Carnegie Hall, Alice Tully Hall, and Asian Pacific Festival (New Zealand). In March 2001, her *Eternal Rock* for komungo and orchestra was premiered at Carnegie Hall with the American Composer's Orchestra with Kim as soloist. (For a review, see the *IAWM Journal* 7/3 [2001]: 51-52.) Subsequently, it was presented by the Boston Modern Orchestra and Seattle Creative Orchestra, and it is scheduled to be performed by the Key West Symphony Orchestra in 2002 and the Korean Broadcasting System (KBS) Symphony Orchestra in 2003.

*Dragon Bond Rite*, Kim's widely acclaimed cross-cultural mask-dance music-theatre piece, commissioned by the Japan Society in 1997, was presented at the Walker Art Center (Minneapolis), the Kennedy Center (Washington, D.C.) and the Asian Art Festival in Hong Kong. Kim has composed a wide array of compositions for the Korean komungo (a fourth-century fretted-board zither), which she has performed in concerts with the Kronos Quartet, Xenakis Ensemble, and the Lincoln Center Chamber Music Society. She has co-created the world's only electric komungo with Joseph Yanuziello in Canada. In collaboration with Alex Noyes, she has co-developed interactive pieces for the electric komungo and a MIDI computer system, which have been presented at the Smithsonian Freer Gallery in Washington, D.C. and the Asia Society in New York City. Kim has performed extensively throughout the USA, Europe, Canada, South America, Asia, Australia, New Zealand and Russia as a soloist and with leading jazz improvisers such as Derek Bailey, Eugene Chadbourne, William Parker, James Newton and Oliver Lake.

Jin Hi Kim is an active member of the IAWM; she serves on the Board of Directors and is the organization's International Representative-Asian Liaison. The IAWM congratulates her on her outstanding achievements.

### American Academy of Arts and Letters Awards

The Academy announced recipients of this year's awards in music on February 27, 2002. The awards will be presented at the Academy's annual Ceremonial in New York in May. Of the seventeen composers receiving awards, five are women.

Alla Borzova was awarded one of two Goddard Lieberman Fellowships, endowed in 1978 by the CBS Foundation. The \$15,000 award is given to mid-career composers of exceptional gifts. Borzova, a native of Belarus, is now a U.S. citizen and lives in Pelham, New York.

Cindy McTee received an Academy Award in Music, which acknowledges a composer who has arrived at his or her own voice. The \$7,500 award is to be applied toward the recording of one work. Cindy McTee is a professor at the University of North Texas in Denton.

Leslie Hogan is the recipient of a \$15,000 Charles Ives Fellowship for a composer in mid-career. Hogan is the co-founder of Current Sounds, a new-music organization in Santa Barbara, California.

Kati Agocs and Nancy Kho were each awarded a \$7,500 Charles Ives Scholarship, given to composition students of great promise. Kati Agocs is enrolled in the master of music program at the Juilliard School, where she studies with Milton Babbitt. Nancy Kho is a graduate student at Yale University in the Master of Music program.

## Equal Opportunity

# Japanese Musicology: Where are the Women?

By Taeko Nishizaka

"It almost seems that musicology managed miraculously to pass directly from pre- to postfeminism without ever having to change—or even examine—its ways." This statement, written in 1991 by feminist scholar Susan McClary,<sup>1</sup> still holds true for Japanese musicology today. In examining Japanese studies of women in Western art music,<sup>2</sup> one would discover that, with the exception of a single book on Japanese women composers and a few on individual women, only one publication covering the broad field exists: *Josei Sakkyokuka Retsuden* (Portraits of Women Composers), edited by Midori Kobayashi.<sup>3</sup> Intended for the general public as well as music professionals, the book describes the life and music of 21 composers, six of whom are Japanese, with the remaining 15 from the West. In Japanese journals, the articles on women musicians rarely go beyond the introductory level. Of the 622 master's theses in musicology written in the past ten years, only ten focus primarily upon women.<sup>4</sup> Not a single Ph.D. dissertation on a woman musician has been written in Japan to date, although one by Hiromi Tsuji on composer Tsune Matsushima (1890-1985) is in progress.

On the other hand, some of the classic Western sources on women's studies have been translated into Japanese. Eva Rieger's *Frau, Musik und Männerherrschaft* (1981) was issued in Japanese in 1985, but with the title *Women in Music History*. The Japanese publisher perhaps felt the reference to male domination in the original title would be found inappropriate by some readers. Sophie Drinker's 1948 publication of *Music and Women* was translated from the abridged German version in 1967, and the complete book was published in 1996. McClary's *Feminine Endings*, which made its U.S. debut in 1991, was translated and published in 1997. Yet, Japanese musicology was hardly awakened by these ground-breaking publications.

Current leadership in Japanese musicology tends to be conservative; the field has not yet come to terms with women in music history, nor with feminist music criticism and gender studies. Many musicologists, however, are aware of other dramatic changes taking place worldwide. The traditional view of music history as the history of masterpieces is now called into question; music is also increasingly credited for its contributions as a social force, and the importance of the process of music making has gained respectability, as opposed to the perspective of music-as-only-finished-product. These shifts in focus represent significant aspects of women's music studies. In Western musicology, the study of women composers and feminist music criticism contribute greatly

to new directions in the field, while in Japan, women, if addressed at all, are viewed as people affected merely by the social concerns of music, such as consumers of the piano industry. Females are rarely seen as agents of music history, unlike the "great" male composers.

A number of Japanese music educators and ethnomusicologists have criticized assumptions that Western classical music is universal, existing on a higher artistic plane than other musics. Surprisingly, those same critics seem indifferent to the gendered hierarchy in classical music itself. One music scholar, also a behavioral scientist and a physiologist, has even asserted that great women composers have not materialized because of their hormones, summarily dismissing women's unjust exclusion in this field and thus perpetuating the prejudice against women.<sup>5</sup>

Needless to say, conservative musicologists rarely approach gender questions, perhaps fearful that new trends in musicology may lead to a disregard for tradition and eventually result in an ideologically-oriented perspective. Assuming that their own studies are free of any ideology, many continue to regard women as insignificant figures in their approach to music history.

Whether conservative or liberal, musicologists still wield considerable influence in the public sphere. Some are music critics and write columns in the daily newspapers; others write program notes for concerts, serve as musical experts on television programs, and participate in music festivals and conferences. They may also assist in determining what music should be published, recorded or performed at concerts.

Although the influence of musicology on the recording industry cannot be verified, the following statistics may reflect the public's perception of women composers, especially historical women. According to a September 1999 catalog which lists CDs released domestically, only 40 of some 21,000 CDs include music by women, the majority of whom are contemporary composers.<sup>6</sup> The list includes only one CD each for Fanny Mendelssohn-Hensel and Cécile Chaminade, two each for Clara Schumann and Francesca Caccini, and three for Hildegard von Bingen. Surprisingly, there are five CDs for Sofia Gubaidulina, four for Meredith Monk, two for Galina Ustvolskaya, one each for Kaija Saariaho and Tat'yana Nikolayeva, and 15 for contemporary Japanese composers. Given that the main repertoire of classical music consists of 18th- and 19th-century music, this imbalance seems remarkable, indeed. Within contemporary music, it-

self marginalized and seen as something unusual, women may be more comfortably assessed, to some extent, while still not fully equal to men. It would be both interesting and ironic if the visibility of contemporary women composers offers proof of gender equality and, by extension, proof that no parallel existed in the golden age of classical music.

Even progressive musicologists tend to neglect women musicians, evidenced primarily in their lack of interest in historical women composers and their work. This became most apparent from the viewpoints expressed at a symposium in a joint meeting of the Kanto branch of the Musicological Society of Japan and the Society for Research in Asiatic Music (May 9, 1998). The symposium, entitled "Ongaku Jenda ron no Genzai" (Gender Theories in Music at Present), was the first in which gender was the central focus, and thus far the only one held by the branch of this Society. Most participants seemed to share the idea that the traditional high status of composers among musicians should be challenged. While the idea holds philosophical merit, this concept could potentially divert interest away from the broader category of women composers. Given the acknowledged importance of composers in classical music, a specific focus on the study of women composers is certainly necessary for a balanced perspective.

Takako Inoue is the author of "Ongakugaku to Jenda" (Musicology and Gender), most likely the first article in a Japanese academic journal to address the issue of gender and musicology.<sup>7</sup> From this perspective, she points out the limitations of research about historical women composers. Inoue assumes that while the study of women composers peaked some time ago, it nevertheless failed to permanently influence mainstream musicology. Interestingly, she exhibits no discernible interest in women composers, and also fails to explain what the study of women composers has revealed in terms of music history, or why mainstream musicology has neglected women's work.

Further, progressive musicologists tend to neglect women musicians in their dismissal of the concept of woman's unique perspective; in part, gender studies can be traced to the feminist movement, which speaks to both the perception of imbalance of power relationships between women and men and the will to change the world. Nevertheless, paternalistic statements such as "being excessively involved in feminism may make you stray from universal and objective appreciation of musical works"<sup>8</sup> still find their way into print, even in Japanese publications as recent as two years ago, by supposedly pro-feminist authors. Without further education in Japanese culture regarding feminist theory, the concept of the woman's viewpoint may never completely develop.

Naomi Miyamoto, one of the reviewers of *Josei Sakkyokuka Retsuden* (Portraits of Women Composers) finds

fault with those who study women composers, partially because of their insistence that women have been excluded, opposing the efforts of such scholars to place women within the already-established history of music.<sup>9</sup> Miyamoto shows indifference to the historical facts revealed in this book; she unthinkingly assumes that because it uses the customary biographical format, it lacks originality and does not address the topic in a critical manner. Although she seems to question the traditional values that underlie the established history, Miyamoto is apparently unaware of the difficulties that both feminism and women-in-music studies face when confronted with this patriarchal history. Thus, this author may unsuspectingly be promoting the mixed message that musicological standards are based on the absence of women.

## Conclusions

Substantial studies of women musicians are dawning very slowly in Japanese musicology. The limitations of both feminist studies as a whole, and women-in-music studies in particular, seem to work against the recognition of women musicians and their work. The fact that more than half of the musicologists in Japan are women seems to have made little significant cultural difference. One of the factors may be that we Japanese women traditionally lack the experience of working together, hand-in-hand, for our own sake; rather, we work for the sake of our children or country. This cultural tradition is so deeply ingrained in the Japanese spirit that it continues to encourage male dominance and the sexual inequities that have existed for centuries.

Social change, however, occurs slowly, though Japan may borrow from many progressive models in other fields and in other countries. Even though I have focused on the negative aspects of Japanese musicology today, the situation still shows promise. New disciplinary trends, by their nature, offer strong possibilities for change, and a small but growing group of musicologists are certainly sympathetic to the cause. The Musicological Society of Japan plans to hold an International Congress in 2002 to commemorate the fiftieth anniversary of its foundation. This event should provide an opportunity to encourage interest in women's studies through the exchange of scholars at the international level. Young scholars who seek to reconstruct or redefine musicology will no doubt recognize that the inclusion of women musicians is essential, and that women have been unfairly and consistently excluded in the traditional value system of Western music history.

## NOTES

1. Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 1991), 5.
2. The phrase "Western art music" is used in a broad sense, extending to works by Japanese composers written in Western idiom.
3. Midori Kobayashi, ed., *Josei Sakkyokuka Retsuden* (Portraits of Women Composers) (Tokyo: Heibonsha, 1999).



4. The lists may be found in the last issue of each year of *Ongakugaku* (Journal of the Musicological Society of Japan). The subjects of the theses on women are as follows: Toshiko Akiyoshi; Nobu Koda (1870-1946, pianist, teacher, composer); Clara Schumann; Fanny Hensel; Cécile Chaminade; 19th-century women composers; feminism in music; female Gidayu; shrine maidens in Korea; female dance in Okinawa.

5. Hajime Fukuda, *Ongaku no Boryaku* (Tricks of Music) (Tokyo: Yuhisha, 1999), 182.

6. *Kurashikku CD Sogo katarogu* (Classical CD Comprehensive Catalogue) 2000 edition (Tokyo: Ongaku Shuppansha, 2000). The catalogue includes all the CDs released in and before September 1999, except for those recordings that have been discontinued. According to the Record Year-Book 2001 (Tokyo, Ongaku no Tomo-sha), 20 out of about 2,000 CDs newly released in 2000 include music by women, most of them contemporary.

7. Takako Inoue, "Ongakugaku to Jenda" (Musicology and Gender), *Toyo Ongaku Kenkyu* (Journal of the Society for Research in Asiatic Music) 62 (1997): 21-38.

8. Mari Takano, "Sosaku to Jenda" (Creation and Gender), *Toho Gakuen Tanki Daigaku Kiyo* (Toho Gakuen College Bulletin) 18 (2000): 3.

9. Naomi Miyamoto, review of *Josei Sakkyokuka Retsuden*, ed. by Midori Kobayashi, *Ongakugaku* (Journal of the Musicological Society of Japan) 46, no. 1 (2000): 74-76. My counter argument is scheduled to appear in 2002.

*Taeko Nishizaka is librarian at Kunitachi College of Music Library in Tokyo. She is a member of the group called Josei to Ongaku Kenkyu Forum (Women and Music Study Forum). She appreciates the friendship of IAWM members with whom she shares a concern for women in music.*

## Ozawa Conducts the Vienna Philharmonic's New Year's Concert: Tokenism and Public Relations

By William Osborne

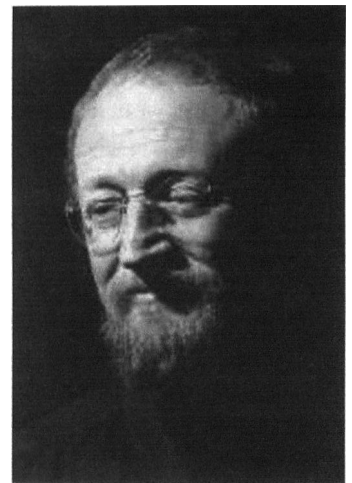
Seiji Ozawa conducted the 2002 New Year's Concert presented annually by the Vienna Philharmonic and broadcast to over one **billion** people worldwidethrough about 50 broadcasting corporations. This performance is worthy of comment, since the ensemble has traditionally excluded visible members of "racial minorities" from rank and file membership in the orchestra in the belief that they would destroy the ensemble's image of Austrian authenticity.<sup>1</sup>

Ozawa's appearance cannot be taken as proof that this policy is changing. Although the Vienna Philharmonic maintains gender and ethnic uniformity among its members, it allows for outside influence through guest conductors and soloists. The orchestra has found it beneficial to consciously use these guests to rehabilitate the orchestra's public image, while at the same time quietly denying rank and file membership to women and racial minorities. This has been an effective public relations tool for resisting change, and fits with sociological models which suggest that isocratic groups form controlled relationships with outsiders to mutually enhance their image and status.

Ozawa's direction of the New Year's Concert is also noteworthy, since the administration of the Vienna State Opera has made Ozawa its General Music Director. The Vienna Philharmonic is a private enterprise managed by the Vienna State Opera Orchestra; the latter is owned and operated by the Austrian Federal Government, and its conductor is appointed by the opera house's artistic director—not the orchestra. On the other hand, under the Philharmonic name, the ensemble uses only guest conductors chosen by orchestra members. It has been Philharmonic policy since the end of the Second World War not to have a chief conductor.

Ozawa is not one of the Philharmonic's favored conductors—he has led the ensemble only twice, while others such as Muti, Abbado and Maazel have appeared repeatedly. In fact, Maazel has led the New Year's Concert eight times.

Ozawa is keenly aware of his unique situation; after Jörg Haider's ultra-right party entered the Austrian government, Ozawa visited Vienna (in March of 2000) to meet with friends and to assess the political climate firsthand.<sup>2</sup> Haider, who has praised both Hitler and the SS, and has referred to the concentration camps of the Holocaust as "punishment camps," campaigns on a politic of anti-foreigner xenophobia. In a news conference before his visit, Ozawa told reporters that he could no longer ignore developments in Austria. He stated: "To me, music must be away from the political movement. I am not thinking of changing my mind about my musical life because of a politician but, again, I must go and see."<sup>3</sup>



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Ozawa's appointment by the State Opera's administration produces an interesting dynamic, since it stands in stark contrast to the orchestra's traditional practice of excluding Asian musicians from its rank-and-file membership.<sup>4</sup> It is almost impossible to find a major orchestra without Asian

members, including those in the German-speaking world, such as the Berlin Philharmonic, which has several, including a concertmaster. One conductor of color in front of the Vienna Philharmonic does little to alleviate concerns about it being one of the only all-white orchestras in the world—a situation created by overt racism.

Prior to the New Year's Concert, the Vienna Philharmonic held a press conference to announce that Ozawa would conduct, noting that he is the first Asian to lead this special event. Even though he has conducted the most difficult works in the symphonic repertoire, Ozawa said he hoped he would live up to the task of directing the concert's Viennese waltzes. The orchestra's chairman, Clemens Hellsberg, quickly changed the subject.

### Tokenism and Public Relations

Owing to the recent retirement of harpist Anna Lelkes, there are, once again, no women in the Vienna Philharmonic. Another woman harpist, Julie Palloc, who is French, began working with the Vienna State Opera Orchestra in 2000 and will be eligible for official entry into the Philharmonic in 2003. Even though she is not yet a member of the Philharmonic, she was included in the New Year's Concert—an important token representation for the ensemble's public image. Activists should not anticipate support from Palloc; in an interview in the Austrian weekly, *News*, shortly after her employment, Palloc dismissed the prospect of protests during the orchestra's 2000 America tour as "ridiculous" and added that whether the orchestra plays "with men or women is completely beside the point."

In the five years since the Vienna Philharmonic/Vienna State Opera Orchestra voted to end its discrimination, it has hired only one woman who does not play harp—violinist Ursula Plaichinger, who won an audition on February 13, 2001.<sup>5</sup> It could be expected that a tutti violinist would be the first non-harpist woman to obtain a position, since the viola is one of the symphony orchestra's most accompanimental instruments. When another violinist, Gertrud Roszbacher, applied for a more prominent solo viola position in the orchestra, she was not allowed to audition, even though she was born in Vienna, educated at the Vienna Musik Hochschule and a member of the Berlin Philharmonic. She was 35 at the time. The State Opera/Vienna Philharmonic said she was over the required age limit of 30, while the man who was hired was 32.<sup>6</sup>

If the Philharmonic continues to hire a woman only every five years it will take 75 years to hire the 15 women necessary to represent even ten percent of the orchestra. Since at least half of those women would retire within that time, the current rate of employment will never allow women to exceed token levels of about five percent.

In order to deal with the image problems caused by these discriminatory policies, the Philharmonic engaged a public

relations agency and began activities to improve its reputation. These have included chamber music concerts in Israel, and chamber concerts for Jewish groups in New York City, where the orchestra has met with street protests. These efforts also included a controversial memorial concert at the Mauthausen concentration camp. The architectural firm engaged to design and build the stage described the event as being like a Hollywood Bowl in Mauthausen. After a dispute with the organizers, the firm's spokesperson said: "We did not lose our sense for tact and decency—quite the contrary: In our concept there were no video screens in the Appellplatz, no sponsoring, no 'Hollywood Bowl' as a stage for the Vienna Philharmonic and Wiener Singverein—no amplification systems as in a tent festival. We wanted to realize the memorial with tact, decency and sensibility."<sup>7</sup>

The Philharmonic's public relations firm also organized a dinner party that included selected members of the orchestra and New York press. In private correspondence with this author, one of the journalists said the effects of the dinner were not entirely positive. The journalist remarked that when a woman asked about the orchestra's discrimination policy, the members' answers were so appalling "they confirmed the worst allegations" made against the ensemble. In December 2000, the highly respected German news magazine, *Focus*, interviewed musicians in the orchestra. The *Focus* reporter also noticed that the gender bias situation is not as hopeful or clearly defined as one might assume:

Officially, it is said, no women at the auditions have been good enough. But of course, there is also an unofficial opinion: "There is no question that women play differently than men," said a musician quite plainly. "This would be a very different sound, even if she had studied with the same teacher as a male Philharmoniker." A colleague stood nearby: "The immense amount of work would scare women away. A glance at the rehearsal plan—and they would be gone." "Where?" He shrugged his shoulders. "Food, kitchen and childbirth," he seemed to say.<sup>8</sup>

These statements were made three years after the orchestra presumably opened its doors to women.

### The 2002 New Year's Concert

The Vienna Philharmonic continues to discriminate, but due to cleverly managed tokenism and an effective public relations campaign, protests against the orchestra and the institutions that support it, such as Carnegie Hall, have become difficult. On the other hand, change is slowly becoming apparent. The Philharmonic traditionally performs its waltzes in unique and almost inimitable ways. The players often largely ignore the conductors who lead the New Year's Concerts (such as Muti and Maazel), since most are less familiar with these very specific styles. But this year the orchestra followed Ozawa rather closely. It is unusual for the

Philharmonic's boss at the State Opera to also conduct the New Year's Concert. Like most maestros, Ozawa knows how to make his will felt, and he will no doubt have the full backing of the Opera's administration. Especially in its opera formation, the orchestra will have to take him very seriously.

Ozawa selected a repertoire of light classics rather outside the norm of the typical New Year's Concerts. The program was interestingly heavy on operetta and light on waltzes. Of course, there were some conflicts in works such as the *Wiener Blut* waltz (Vienna Blood, written for one of the aristocracy's balls). Perhaps for that reason the television cameras spent most of the time during that work focused on the chandeliers and ceiling murals. Afterwards, the television commentator's remarks about "free, fresh, authentic and red Viennese blood" brought back memories of the orchestra's bizarre ethnic and racial ideologies.

On the other hand, Austrian State Television (ORF) prominently pictured an Asian child, one of the young ballet dancers included in the show. ORF also showed some Japanese members in the audience. During the concert, several orchestra members stood and said "Happy New Year" in various languages. Articles about the orchestra and protests against its employment policies seem to have set many of the ensemble's agendas.

Even if women represent only a token part of the orchestra, their presence makes a valuable contribution, and it will become increasingly difficult to exclude them or keep their numbers at only token levels. The inexorable forces of history are aligned against the Vienna Philharmonic's chauvinism. The ultimate victory will belong to the International Alliance for Women in Music and all of the women of the world they represent.

## NOTES

1. For further documentation, see William Osborne, "The Image of Purity: The Racial Ideologies of the Vienna Philharmonic in Historical Perspective," <<http://www.osborne-conant.org/purity.htm>>.
2. Peggy Hernandez and Richard Dyer, "Ozawa Plans Vienna Return To Assess Political Climate," *The Boston Globe* (February 17, 2000): E1.
3. Ibid.
4. For documentation and discussion specifically related to the exclusion of Asian musicians, see William Osborne, "The Special Characteristics of the Vienna Philharmonic's Racial Ideologies," <<http://www.osborne-conant.org/posts/special.htm>>. The German news magazine, *Focus*, in an article about the Vienna Philharmonic, "Ein Himmel Voller Geigen" (December 31, 2000), reports that a "half-Japanese" (the son of one of the members) is now "allowed" to play with the orchestra. "For a long time this was considered unthinkable, because the television pictures of the New Year's Concert...were broadcast as nostalgic greeting cards of Middle European 'blessedness' to the whole world." This is one of the few occasions that the Vienna Philharmonic's discrimination

against racial minorities has been acknowledged in the established media. The sentence is difficult to translate in its subtleties. The term "half-Japanese," or *Halbjapaner* in German, elicits an ugly tone implying "half breed." The hint of racial sarcasm in the statement is disturbing because it is difficult to determine its intended degree of irony.

5. Ms. Plaichinger's situation is very tenuous. She is now in the mandatory trial year required of all new employees of the State Opera Orchestra, during which her contract can easily be terminated. She will not be eligible to enter the Vienna Philharmonic until she completes a three-year tenure with the opera. If approved, she will become a Philharmonic member in 2004.

Several additional factors suggest that the State Opera Orchestra/Vienna Philharmonic will practice tokenism. There are six other orchestras within a 300-mile radius with only a token representation of women. For details, see Abbie Conant, "Der Status der Frauen in deutschen Orchestern: Ein auf Erfahrung beruhender Bericht," *VivaVoce* 48 (December 1998), available on the web at <<http://www.osborne-conant.org/statusgr.htm>>. A version in English is at <<http://www.osborne-conant.org/status.htm>>.

The Berlin Philharmonic employed its first woman in 1980, but after 21 years women still represent less than 12 percent of its personnel. It took 16 more years for the orchestra to hire its first woman wind player with a regular contract. To this day, the Berlin Philharmonic still employs only two women in its wind section. Other orchestras follow similar patterns, with the majority of women usually employed as tutti string players.

In response to protests against the Vienna Philharmonic, the Czech Philharmonic ended its exclusion of women in 1997 by hiring three tutti violinists, in addition to the two current women harpists. Since then, only one other woman, a violist, has been hired.

These historic patterns suggest that the Vienna Opera/Philharmonic will exclude women from both solo positions and the wind section for at least another 15 years. The State Opera's recent treatment of Ms. Rossbacher provides concrete evidence that these same patterns are already established. This helps explain why Wolfgang Schuster, a percussionist in the orchestra and its press secretary, is already speaking defensively about the "dangers of quotas."

6. Jan Herman, "For Violist the Rules Never Seemed to Change," *Los Angeles Times* (February 27, 1998).
7. "Necessary Critic, False Addressee," *Der Standard* (May 16, 2000) was written by the architectural firm commissioned to design the stage and lighting for the event. The historian Marie-Theres Arnborn described the event as an "insulting and frivolous spectacle," *Der Standard* (May 6, 2000). See also the criticisms by Michael Hausenblas, "Vom Mahnen an das Gedenken," *Der Standard* (April 22, 2000). For additional discussion and documentation, see various articles at: <<http://www.osborne-conant.org/posts.htm>>.
8. "Ein Himmel Voller Geigen," *Focus* (December 31, 2000).

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

# Jazz at Lincoln Center: Notice Something Missing?

By Monique Buzzarté

Is jazz so low-status that what would be unthinkable at the New York Philharmonic goes unnoticed in the Lincoln Center Jazz Orchestra? After all, both ensembles are acknowledged as being among the finest in their genre. Both are resident companies of Lincoln Center for the Performing Arts. Both receive considerable amounts of public funding from New York City and New York State as well as from federal sources. So what is the difference? The New York Philharmonic employs women musicians. The Lincoln Center Jazz Orchestra (LCJO) does not.

In fact, women are members of all of the other performing musical ensembles housed in Lincoln Center: the New York Philharmonic, the Metropolitan Opera, the New York City Opera, the New York City Ballet, and the Chamber Music Society of Lincoln Center. None of these organizations exclude women musicians, and all have adopted audition procedures that allow for musicians to be selected for membership on the basis of demonstrated musical abilities regardless of gender. If only these statements were true of the LCJO.

While historically, big band leaders have hired (and fired) their side musicians at will, these band leaders were private employers, not accountable to others nor to the beneficiaries of public funding and support. That is not the case with the LCJO. The absence of women, now and throughout the band's history, indicates that a different, more contemporary, hiring process is necessary if women are ever to become members of the ensemble.

Bill Moriarity, president of Local 802 (New York City) of the American Federation of Musicians, has been quoted in the press as stating, "This contract is probably our worst."<sup>1</sup> Even today, LCJO musicians hired by its artistic director and leader, Wynton Marsalis, do not enjoy the basic protections taken for granted by orchestral musicians: there is no job security, no dismissal process, no procedure for hiring substitute musicians, and no audition procedure.

It is precisely these protections, however, that can help break down patterns of institutionalized discrimination. A clearly defined audition procedure for the LCJO would provide opportunities for women as well as men who are not "part of the club." All qualified candidates could submit their resumes and recordings for consideration. Using an anonymous process to weed out less qualified candidates,

the applicants could be distilled to a few finalists of the very highest caliber. These musicians could then be invited to audition in person. A similar system could be used for hiring substitute players.

Combined with "blind" auditions (where candidates perform anonymously with screens concealing their identity), the adoption of these or similar types of audition procedures by Jazz at Lincoln Center (J@LC) would help ensure that even the appearance of impropriety is avoided in LCJO hiring practices. Is this a cumbersome process? Perhaps. But this is the price that must be paid if J@LC continues to accept millions of dollars in public financing while performing in publicly-funded and publicly-supported venues.



Monique Buzzarté  
Photo by Kaia Means

A study by Claudia Goldin and Cecilia Rouse showed that the adoption of screened auditions in symphony orchestras resulted in an astonishing 50 percent greater rate of advancement for women from the preliminary to the semi-final audition rounds, and much greater likelihood that they would win in the final round. The use of screened auditions in American orchestras began in the 1950s, but was not customarily adopted until the 1970s and '80s. This study confirms the existence of sex-based hiring by major orchestras, and illustrates the

value of screened auditions in addressing this form of discrimination. From 1970 to the mid-1990s, female orchestra members increased from approximately 10 percent to about 35 percent. Rouse and Goldin attribute 30 percent of this gain to the increasing use of screened auditions.<sup>2</sup>

J@LC, the parent organization for the LCJO, currently uses a variety of spaces in Lincoln Center for its programs, but is scheduled to move in the fall of 2004 to a new \$115 million facility devoted exclusively to jazz. New York City taxpayers have dedicated \$25 million towards the new Frederick P. Rose Hall, through funding from the Office of the Mayor, the City Council, and the Office of the Manhattan Borough President, and \$5.7 million of that figure has reportedly already been disbursed. State taxpayers have donated the facility's Columbus Circle core and shell to J@LC at no cost through the Metropolitan Transportation Authority.

Lincoln Center and J@LC both receive sizeable amounts of public financing from New York City, New York State, and the federal government. Lincoln Center is a designated

city-funded cultural institution. Located on city-owned property, Lincoln Center is a public/private partnership in which the institution provides the programming and the city provides and maintains the building and premises. New York City's Department of Cultural Affairs (DCLA) provides operational support and capital design, construction and equipment funds.

The LCJO is the resident orchestra of J@LC and is highly featured in all aspects of the Center's three-part mission of education, performance and broadcasts. The exclusion of women from the LCJO has an effect that extends far beyond this particular bandstand. The financial remuneration and artistic prestige members of the LCJO receive are uncommon enough. But what is less tangible and more difficult to measure are the innumerable opportunities that arise from a LCJO affiliation. When the most prominent, most well-known, and best paying big band in America employs only male musicians, opportunities for women are curtailed throughout the field. Perhaps the most insidious side effect of the LCJO's current roster is the impact it has on children. Throughout extensive educational outreach programs featuring the LCJO as an ensemble and individual LCJO members as clinicians, J@LC constantly sends the obvious message to students that playing in a big band is a man's profession.

Last, but not least, the legal and activist communities should take note that the public financing received by the LCJO, J@LC, Lincoln Center for the Performing Arts, and Lincoln Center, Inc. requires that women are offered equal employment opportunities. The lame excuse offered by J@LC's Board Chair, Lisa Schiff, in a recent NewMusicBox interview that "half of our staff members and many of our board members are women" would be unlikely to convince a judge or jury that equal employment opportunities exist for women in all programs of J@LC. More importantly, it does not address the real issue: no women perform onstage as members of the LCJO.

Fighting gender discrimination in any field is difficult, exponentially so for the female jazz artist. The women most directly affected by the LCJO's male-only status quo are freelancers who depend upon the goodwill of bandleaders and contractors in a small, close-knit world for their employment opportunities. Being labeled as a "trouble-maker" or someone with "an agenda" or "an ax to grind" has a direct effect on the ability to earn a livelihood in this field, and those who speak up run the risk of being blacklisted.

In theory, women may file complaints regarding discrimination in employment with New York City's Commission on Human Rights, which is charged with enforcing NYC's Human Rights Law prohibiting discrimination in employment based on gender. But in practice, filing such a complaint is impossible since it must be filed within one

year of the last alleged act of discrimination and no formal opportunities for employment exist with the LCJO.

It is vital that organizations which appear to condone or practice discrimination receive formal complaints, and that representatives of public funding sources be alerted. Discrimination flourishes when it is silently tolerated or goes unchallenged. If J@LC cannot or will not provide equal employment opportunities for women to become members of the LCJO, public funding and public support for the organization should not be renewed.

Direct your comments to:

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33 W. 60th Street  
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Phone (212) 258-9800; Fax (212) 258-9900  
Web: <http://www.jazzatlincolncenter.org/>

With copies to:

Michael Bloomberg, Mayor  
City Hall  
New York, NY 10007  
Phone (212) 788-9600; Fax (212) 788-7476.  
Web-based comment form: <http://www.nyc.gov/html/mail/html/mayor.html>

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#### NOTES

1. Lara Pellegrinelli, "Dig, Boys, Dig: Jazz at Lincoln Center Breaks New Ground, but Where Are the Women?" *Village Voice* (November 14, 2000).
2. Claudia Goldin and Cecilia Rouse, "Orchestrating Impartiality: The Impact of 'Blind' Auditions on Female Musicians," *The American Economic Review* 15/4 (2000): 715-41.

*Monique Buzzarté is a trombonist/composer living in upstate Manhattan. An author and educator as well as a performer and former IAWM board officer and board member, her advocacy efforts for women in music led to the admission of the first woman member of the Vienna Philharmonic in 1997. The article originally appeared in the February 2002 issue of NewMusicBox, the Web magazine from the American Music Center: [www.newmusicbox.org](http://www.newmusicbox.org).*

# The Women's Philharmonic Survives Crisis with Renewed Purpose

By Florence Aquilina

Founded 20 years ago by Elizabeth Seja Min, Miriam Abrams and Nan Washburn, the Women's Philharmonic of San Francisco had, until recently, functioned successfully as a unique organization. Women musicians occupied a very different place two decades ago than they do today, and the founders "wanted to compensate for the under representation of women within the mainstream classical musical world." The

Women's Philharmonic was fully staffed by women instrumentalists and directed by women conductors, and the orchestra performed primarily music written by women. The musicians hoped their efforts would lead to full inclusion of women as members, conductors and composers in orchestras all over the country. Sadly, these efforts have not been fully realized.

## Barbara Harbach Collection

The Watson Library ([www.watsonlibrary.org](http://www.watsonlibrary.org)) at Wilmington College ([www.wilmington.edu](http://www.wilmington.edu)) in Wilmington, Ohio, is the recipient of the collection of Barbara Harbach, a noted composer, performer, recording artist, and professor of music. She has been hailed as "one of the most outstanding organists and harpsichordists of her generation" (*Fanfare*). Dr. Harbach is also the founder, publisher, and editor-in-chief of Vivace Press, which promotes underrepresented composers (mainly women) by publishing music scores, producing CDs on the Hester Park label, and issuing the *Women of Note Quarterly* journal. The Harbach Collection consists of Dr. Harbach's complete published compositions and recorded works and performances, as well as a substantial portion of the catalog of the Vivace Press and a complete run of *Women of Note Quarterly*.

Dr. Harbach presented the collection while attending the Festival of Women in Music and Art at Wilmington College in March, which featured world premieres of two of her compositions. The College awarded her an Honorary Doctorate in Music at the conclusion of the festival. According to Professor Robert J. Haskins, head of the music department at Wilmington College, "Many young women composers stand on the foundation that is still being built by the selfless and tireless work of a few women of courage, genius and unfaltering commitment. Dr. Harbach's contribution to that effort has been profoundly significant."

David Gansz, Director of Watson Library, states, "We look forward to sharing the invaluable resources of this collection with the international scholarly community, and invite researchers to visit us or utilize the materials via inter-library loan."

The Bay Area Women's Philharmonic, as it was then called, started as a grass roots effort in 1981. The Women's Philharmonic has since grown into a nationally-recognized orchestra, winning 14 ASCAP awards, an American Symphony Orchestra Award given for its strong commitment to new American music, and a "Best Classical Recording Award" from the National Association of Independent Record Distributors for its second recording.

In May of 2001, the orchestra found itself faced with a financial and psychological crisis. Not surprising in a recessionary economy, the organization was losing audiences and financial resources. "The rent went up and donor dollars were down," said Robyn Bramhall, new Board of Directors president. A Strategic Planning Committee was formed in June and began to objectively analyze the orchestra's function, attempting to determine its social, political and musical significance.

I would add my own observations as a new resident of the "Bay Area," a region within a 50-mile radius of San Francisco, which boasts a thriving musical culture with a high-caliber orchestra in every town. Many musicians, both women and men, are able to make a living performing in these orchestras. I am both surprised and disappointed, however, that their typical programming tends toward the conservative, safely accommodating a generally older audience. Performances of music by women composers by these orchestras are almost nonexistent.

I am sure the Board took these factors into consideration when it decided to discontinue the orchestra's concert series. "We are not walking away from the orchestra—it is just not the center of our being," explains Bramhall, regarding the Board's decision. The Strategic Planning Committee ultimately concluded that while it inspired great pride to see an excellent women's orchestra performing music by women, the orchestra series drew heavily upon financial resources and support staff; additionally, the orchestra's presence was generally restricted to the San Francisco area, resulting in too local an influence.

The orchestra, while indulging itself in its exclusivity, was not fully accomplishing its original mission: "to create a world where women composers, conductors, and performers have power and presence." The organization now hopes to use its resources—financial, organizational and informational—to expand that "presence" so that women "can become equal leaders on the podiums and in leadership chairs."

Supported by loyal donors such as the Hewlett Foundation and Walter and Elise Haas, the Strategic Planning Committee has defined a three-year plan. The committee will focus its small staff and budget on a series of partnerships designed to extend its influence within the musical community with the hoped-for result of mainstreaming women as performers, conductors and composers.

Additionally, an important partnership is being established with the Association of California Symphony Orchestras. The American Women Masters Program, which recognizes historical and contemporary American women composers, will be promoted to California orchestras with the intention of having music by women included in the 2003/04 season, preferably in March of 2004. March has officially become Women's History Month on a national level, as a result of the National Women's History Project centered in Santa Rosa, California, just north of San Francisco. Ten outstanding works representative of American women composers have been selected and will be shared with the Association of California Symphony Orchestras.

According to Robyn Bramhall, "These composers have been chosen based on input from a survey sent to dozens of people intimately involved in orchestral programming, tempered by the experience from our own performing history." The purpose and importance of such a project is obvious. While the music-loving public may be aware of the considerable output by women as composers today, the myth remains that women in history did not write music.

The National Women Conductors Initiative has been established to "accelerate the ascendancy of women to major conducting posts." Funded by an anonymous donor with a one million dollar grant, this project is directed by a steering committee whose function is to provide any assistance necessary to advance the careers of gifted and deserving women conductors. The type of assistance administered will depend on the individual needs of each applicant. This Initiative has the American Symphony Orchestra League and OPERA America as its project partners, with JoAnn Falletta, Marin Alsop and Kate Tamarkin, all successful conductors, as advisors. The Women's Philharmonic will support the participation of women conductors in a workshop given by Marin Alsop as part of a Concordia Orchestra event in New York City.

The already successful New Music Reading Sessions (NMRS) will be continued in June 2002. According to Robyn Bramhall, "The music for the NMRS will be chosen from scores we have been sent since the last session, and those that come from a Call for Scores, which will go out soon. They are selected from a panel with composers' names blocked." Two works will be chosen to be read by the Women's Philharmonic, and two conductors will be chosen to conduct the orchestra in these works.

The Strategic Planning Committee also intends to involve performing members of the orchestra in chamber ensembles in an outreach project intended to introduce music by women to young people in schools. This new project is yet to be planned and developed. Because of lack of funding, plans to continue recording music by women composers are on hold. The orchestra hopes to further effect change in improving opportunities for women in music. The composer Chen Yi attributes her time as composer-in-residence with the Women's Philharmonic as having had a major impact on her career. Last year she was awarded an Ives Living Grant, and she has recently composed a violin concerto for the concertmaster of the Women's Philharmonic, Terri Baune. Experience gained with the orchestra has contributed to the finding of orchestral "homes" for conductors such as Nan Washburn, Karla Lemon and JoAnn Falletta.

The Philharmonic will look to new partnerships to help extend its mission. Realizing the extent of its outreach, Robyn Bramhall has already initiated conversations with IAWM President Kristine Burns and others in the IAWM, and she looks forward to a productive partnership in pursuit of the mutual goal of attaining equal opportunity for women in music.

*Florence Aquilina returned to the United States in 2000 after teaching for 16 years at the University of Cape Town in South Africa. While in South Africa she gave lectures, wrote articles and presented a series of four radio programs on historical and current women composers. Her essay, "Women's Place in Music in the 20th Century," was published in the Congress Proceedings of the Southern African Musicological Society. Ms. Aquilina now lives in Santa Rosa, California, and teaches piano and chamber music at the San Domenico Conservatory in San Anselmo, CA.*

## Correction

Special thanks to Elaine Keillor for informing us that Calixa Lavallee, an important Canadian composer, writer of the national anthem and prolific in many genres, is male. See "Where Are We Now: The Inclusion of Women, 1750-1900, in Music History Textbooks," *IAWM Journal* 7/3 (2001): 33-35. Lavallee is incorrectly included in the list of women mentioned in K. Marie Stolba's *The Development of Western Music: A History*.

## Reports

# MLA Women in Music Roundtable

Music Library Association 71st Annual Meeting; Las Vegas, Nevada; February 2002

By *Renée McBride*

Over the years, attendees of the Music Library Association's Women in Music Roundtable (WMRT) have come to expect creative and stimulating programming, and this year's session in Las Vegas, organized by Roundtable co-coordinators Alice Abraham (WGBH Radio, Boston) and Judy Weidow (The University of Texas-Austin), was no exception. Jeannie Pool led a session devoted to saxophonist Peggy Gilbert and all-women jazz bands of the World War II era in Las Vegas and Southern California.

Pool reported that many women musicians active during the World War II era had never been asked about their lives during that period. She stressed the importance of documenting the experiences of these women, since that era was a heyday for women jazz musicians. While male musicians were off to war, women became appreciated as never before. When the war ended in 1945, however, these same women were almost literally thrown off the stage and told that their patriotic duty, for the recovery of the United States, was to raise children and stand by their men. Pool has conducted oral histories documenting the depression and suicides that occurred among these women. Her materials may be found in the library of California State University at Northridge.

Following her introduction, Pool showed a documentary produced in the 1980s, "All Women Orchestras," which relates the history of women orchestras and bands, beginning in 1893, and their influence on the California music scene. The focus of the documentary is an interview with Peggy Gilbert, now 97 years old. Gilbert was active in the Los Angeles and Las Vegas music scenes and was an activist for Local 47 of the Musicians' Union. She was honored by the Women's Caucus of The International Association for Jazz Education in January 2002 with the Lil Hardin

Armstrong Award. In her interview, Gilbert discussed many topics: life in Los Angeles in the 1920s; her personal touring, motion picture, studio and ballroom work; gimmick bands (e.g. The Hollywood Redheads, an all-redhead band); her all-woman staff band at radio station KNPC, Beverly Hills; the effects of World War II and its aftermath on women musicians; and the impact of television, "the greatest thing that ever happened to anyone in show business." This documentary is not commercially available. For more information, contact Jeannie Pool by e-mail at <jeanniepool@cs.com>.

Peggy Gilbert had planned to visit the Women in Music Roundtable, but was unable to do so for medical reasons. In lieu of her physical presence, she visited the WMRT via video, creating the effect of speaking to us in person. Her warmth, liveliness and sense of humor came across so vividly that the audience found itself responding verbally to her as she engaged us in her conversation. This attendee had tears in her eyes by the end of the video visit, which concluded with her wish for better news for our world and the observation that "music is the best news in the world."

Following the video, guest Ruth Poirier spoke to us about her friend, Doris Pressler, who played trumpet with Peggy Gilbert's band, The Dixie Belles. Ruth Poirier related Doris Pressler's story, as well as her own, which includes having pawned her trombone during hungry times in Los Angeles. Pressler was clearly an intrepid soul, given that she was the first woman civil engineer in Los Angeles County and took up the piano after a stroke left her unable to play the trumpet.

The Dixie Belles produced a 1985 LP recording that is soon to be released in CD format, "Peggy Gilbert and The Dixie Belles." The music is primarily Dixieland, and members of the band were between the ages of 67 and 81 at the time of recording. Gilbert says, "Of all the things I have done in my entire life, I have had more fun with this group." The group was organized in the 1970s to play a benefit concert for a well-known Dixieland player who was ill. They subsequently appeared on "The Johnny Carson Show" and on Los Angeles' "PM Magazine." For more information about this recording, contact Cambria Master Recordings, Box 374, Lomita, CA 90717. Phone: (310) 831-1322. Fax: (310) 833-7442. Website: [www.Cambriamus.com](http://www.Cambriamus.com).

*Renée McBride is Humanities and Music Cataloger at the University of California-Los Angeles, and is the Music Library Association liaison to the IAWM.*

## The Unna Archives

The Unna Archives, including the material from Dusseldorf, was purchased in 1998 by the FrauenMusikForum Schweiz and moved to a new home in the FMF offices in 2000. Now called European Archive FrauenMusikForum, it is the largest archive of music by women composers. The catalogue is available for consultation online. Website: [www.fmf.ch](http://www.fmf.ch). Inquiries can be made by e-mail: [fmf@dplanet.ch](mailto:fmf@dplanet.ch). European Archive FrauenMusikForum; Konsumstrasse 6; CH-3000 Bern; Switzerland; tel. +41 (0)31 372 15; fax +41 (0)31 372 72 58



# Australia: National Festival of Women's Music

By Betty Beath

Australia's national capital, Canberra, host city for the National Festival of Women's Music, turned on beautiful weather and streets lined with blossoming trees for this significant event. This set the mood for the Festival, which offered an exciting program of events. Held during the first days of Spring, from August 29 to September 2, 2001, it coincided with the year in which Australia celebrated its Centenary of Federation.

The Canberra School of Music, of the Australian National University, served as the host institution, under the artistic direction of Carolyn Kidd. This was the fourth women-in-music festival to be held in Australia; previous ones took place in Adelaide (1991), Melbourne (1994) and Sydney (1997). More than 50 Australian and international composers were represented and their works were played by many distinguished performers in venues such as the National Gallery of Australia, the National Library of Australia and the Australian National University's Arts Centre. Many of the programs were recorded for future broadcast by the Australian Broadcasting Corporation.

The Gala Opening Concert featured works inspired by the poetry, song and dance of both indigenous culture and that of Australia's northern neighbors. The Gerib Sik Torres Strait Islanders Dance group performed traditional songs and dances from the Torres Strait Island. Works by Anne Boyd, Peggy Glanville-Hicks and Sarah de Jong were programmed together with works under the title "World Music," presented by performer/composers Sandy Evans, Satsuki Odamura and Tony Lewis. They comprise the Waratah ensemble, a trio of saxophone, koto and percussion, which unites jazz, world and contemporary Australian music. The Festival's major commission was Elena Kats-Chernin's new work for the Canberra Wind Soloists entitled *Sand Waltz*.

Another Festival commission was Caroline Szeto's piece, *Dawn, Day, Dusk* for guitar, performed by the Festival's artistic director and virtuoso guitarist Carolyn Kidd and koto player Satsuki Odamura. Both are members of the ensemble called Guitar Four Girls, whose recital included works by Anne Boyd, Maria Grenfell, Amanda Handel and Vanessa Tomlinson.

Distinguished cellist David Pereira, one of Australia's most versatile and prolific recording artists, gave a stunning performance of a number of works, including *Tract*, a work for solo cello by Mary Finsterer, and *Lagu Lagu Manis* by Betty Beath; he was later joined by one of the country's leading accompanists, Suzanne Powell. Also featured was Ruth

Lee Martin's *Scottish Songs and Dances*, a work written specifically for Pereira and oboist David Nuttall, both of whom enhanced the effectiveness of this uncommon instrumental combination.

A century of Australian piano composition was presented in two recitals on the final afternoon of the Festival, held at the National Library of Australia. Eminent musician, composer and pianist Larry Sitsky, in a recital called "From the Archives: A Journey Through Time ca. 1901," presented and performed works by Moneta Eagles, Mirrie Hill, Miriam Hyde and Dulcie Holland. A second recital, "From the Archives: The Journey Continues," was performed by active promoter of contemporary music and acclaimed pianist Stephanie McCallum, whose program included works by Helen Gifford, Gillian Whitehead, Moya Henderson and Linda Kouvaris.

A guided tour of "Women's Art" from the National Gallery of Australia's collection was one of the associated Festival events, as was an exhibition of David Franklin's extraordinary photographs of famous Australian women musicians held in a collection at the National Library of Australia. Another associated event, a one-day musicological conference called "Loose Canons," featured 24 papers dealing with women and their relationship to the musical world. The conference director was Ruth Lee Martin, and a highlight was the keynote address given by the eminent musicologist, Ruth Solie, from the USA. A closing party was given at a famous Canberra venue, Tilley's Devine Café, where the Festival was appropriately celebrated with a program of innovative jazz, featuring Australia's leading jazz musicians, the Jenny Game Jazz Quintet.

This is just a brief account of some of the memorable events that took place during the Festival. There was not only a wealth of innovative, new music but recognition, too, of those women pioneers in Australian music who gave impetus and direction to those who followed. Canberra, itself, was a stimulating experience that offered visitors many opportunities to observe the distinctive characteristics of Australian culture.

Ultimately, however, what lingers in the memory is the joy of meeting with friends, the making of new ones and the knowledge that women continue to produce a body of work which, in its abundant diversity, contributes in large measure to the enrichment of world music.

*Betty Beath is an Australian composer, pianist and music consultant.*

# Report from Canada

By Ursula M. Rempel

On January 13, 2002, CBC's "Two New Hours" presented a radio program by Vancouver New Music: Vox Femina that featured music by Canadian women composers in celebration of the 20th anniversary of the Association of Canadian Women Composers (ACWC). The concert included works by Barbara Pentland, Rose Bolton, Jocelyn Morlock, Jean Coulthard, Isabelle Panneton, Violet Archer, Cassandra Miller and Ann Southam. "Two New Hours," heard on CBC FM (Radio 2) on Sunday evenings, frequently broadcasts music by women composers (and I was reminded of this when reading William Osborne's posts to the IAWM listserv decrying the lack of recent music by women on West German State Radio). The web address for listings is <[www.radio.cbc.ca/programs/2newhours](http://www.radio.cbc.ca/programs/2newhours)>, or follow the links from <[www.cbc.ca](http://www.cbc.ca)>. Many listeners in the northern United States have access to our wonderful CBC.

The ACWC and the Ottawa Chamber Music Society co-presented "Then, Now and Beyond: A Festival of Music By Women," January 24-27, 2002, University of Ottawa. Eight concerts were presented, including several premieres by members Nicole Carignan, Vivian Fung, Elma Miller, Anita Sleeman, Linda Smith, Jana Sarecky and Hildegard Westerkamp. Lori Burns moderated a session on "Contemporary Musical Theory and Composition," and Deirdre Piper organized a composer's forum, "The Importance of Medium." Janet Danielson, the president of ACWC, invites

everyone to visit the association's new web page at [www.composition.org](http://www.composition.org).

A message from Lorna Paterson in the Fall/Winter ACWC *Bulletin* should make many Canadian women composers take heart. Lorna writes that the new piano syllabus for the Royal Conservatory of Music (Toronto) "has excellent representation of Canadian music....There are 36 Canadian composers on this list and half of them are women!" At the same grass roots level, I should say how delighted I was to hear a senior horn recital last week with Regina composer Elizabeth Raum's *Romance for Horn* on the program.

The Canadian Music Centre (CMC) has an excellent website: <[www.musiccentre.ca](http://www.musiccentre.ca)> and the prairie region (to which I belong) publishes a quarterly newsletter devoted to the prairie provinces: Alberta, Saskatchewan and Manitoba. In the Fall 2001 issue, there is news of the recent works of composers Kelly-Marie Murphy, Heather Schmidt, Hope Lee and Elizabeth Raum, and of the new appointment of Rosemary Thompson as the Calgary Philharmonic Orchestra's new resident conductor.

The Winnipeg New Music Festival—now in its 11th season—began on February 1, 2002. It was touch and go this year, since the contractual problems with the Winnipeg Symphony Orchestra were resolved only two weeks prior to the scheduled starting date. Works by Heather Schmidt, Alexina Louie, Kristi Allik and Jocelyn Morlock were programmed; Heather Schmidt appeared as a performer, as well. Also featured were well-known Canadian performers: cellist Shauna Ralston; pianists Heather Schmidt, Judith Kehler Siebert, Patricia Parr and Mary Jo Carrabre; and sopranos Charlene Pauls and Rosemarie Vanderhooft. CBC broadcasts all the performances, many of them on "Two New Hours."

My thanks to John Reid at CMC and Janet Danielson of ACWC for providing information from their newsletters for this report. Melinda Boyd, who normally writes this column, is completing and defending her dissertation on Ingeborg von Bronsart. We wish her success.

*Ursula Rempel is an associate professor of music at the University of Manitoba, where she teaches courses in music history, bibliography and research methods, and women in music. Her research and publications focus on women harpist-composers (ca. 1770-1830), and on music as social accomplishment, as evidenced in conduct literature and in the novels of Jane Austen. She contributed the Reports from Canada for many years and now serves on the IAWM Board of Directors.*

## Computer Music Journal

Elizabeth Hinkle-Turner reports that *Computer Music Journal* 25/3 (Fall 2001) features a major article and two CD reviews about women musicians. The first is lengthy interview (pp. 14-21) by Kim S. Courchene with composer Beatriz Ferreyra, who studied with Nadia Boulanger and did extensive work at ORTF in the 1960s. She has had a successful career as an independent composer and was a recent recipient of a Magisterium honor from Bourges. Laurie Radford (p. 94) reviews the latest CD of Françoise Barrière. James Harley (p. 101) reviews Elizabeth McNutt's premiere CD, "Pipe Wrench." McNutt is an excellent performer of music for flute and electronics, but unfortunately this recording has no works by women.

# Report from Korea

By Cecilia Heejeong Kim

## The Twentieth Anniversary Music Festival 2001

The Korean Society of Women Composers (KSWC) celebrated its 20th anniversary in 2001 by holding a festival on September 14-15. Among the events were two chamber music concerts at which 25 works by member composers, including Young-ja Lee's *Reflection for Flute and Clarinet*, were premiered. Jin-Hi Kim presented a seminar to introduce the various styles of music by American women composers. A special concert for the younger generation was also given.

### Concerts

The Korean Contemporary Art-Song Concert, jointly-sponsored by the Baroque Society for Contemporary Art-Song and the KSWC, was held September 27, 2001. Among the 15 contemporary art songs was So Mi Shin's *The Day*. The 23rd Annual Concert by the Pianoduo Association of Korea was jointly-sponsored by that association and the KSWC. Seven works by member composers of the KSWC were world-premiered. On December 20, six contemporary works for traditional instruments, including Hye Ja Kim's

*Garak for Piri III*, were preformed in the Concert for Traditional Music sponsored by the KSWC.

## The Second Seoul International Competition for Composers

The competition, sponsored by The Korean Society of the 21st Century Music, will be held on March 18-20, 2003. It is open to all composers regardless of age, nationality, race or sex. Works are limited to a quartet of any combination of the following instruments: picc., fl., ob., cla., bsn., hrn., trp., trb., tba., vn., vla., vc., cb., pf; the maximum duration is 15 minutes. The deadline for submission is **September 30, 2002**. For details, contact the College of Music, Yonsei University; #309, Department of Composition; Seodaemoon-Gu, Shinchon-Dong 134; Seoul, Korea 120-749; e-mail: chhlee@yonsei.ac.kr/; web site: www.musictoday21.com.

*Cecilia Heejeong Kim is an active member of the KSWC and a professor in music composition at SangMyung University, Seoul, Korea. She earned a Ph.D. degree from the University of Pennsylvania.*

# Korean Music Festival: "The World Women in Music Today 2003"

The Korean Society of Women Composers (KSWC) will host an International Conference, "The World Women in Music Today 2003," in Seoul, Korea, from April 8 to 13, 2003, in cooperation with the International Alliance for Women in Music (IAWM). The conference events and concerts will take place at the major arts complex, Seoul Arts Center (equivalent to Lincoln Center), and the National Center for Korean Performing Arts as well as the campus of Yonsei University, Ewha Women's University, Sookmyung Women's University and Korean National University of Arts.

Attendees will have rich experiences in both Korean traditional and new music; they will explore the life style and cultural context in Korea; and they will participate in intellectually stimulating discussions about world women in music today. Internationally recognized artists and scholars, who will contribute their creativity and expertise to concerts and engaging panel discussions, will be featured. The conference will present a variety of new musical styles, closely tied to the mission of supporting Asian artistic and cultural expressions that integrate new music into the fabric of their traditions and contemporary life styles. The performances will cover a broad area ranging from new orchestral music, Korean traditional music with the

Korean Broadcasting System (KBS) Orchestra, chamber music, music technology, and opera to cross cultural improvisations.

Among the members of the KSWC Organizing Committee are Chairman Chan-hae Lee, Vice-Chairmen Sang-in Lee and Kwang-hee Kim, and Secretary General June-hee Lim. Additional details about the festival will be in the next issue of the *IAWM Journal*.

## IAWM Members and Affiliates

This is a participatory conference for musicians, arts organizations, educators, funders, 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 organizations and report on the conference activities to their publications in each country.

### Romanian Association of Women in Art

Mihaela Vosganian, president, announces that an Association of Women in Art called ARFA (music, dance, poetry and visual art) has been established in Romania.

Selected composers, panelists and affiliates may travel to Korea voluntarily (paying their own expenses) or with institutional sponsorship. The KSWC will provide accommodations, meals and domestic transportation in Seoul for invited participants. If you are not a current member of the IAWM or an IAWM affiliate, you will have to pay the organizational dues before your piece may be programmed.

#### Call for Scores and Papers

The KSWC announces a call for scores: orchestral pieces will be considered if the instrumentation is no larger than 3333/4331/4 percussion (including timpani)/16 14 12 10 6. The work must not include voices. The conference also seeks trombone solo, duo or trio pieces with percussion or any instruments.

The KSWC announces a call for papers for a panel discussion, "Variety of Music Styles by Woman Around the World." The topic should explore the range of aesthetic and compositional concerns by women musicians around the world and/or works with predominant Asian aesthetics. Selected presenters may use recordings, scores, video and other materials to support the topic. The presenter may be a scholar, educator, performer or composer. Please send a one page proposal.

For further information, and to submit materials (proposals, scores, sample works and brief bio), contact: [minskmin@kornet.net](mailto:minskmin@kornet.net), Korean Society of Women Composers, Rm #309, College of Music, Yonsei University, 134 Sinchondong, Seodaemungu, Seoul, Korea 120-749, Attn: Prof. Chan-hae Lee. The deadline for submission is May 25, 2002.

#### Call for Chamber Music by IAWM Members

The KSWC seeks chamber music that requires no more than 10 instruments. A string quartet is acceptable. Seven works by IAWM members will be chosen. To submit materials (scores, sample works and brief bio), contact: Patricia Morehead, International Alliance for Women in Music, 600 S. Dearborn St., Apt. 2016, Chicago, IL 60605, USA. The deadline for submission is May 25, 2002.

#### Call for Workshop and Ethnic Musicians

The conference seeks a workshop of live interactive performance with art technology. Only one presenter will be invited to give a vivid and informative demonstration/workshop and participate in the concert.

KSWC also seeks ethnic musicians whose innovative works are derived from both a traditional and contemporary context. Selected musicians may give a solo performance, participate in cross-cultural collaboration with improvisations, and participate in the seminar.

For further information, and to submit proposals including a brief bio and sample works, contact: e-mail:

JHKSOURCE@aol.com, or IAWM/Asian Liaison, 261 Grovers Ave., Black Rock, CT 06606-3452, USA, Attn: Jin Hi Kim. The deadline for submission is May 25, 2002.

### Fondazione Adkins Chiti: Donne in Musica

The Fondazione Adkins Chiti: Donne in Musica announces the publication of its new "Online Magazine Dedicated to Women in Music and Visual Artists." Readers are invited to contribute in any of the following categories: forthcoming events, competitions and calls for scores, new books, music and/or CDs, birthdays (no more than 40 lines plus a photograph in JFPG). Materials may be sent to [donne.musica@usa.net](mailto:donne.musica@usa.net).

The Foundation, together with the "Fondazione Centro Internazionale dell'Ordine del Ss Salvatore di S.Brigida," will be sponsoring an International Ecumenical Symposium in Rome to honor Saint Brigid of Sweden. The Symposium, scheduled for the first week in October 2002, is part of the 700th celebration for Saint Brigid; H.H. Pope John Paul will celebrate High Mass for Saint Brigid in Saint Peters' on the day after the Symposium. Two important sessions will be: "Women as Composers of Sacred Music and Liturgies in the Past" and "The Power of Music within the Church Today." Speakers for the sessions, hosted by the Brigidine Order, include four Cardinals in charge of a number of important Vatican commissions as well as some of the most influential women theologians in the Catholic and Protestant churches. In addition, other sessions will cover sacred music by women in the Coptic and Byzantine liturgies and women musicians in the bible. For information: Fondazione Adkins Chiti: Donne in Musica; Teatro Comunale; Piazza Trento e Trieste; 03014 Fiuggi Città (FR); Italy. Tel/Fax (Roma) 06 35 34 85 33; Tel/Fax (Fiuggi) 0775 504 480; [info@donneinmusica.org](mailto:info@donneinmusica.org) or [www.donneinmusica.org](http://www.donneinmusica.org).

The Adkins Chiti: Women in Music Foundation, together with the Equal Opportunity Commission of the Italian Ministry for Heritage and Cultural Affairs, with the patronage of the same Ministry and that for Equal Opportunities, is organizing an exhibition, symposium and a series of concerts in Rome in November 2002. The topic is the contribution of Italian women to the visual arts, architecture, dance, music and handicrafts between the years 1000 and 1700. For information, contact the Fondazione Adkins Chiti: Donne in Musica at the above address.

## President's Message

By Kristine H. Burns

Greetings! There is much to cover in this issue of the President's Message. First, I would like to offer congratulations to the Development Committee and its chair, Melissa Maier. The committee recently announced that we received a \$3,000 grant from the Aaron Copland fund for general operating expenses. This is certainly great news!

I would also like to thank board member Deon Price for her assistance with the recent California protests of the Vienna Philharmonic. Deon, along with IAWM Vice President, Frances (Frankie) Nobert, distributed flyers not only to concert attendees, but also to the sponsoring organizations of the Philharmonic's concert. Additional details are in this section.

### Board Meeting and Annual Concert

The Annual Board Meeting will take place on June 1-2, 2002 in Washington, DC. This is an open meeting, so all members are welcome to attend. If you would like to suggest a topic for the agenda, please contact any board member. The meeting time, place and agenda will be circulated by e-mail in late April.

Two days of meetings will culminate in the Annual Concert, which will take place at the National Museum of

Women in the Arts. Board member Maria Niederberger has been working hard since last year's concert to put together a fabulous program of IAWM composers and performers. We are all looking forward to this spectacular event!

### New Materials

As promised, we now have new membership brochures available in several languages. Joan Yakkey, Maria Niederberger, Li Yiding and Lynn Gumert translated the original document into Italian, German, Chinese and Spanish, respectively. Chan-Hae Lee and Patricia Morehead are working on the Korean and French versions, which will be available later this spring. You will find the current multilingual versions of the membership brochure on the website and in this volume of the *IAWM Journal*.



I would like to continue to expand the availability of these and other materials to include additional languages. If you are fluent in a language other than English, and are willing to volunteer to translate these materials, I would appreciate hearing from you.

### Elections

This year's elections are well underway. You should be receiving ballots by email or hard copy in the upcoming weeks. There are many outstanding women running for the board, and I know we are all eager to read the election results. Many thanks to Carolyn Bryan and the Elections Committee for their hard work and organization in this event. As someone who lives in Broward County, Florida, I anticipate a minimum of hanging chads!

### New Faces

After serving nearly three years as Membership Director, Leslie Stone stepped down in January, and I am very pleased to announce that Cherilee Wadsworth Walker has agreed to be our next Membership Director. After Casper Sunn stepped down as IAWM Outreach Coordinator last year,

### 12th Annual IAWM/NMWA Chamber Music Concert

Please join us for a musical celebration.

**Date and Place:** The 12th Annual IAWM Concert at the National Museum of Women in the Arts in Washington, D.C., will take place on Sunday, June 2, 2002, at 3:00 PM. A reception will follow the concert.

**Where:** The concert will be held in the Performance Hall of the NMWA, at 1250 New York Avenue, Washington, D.C.

#### Tickets:

General Admission: \$15

IAWM and NMWA Members: \$12

Students and Seniors (65 and over): \$8

Tickets may be purchased at the door.

**Reservations:** Call the NMWA at (202) 783-7370.

Featured composers and performers will be announced.

For additional information, please e-mail Dr. Maria A. Niederberger, Chair, [niederbe@access.etsu.edu](mailto:niederbe@access.etsu.edu)

we were unable to find a replacement. Casper devoted countless hours to identifying new members and contacting current and former members. Her assistance has been sorely missed. This year, however, we have had the great fortune of finding Reena Esmail. Actually, Reena found us! After answering a general call for volunteers, she agreed to serve as our new Outreach Coordinator. We are all very grateful to Leslie and Casper for their service to the IAWM, and we are certainly glad to be working with Cherilee and Reena!

#### **Cherilee Wadsworth Walker**

The IAWM welcomes Cherilee Wadsworth Walker to the important position of Membership Director. She is a



**Cherilee Wadsworth Walker**

her experiences in "Being a Female Composer in the U.S. Navy," *IAWM Journal* (June 1997): 10-12.

Cherilee holds degrees in music theory and voice from Baldwin-Wallace Conservatory and a master's degree in jazz studies from Indiana University; she is currently a doctoral candidate in music education at the University of Oklahoma. Her jazz works are published by the University of Northern Colorado Jazz Press and Really Good Music; her research has been presented and published by the International Association for Jazz Education, Society of Composers, Inc., and Oklahoma Music Educators Association.

Upon completing her service with the Navy in 1998, Cherilee was appointed to the faculty of East Central University in Ada, Oklahoma, where she founded, directed, and arranged for the school's first Jazz Choir. The group became well-respected throughout the region, performing for professional and civic organizations. In April 2001, they performed in the Fifth Annual Vocal Jazz Festival held at Carnegie Hall, at the invitation of jazz educator Phil Mattson. Promoted to assistant professor by Illinois Central College in June 2001, Cherilee moved to Peoria, where she now di-

rects the ICC Vocal Jazz Ensemble and teaches freshmen theory and jazz history while enjoying a lively performing calendar. In February, she sang for the Central Illinois Jazz Society and will appear as a guest artist with the Illini Bluffs Jazz Band in April. She has been named next year's clinician for the Illinois Music Educators Association District II Vocal Jazz Honors Ensemble.

rects the ICC Vocal Jazz Ensemble and teaches freshmen theory and jazz history while enjoying a lively performing calendar. In February, she sang for the Central Illinois Jazz Society and will appear as a guest artist with the Illini Bluffs Jazz Band in April. She has been named next year's clinician for the Illinois Music Educators Association District II Vocal Jazz Honors Ensemble.

She is married to James E. Walker, also a former Navy musician. They have a cat, Enigma, named for the variations, and the tail of the family is wagged by their dog, Coda.

#### **Reena Esmail**

The IAWM is very appreciative that Reena Esmail has volunteered to serve as Outreach Coordinator. She now studies at the Juilliard School under Pulitzer Prize winning composer Christopher Rouse, and is currently the only female composer in her year. As a competitive pianist since the age of eleven, she was a winner in the Los Angeles Philharmonic Chamber Music Competition (MTAC-WLA) and was a frequent soloist at the Hollywood Bowl Museum, Zipper Auditorium at the Colburn School, and the Beverly Hills Library. Since she decided to turn her focus to composition in 2001, she has been awarded numerous scholarships including The Norris Foundation Scholarship and the Cartwright Scholarship (Juilliard). Her work has been performed by The Debussy Trio, Peter Sheridan from the Los Angeles Flute Quartet, and Helen Goode-Castro, clarinetist with the Los Angeles Philharmonic. Her catalog includes primarily chamber music and music for unaccompanied instruments. She is an active member of various new music organizations including ASCAP, American Composers' Forum, Chamber Music America, NACUSA and SCI.

#### **Volunteerism**

As I said in my last President's Message, the IAWM is only as strong as its membership. And in the last year, we have had an unusually high rate of volunteerism. Once again, I encourage all of you to get involved. The stronger our network, the more we can accomplish. Please let me know if you are interested in assisting *our* organization, the International Alliance for Women in Music.

Cordially,

*Kristine H. Burns*

IAWM President (burnsk@fiu.edu)

### **IAWM Chamber Music Competition**

The Korean Society of Women Composers and the IAWM are sponsoring a chamber music competition for IAWM members in conjunction with the Korean Music Festival. Please see the Reports section for details.

# IAWM Journal News

By Eve R. Meyer, editor

The *Journal* welcomes three new staff members:

**Karen M. Fox** has volunteered for the important post of Copy Editor. Karen is currently working towards her Ph.D. in Interdisciplinary Arts and Sciences through the Union Institute and University, specifically in music/women's studies, focusing on women songwriters post-1960 who use music as a tool for social change. Students with Union Institute must assume a significant amount of responsibility for planning and executing their degree programs, including components of new learning, internship, interdisciplinarity, social relevance and personal growth. Karen's internship will be served editing copy for the *IAWM Journal*. Karen also teaches music and literature in the public school system, and performs part-time in a six-piece jazz ensemble. Karen, thank you so much for your conscientious work.

With this issue **Deborah Hayes** steps down as Members' News Editor. Deborah has done an outstanding job, and it has been a pleasure to work with her. Fortunately, she will continue with the *Journal* in another capacity.

We are delighted that **Diane Follet** has agreed to take on the Members' News responsibility, despite a very heavy

teaching schedule. You may recall Diane's interesting and thought-provoking article, "Melisande Meets Lulu: Operatic Heroines from the Feminine Perspective," in the *IAWM Journal* 6/3 (2000): 1-6. She is Assistant Professor of Music at Muhlenberg College in Allentown, PA, where she teaches theory and voice. Diane is co-chair of the Women's Issues Network at Muhlenberg and serves the College Music Society as Secretary of the Northeast Chapter. In a recent recital, "A Celebration of Creative Women," Diane performed the works of women poets and composers. Her choral composition, *Invocation*, is being premiered by the Muhlenberg College Choir this year. Please send your Members' News materials to Diane. (See the Members' News page or Guidelines for Contributors for details.)

**Reena Esmail** joins the staff as a production assistant to Lynn Gumert and a contributing reporter. She has also volunteered to serve the IAWM as Outreach Coordinator (see page 34). Thank you, Reena, for your willingness to assist the IAWM in such significant ways.

Volunteers are always welcome. If you would like to contribute an article, report or review, please contact me: [evemeyer@spotcat.com](mailto:evemeyer@spotcat.com).

## IAWM Advocacy and the VPO

Advocacy for women musicians is part of the IAWM's mission statement. Late in 1996, at the request of IAWM members in Austria, including Regina Himmelbauer, then IAWM Liaison with Europe, the IAWM Board of Directors voted to support Austrian women musicians in their efforts to gain access to the Vienna Philharmonic. The rationale was that, inasmuch as this orchestra is so highly regarded throughout the world, advocacy for women with this ensemble would not only help the Austrian women musicians, but would also bring worldwide attention to the issue of equal opportunity for women musicians everywhere. Harpist Anna Lelkes was appointed in 1997 as a member of the Vienna Philharmonic the day before the orchestra left for an international tour and after months of increasingly scathing media stories regarding the orchestra's all-male membership. Ms. Lelkes was the first woman to become a member of the Vienna Philharmonic, and her admittance broke down a barrier against women that had existed since the founding in 1842.

The IAWM's letter campaign and joint educational protests with NOW at the California and New York Vienna Philharmonic concerts in 1997 and the protests at the annual New York concerts since that time have been very successful. There has been an ongoing media and political

pressure on the Vienna Philharmonic, as well as a growing public awareness.

### IAWM Press Release

The following press release was distributed in California and New York and to the IAWM online E-mail Distribution List (representing 32 countries) on March 8, 2002. The letter was signed by Kristine H. Burns, president, and Frances Nobert, Vice President.

"The Vienna Philharmonic will present a high profile sexist/racist image to our children and to the world when it performs March 11-13 in the Orange County Center for the Performing Arts in California and March 15-17 in Carnegie Hall in New York City. It seems that, after 160 years, this orchestra still does not recognize that great performers come in both genders and all colors! Concerned members of the press, presenters, sponsors and the general public might request a statement from the Vienna Philharmonic regarding what progress toward integration they are making.

"The International Alliance for Women in Music (IAWM) continues to protest discriminatory practices of the Vienna Philharmonic. In 1997, when the IAWM congratulated the Philharmonic on granting full membership status

to Anna Lelkes, their unofficial harpist of 25 years, we were pleased to see the membership policy change. On this fifth anniversary of that change, however, we are outraged that, since Ms. Lelkes' retirement, there are again no women with tenured membership in the Philharmonic. Although we understand that there will be two probationary female players, a violist and a harpist, performing with the ensemble during their US tour, we view this as tokenism. [Three additional women free-lance players also performed on the tour.]

## The Maud Powell Society News

*By Karen A. Shaffer, chair*

The Maud Powell Society is celebrating its 15th anniversary, and so many wonderful things have happened. One of the finest achievements in the history of the Society is the release of three Maud Powell volumes under Naxos label's Historical Series of Great Violinists. Volume three is particularly interesting because it contains a previously unissued recording of music by Puccini. A fourth volume by Powell will be issued in the near future. Her recordings are featured on Naxos' web site ([www.naxosusa.com](http://www.naxosusa.com)) and are getting prominent reviews by major publications. Critics are hailing "Powell's obvious technical mastery, her musicianship and the frequent warmth of her tone," while praising the expert digital re-mastering that delights the listener with its clarity.

The Society is making great progress on the project to publish a collection of Powell's music transcriptions and music dedicated to her, based on research conducted world-wide. Naxos will produce a compact disc of this music in conjunction with the collection.

An oil portrait of Powell, painted in 1918 by Nicholas R. Brewer, was accepted by the Smithsonian Institution's National Portrait Gallery in recognition of Powell's historic importance in America's cultural life. It will be displayed in the hall of great performing artists, along with portraits of Leonard Bernstein, Marian Anderson and Aaron Copland.

The Maud Powell Music Festival and Institute was held in June 2001 in Peru, Illinois, featuring innovative workshops and classes for high school music students. The "Maud Powell Emerging Artist Award," which will be presented to a woman violinist between 20 and 30 years of age, was newly instituted by the Festival. For information, see [www.powellfest.com](http://www.powellfest.com).

To complete its many projects, the Society is in need of contributions. If you wish to help, please contact: The Maud Powell Society, 5333 N. 26th St., Arlington, VA 22207.

"Therefore, we challenge the Vienna Philharmonic to shorten the length of the probationary period and to provide an equal opportunity audition procedure in order to perform in the reasonably near future as a fully integrated orchestra of the highest caliber. We invite the media, concert presenters, and the general public to watch with us for the two probationary women to be accepted as fully tenured members and for the ascent to membership of other qualified but diverse players."

## Los Angeles Times Article

Staff writer Mike Boehm wrote a lengthy article in the *Los Angeles Times* (Sunday, March 10, 2002) entitled "Still a Men's Club?" about gender discrimination in the Vienna Philharmonic in connection with the orchestra's performances in California. He interviewed IAWM members and reviewed the history of IAWM/NOW protests. He quoted William Osborne, "an American composer living in Germany whose articles about exclusionary practices helped spark the 1997 protests," and Elena Ostleitner, a professor of music sociology at Vienna's Hochschule für Musik. She said: "Having five [women] substitutes travel with the orchestra is, absolutely, progress. It is tiny, though, because they are not members.... Compared to past years, it is progress, but I will be more happy if gifted young female musicians have the opportunity to belong to this really marvelous orchestra."

Boehm closed with a quote from Deon Nielsen Price, "who helped guide the 1997 protests as International Alliance for Women in Music president." She said: "I want people to notice what it looks like on stage [with just a smattering of women], and how unusual that is in the United States, because we are just not used to seeing such exclusivity. I hope they [the audience members] enjoy the music. I would also like them to realize the music could sound just as good with more diversity in the ranks, and it would be much healthier."

## International Women's Day

The IAWM presented an exhibit of IAWM publications, music and CDs by local IAWM members at the International Women's Day Concert and Festival at the Art Center College of Design in Pasadena, California, on March 8, 2002. The program included works by Bettine von Arnim, Amy Cheney Beach, Lili Boulanger, Alma Mahler, Ursula Mamlok, Fanny Mendelssohn Hensel, Clara Schumann, Maria Szymanowska and Joan Tower, performed by women faculty members of the Pasadena Conservatory of Music (PCM). The Festival was sponsored by the PCM and hosted by KUSC:FM Classical Radio personality Kimberlea Daggy; the reception was hosted by the *Los Angeles Times*. Frances Nobert, Jeannie Pool and Deon Price greeted visitors at the IAWM exhibit.



## Dichiarazione di Mandato dell'Alleanza IAWM

L'Alleanza Internazionale per le Donne in Musica unisce tre organizzazioni e si dedica alla realizzazione dei loro progetti. L'Alleanza è stata fondata il 1° gennaio 1995 e unisce il Congresso Internazionale di Donne in Musica, le Donne Compositrici Americane e la Lega Internazionale di Donne Compositrici, nell'intento di celebrare i contributi di tutte le donne musiciste del passato, del presente e del futuro.

La IAWM è un'associazione di compositori, direttori, esecutori, musicologi, pedagoghi, bibliotecari e amici della musica, uomini e donne; essa incoraggia le attività delle donne in musica nei seguenti modi:

incoraggia la pubblicazione e la distribuzione di musica composta dalle donne.

appoggia i concerti e le registrazioni di musiche composte dalle donne.

tutela la ricerca, gli studi e le discussioni che riguardano le donne.

facilita la rete di comunicazione fra i suoi soci e raggiunge altre organizzazioni.

organizza varie rassegne di radiodiffusione, concorsi e programmi educativi.

incoraggia i soci a partecipare ad altri gruppi di compositori.

sostiene i Congressi Internazionali di Donne in Musica.

avvia una consulenza legale di supporto alle donne in musica.

ricerca attivamente la partecipazione delle minoranze sociali nella gestione dell'Alleanza, nei suoi progetti, nelle sue attività e nei suoi avvenimenti.

**La Ricerca di Nuove Partiture da parte dell'Alleanza IAWM**

La IAWM sponsorizza ogni anno una ricerca di nuove partiture scritte da studentesse di composizione musicale e offre due premiazioni per brani di musica da camera: il premio Ellen Taaffe Zwilich per una giovane compositrice d'età non superiore ai 21 anni. La scadenza per la presentazione dei lavori per questa premiazione è intorno al 1° maggio. Si possono leggere gli annunci che riguardano questi premi nella pubblicazione autunnale della rivista dell'Alleanza (*il Journal*). Per ulteriori informazioni, si prega di contattare:

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(651) 523-2391  
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**Informazioni dell'Alleanza IAWM su Internet**

L'Alleanza IAWM ha una listserv (comunicazioni tramite posta elettronica) e un sito web. L'URL è: <http://www.iawm.org>

Per sottoscrivere alla listserv, inviate un messaggio tramite posta elettronica a: [majordomo@nicanor.acu.edu](mailto:majordomo@nicanor.acu.edu). Non scrivete nella riga "oggetto". Nel corpo del messaggio scrivete "subscribe iawm." o "subscribe iawm-digest" per ricevere le comunicazioni in forma raccolta o condensata. Scrivete queste parole chiave senza le virgolette.

L'indirizzo elettronico del Comitato Esecutivo dell'Alleanza IAWM è: [iawmec@nicanor.acu.edu](mailto:iawmec@nicanor.acu.edu);

L'indirizzo elettronico del Consiglio d'Amministrazione dell'Alleanza IAWM è: [iawmboard@nicanor.acu.edu](mailto:iawmboard@nicanor.acu.edu).

**La Ricerca di Nuove Musiche da parte dell'Alleanza IAWM**

Il periodico dell'Alleanza, *The Journal*, esce due volte all'anno. Il periodico pubblica degli articoli vari, informazioni in riferimento ad occasioni speciali, festival, ricerche in corso, notizie dei soci, recensioni di libri, concerti, registrazioni discografiche e partiture. Ogni numero dà risalto alle notizie che riguardano convegni, congressi e festival. Per informazioni sull'invio di articoli da pubblicare, si prega di contattare:

Eve R. Meyer, Editor  
1734 Green Valley Rd.  
Havertown, PA 19083 USA  
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*Le Donne e la Musica* è una rivista di genere e cultura che presenta argomenti di studi che riguardano le donne, la musica e la cultura. Trattandosi di un ampio spettro di discipline e punti di vista, questa rivista cerca di approfondire i rapporti fra mascolinità, femminilità, musica e cultura, con attenzione particolare agli interessi delle donne. L'edizione inaugurale è stata pubblicata nell'estate del 1997. Tutti gli articoli inviati per la pubblicazione vengono sottoposti ad un giudizio in maniera anonima. Per informazioni si prega di contattare:

Catherine Pickar, Editor  
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**I Concerti dell'Alleanza IAWM**

La IAWM pubblica i bandi per la richiesta di partiture da parte dei compositori soci da eseguire nei concerti che hanno luogo ogni anno presso il Museo Nazionale delle Donne nelle Arti (Washington, DC) e altrove. L'appello per le partiture appare nel periodico *Il Journal* a cura della IAWM, nel giornale pubblicato dal Centro Americano di Musica (American Music Center) e in altre riviste musicali.

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## ZWECK DER IAWM (Internationalen Allianz für Frauenmusik)

Die Internationale Allianz für Frauenmusik (IAWM, International Alliance for Women in Music) widmet sich den Aufgaben dreier Organisationen, die sie in sich vereint. IAWM wurde 1995 durch Verschmelzung des Internationalen Kongresses für Frauenmusik, des Verbandes Amerikanische Komponistinnen und des Internationalen Komponistinnen-Verbandes gegründet. Die IAWM unterstützt und feiert die Leistungen aller Musikerinnen der Vergangenheit, Gegenwart und Zukunft.

Als Zusammenschluss professioneller Komponistinnen, Dirigentinnen, Solistinnen und Musikerinnen, Musikologinnen, Musiklehrerinnen, Bibliothekarinnen, und Musikliebhaberinnen ermutigt IAWM die musikalische Aktivität von Frauen. Auch Männer, welche die Ziele der IAWM unterstützen, sind als Mitglieder willkommen. IAWM unterstützt die musikalische Frau durch

- \* Publikation und Verbreitung von Kompositionen von Frauen

- \* Förderung von Aufführungen von Werken von Frauen und deren Aufnahmen auf Tonträgern

- \* Anregung von akademischer Forschung zum Thema FRAUENMUSIK

- \* Erleichterung der Kommunikation zwischen Mitgliedern und mit andern Organisationen

- \* Organisation von verschiedenen Rundfunksendungen, Wettbewerben, und Bildungsprogrammen.

- \* Empfehlung an Komponistinnen zu Mitgliedschaft in anderen Verbänden für Komponistinnen und Komponisten

- \* Weiterführung der Internationalen Kongresse zum Thema Frauenmusik

- \* Anregung von Unterstützungsprojekten im Interesse der musikalischen Frau

- \* Ermunterung von Minderheiten zur Beteiligung in Angelegenheiten der IAWM, sei es als Mitglied des IAWM Vorstands, sei es als Teilnahme an Projekte, Aktivitäten und Veranstaltungen.

## IAWM

### KOMPOSITIONSWETTBEWERB FÜR STUDENTINNEN

IAWM veranstaltet einen jährlichen Kompositionswettbewerb für Studentinnen. Der Einsendetermin ist meistens im Mai. Die Resultate werden in der Herbstausgabe des IAWM Journals publiziert. Für genauere Wettbewerbsunterlagen wenden Sie sich bitte an:

Dr. Anne Kilstofte, Assistant Professor, Music Department, Hamline University, 1536 Hewitt Ave., St. Paul, Minnesota 55104, USA. TEL: ++ (651) 523-2391. E-MAIL: [kilst001@gold.tc.umn.edu](mailto:kilst001@gold.tc.umn.edu)

### IAWM NETZ INFORMATION

Die IAFM hat eine Listserv und eine Web Seite: <http://www.iawm.org>. Falls Sie an

der Liste teilzunehmen wünschen, senden Sie eine E-Mail an die folgende Adresse: [majordomo@nicanor.acu.edu](mailto:majordomo@nicanor.acu.edu). Lassen Sie das Titelfeld frei und schreiben Sie als Mitteilung im Hauptteil: "subscribe iawm" oder "subscribe iawm-digest" für die verkürzte Version (ohne Anführungszeichen).

Mit der Adresse [iawmec@acu.edu](mailto:iawmec@acu.edu) erreichen Sie den geschäftsführenden Verwaltungsrat und mit [iawmboard@acu.edu](mailto:iawmboard@acu.edu) erreichen Sie den Vorstand.

### IAWM PUBLIKATIONEN

Das *IAWM Journal* erscheint zweimal jährlich. Es enthält redaktionelle Beiträge, Hinweise auf Wettbewerbe und andere berufliche Möglichkeiten, Festivals, aktuelle Forschung, Mitgliedernachrichten, und legt Wert auf Buch-, CD- und Musikalienbesprechungen. Berichte über grössere Konferenzen, Kongresse, und Festivals geben jeder Nummer eine besondere Note. Falls Sie einen Beitrag zu machen wünschen, wenden Sie sich bitte an:

Eve R. Meyer, Editor, 1734 Green Valley Rd., Havertown, PA 19083, USA. TEL: ++ (610) 446-7871. FAX: (610) 789-4353. E-MAIL: [evemeyer@spotcat.com](mailto:evemeyer@spotcat.com)

"*Women and Music: A Journal of Gender and Culture*" ist ein Journal, das wissenschaftliche Arbeiten zum Thema Frau, Musik und Kultur enthält. Dieses multidisziplinäre, von verschiedenen Ansichten geprägte Heft soll zu einem

besseren Verständnis der Zusammenhänge zwischen Geschlecht, Musik, und Kultur führen, wobei der Gesichtspunkt der Frau im Mittelpunkt steht. Die Startausgabe erschien im Sommer 1997. Alle Beiträge werden von einer "blinden" Jury ausgewählt. Für weitere Information wenden Sie sich bitte an:

Catherine Pickar, Editor, Women and Music/IAWM, Dept. of Music, B-144, Academic Center, The George Washington University, Washington, DC 20052, USA. TEL: ++(202) 994-6338. E-MAIL: [cpickar@gwis2.circ.gwu.edu](mailto:cpickar@gwis2.circ.gwu.edu)

### IAWM KONZERTE

Die IAWM schreibt auch jährlich unter den Mitgliedern einen Kompositionswettbewerb aus. Eine Jury wählt jeweils die Werke aus, die anlässlich des IAWM Jahreskonzertes im National Museum of Women in the Arts (Nationales Museum für Frauenkunst) in Washington, D.C. und anderswo aufgeführt werden. Die Veröffentlichungen dieses Wettbewerbs erfolgen jeweils im IAWM Journal und andern musikalischen Publikationen. Für weitere Information wenden Sie sich in deutsch oder englisch an:

Dr. Maria A. Niederberger, Assoc. Prof. of Theory/Composition, East Tennessee State University, P.O. Box 70661, Johnson City, TN 37614, USA. PHONE: ++423-439-5946. FAX: ++423-439-7088 E-MAIL: [niederbe@access.etsu.edu](mailto:niederbe@access.etsu.edu)

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## DECLARACIÓN DE LA MISIÓN DE LA IAWM

La Alianza Internacional para la Mujer en la Música (*International Alliance of Women in Music*, IAWM) se dedica a cumplir los propósitos de las tres organizaciones que reúne en su seno. Creada el 1º de enero de 1995 mediante la unión del Congreso Internacional sobre la Mujer en la Música (*International Congress of Women in Music*), Mujeres Compositoras Americanas (*American Women Composers*) y la Liga Internacional de Mujeres Compositoras (*International League of Women Composers*), la IAWM celebra las contribuciones de todas las mujeres músicos del pasado, del presente y del futuro.

La IAWM es una coalición de compositores profesionales, directores, ejecutantes, musicólogos, educadores, bibliotecarios y amantes de la música, tanto hombres como mujeres, y alienta las actividades de mujeres en la música:

- estimulando la publicación y distribución de música producida por mujeres compositoras;
- apoyando la ejecución y grabación de música hecha por mujeres compositoras;
- fomentando la investigación erudita sobre la mujer en la música;
- facilitando la comunicación entre sus miembros y con otras organizaciones;
- implementando series a través de los medios de difusión, concursos y programas educativos;

- animando la participación de sus miembros en otros grupos de compositores;

- continuando la organización de los Congresos Internacionales sobre la Mujer en la Música;

- iniciando la abogacía e intercesión en favor de la mujeres en la música; y
- buscando activamente la participación de minorías en la junta directiva y en proyectos, actividades y eventos de la IAWM.

## LA BÚSQUEDA DE MÚSICA NUEVA DE LA IAWM

La IAWM promueve una búsqueda anual de música nueva escrita por mujeres compositoras estudiantes. La fecha límite para participar en el concurso es usualmente el 1º de mayo y las obras premiadas se anuncian en la edición de otoño de la Revista de IAWM del mismo año. Para obtener las reglas completas del concurso, por favor comunicarse con:

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Music Department  
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## INFORMACIÓN SOBRE LA IAWM EN LA RED

La IAWM tiene un sitio en la red electrónica (Internet) y un servidor de

lista (listserv). El localizador de recurso uniforme (URL) del sitio es: <http://www.iawm.org>. Para suscribirse al servidor de lista, por favor mande un mensaje de correo electrónico dirigido a: [majordomo@nicanor.acu.edu](mailto:majordomo@nicanor.acu.edu). Su mensaje no debe incluir tema alguno y el cuerpo del mensaje debe incluir solamente "subscribe iawm" (o "subscribe iawm-digest" si desea suscribirse a la versión digerida o sumaria). No debe incluir las comillas en el cuerpo del mensaje. La dirección de correo electrónico del Comité Ejecutivo de la IAWM es: [iawmec@nicanor.acu.edu](mailto:iawmec@nicanor.acu.edu); mientras que la dirección del correo electrónico de la Junta Directiva es: [iawmboard@acu.edu](mailto:iawmboard@acu.edu).

## PUBLICACIONES DE LA IAWM

La Revista de la IAWM (*Journal of the IAWM*) se publica dos veces al año. La revista incluye artículos, información sobre oportunidades profesionales, festivales e investigaciones actuales, noticias de sus miembros, así como reseñas de libros, conciertos, grabaciones y partituras. Informes sobre conferencias, congresos y festivales de importancia sobresalen en cada edición. Para información sobre cómo someter artículos para la publicación, favor comunicarse con:

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Mujeres y Música: Una Revista de Género y Cultura (*Women and Music: A Journal of Gender and Culture*) es una revista de erudición sobre la mujer, la música y la cultura. Representando una amplia gama de disciplinas y acercamientos, la revista busca incrementar la comprensión de las relaciones entre género, música y cultura, y especialmente a aquello que atañe a las mujeres. La primera edición de la revista se lanzó en el verano de 1997. Todas las contribuciones se someten a un proceso de arbitraje anónimo. Para más información, favor comunicarse con:

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## CONCIERTOS DE LA IAWM

La IAWM publica convocatorias para elegir aquellas obras de la membresía que se ejecutarán en el concierto anual de la IAWM realizado en el Museo Nacional de Mujeres en las Artes (*National Museum of Women in the Arts*, Washington, DC) y en otros lugares. Las convocatorias para la sumisión de partituras musicales se publican en la Revista de la IAWM, el boletín del Centro Americano para la Música y en otras publicaciones del ramo.

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## Book Reviews

# *Emma Lou Diemer: A Bio-Bibliography* by Ellen Grolman Schlegel

Westport, Connecticut: Greenwood Press, 2001. ISBN 0-313-31814-X, 284 pages

By Cynthia Clark Brown

From her early years at Yale to her appointment as a composer-in-residence with the Ford Foundation's Young Composers' Project to the present day, Emma Lou Diemer has been an indefatigable contributor to the contemporary musical repertoire. Her works for orchestra, symphonic band, chamber ensembles, voice, piano, organ, chorus and electronics are frequently performed in schools, churches and concert halls, and they have found resonance with both professional and non-professional musicians.

Ellen Grolman Schlegel's *Emma Lou Diemer: A Bio-Bibliography* is a welcome compendium on the life and works of this widely published composer, offering performers and scholars alike a wealth of knowledge. This resource "...examines the important influences and experiences which have shaped Diemer's unique musical style, explores her philosophy of composing, and provides a current, complete, and detailed listing of her 350+ plus compositions and corresponding recordings" (p. ix).

The book begins with a biography that is at once informative and engaging, tracing Diemer's life story as it unfolds from her birth in Kansas City, Missouri, to her present activities in Santa Barbara, California. The reminiscences of Diemer's sister, Dorothy Diemer Hendry, contribute greatly to the personal aspects of the biography. The youngest of four children, Diemer drew upon a rich home and family life that centered on education and music. Her parents—her father was a college president, and her mother, a musician and educator—encouraged all of the children to study music and to perform.

### Recommended Book

*Frauen- und Männerbilder in der Musik: Festschrift für Eva Rieger zum 60. Geburtstag.* Edited by Freia Hoffmann, Jane Bowers and Ruth Heckmann. Oldenburg, Germany: Bibliotheks- und Informationssystem der Universität, 2000.

Jane Bowers reports that the first printing of the Festschrift in honor of the noted German pioneer in feminist musicology, Eva Rieger, has sold out and that a second printing is now available. The volume contains 17 articles by German and American authors (in German and English), brief compositions written in honor of Eva Rieger, an overview of her work and its themes, and a bibliography of her publications.

Schlegel chronicles the development of Diemer as a composer and provides an instructive and succinct introduction to Diemer's compositional style and influences, especially concerning Diemer's work within the Young Composers' Project. Her



Emma Lou Diemer

talent for composition revealed itself at a very early age; Diemer acknowledged this innate call and began intensive musical training. She chose well the institutions that she attended: Eastman, Yale, a Fulbright Fellowship in Belgium, the Berkshire Music Festival in Tanglewood, and the Young Composers' Project. Within these institutions Diemer had the opportunity to work with many renowned composers such as Ernst Toch, Roger Sessions, Bernard Rogers, Howard Hanson and Paul Hindemith. While these men offered invaluable musical and compositional insights and mentoring, Diemer's musical language reflects both external and internal sources of inspiration. She has consistently followed her own intrinsic belief that music is an expressive means of communication. She uses a balanced approach to composition and stresses the importance of improvisation in the compositional process.

The main body of this bio-bibliography is devoted to a complete listing of Diemer's works. Schlegel carefully and accurately lists the works by performing genre, including such information as duration, difficulty level, premiere and representative subsequent performances, orchestration/performance forces, commission acknowledgment and composer's notes. Schlegel assigns a "W" number to each composition under the genre headings: orchestra, solo with orchestra, symphonic band, chamber ensemble, voice, keyboard, mallet percussion, carillon, guitar, chorus and orchestra, mixed chorus, women's chorus, men's chorus, miscellaneous choral, hymns and service settings, and electronic. Supplemental to this listing are a discography and bibliography, both of which are cross-referenced to individual

compositions in the works list. Schlegel additionally provides appendices with both alphabetical and chronological lists of compositions.

A welcome bonus in the appendix is a compilation of peer reflections. As part of her research, Schlegel contacted many individuals concerning the compositions of Diemer. Within this appendix, a wide range of fellow composers, conductors, performers and publishers such as Gisèle Ben-Dor, Joan Tower, JoAnn Falletta, Max Lifchitz, Raoul R. Ronson, Barbara Harbach, Mary Jeanne van Appledorn, Mark Thomas and Donald Keats offer comments.

Having known and admired Emma Lou Diemer for more than 20 years, my respect and awe for her accomplishments increased even further after reading Schlegel's account of

Diemer's life journey as a composer and as a person. The thoroughness and careful attention to detail with which Schlegel has approached this volume is an exemplary reflection of Diemer's own sense of artistry, giftedness and commitment to music and musicians alike.

*Dr. Cynthia Clark Brown is Chair of Fine Arts at Raleigh Charter High School in Raleigh, NC. Her 20-year collaboration with Emma Lou Diemer is reflected in her research and publications on Diemer: a 1985 dissertation, an article published in Contemporary 20th Century Composers (St. James Press), a presenter at the Third Festival of Women Composers at Indiana University of Pennsylvania, and articles for The American Organist. As a conductor, vocalist and organist, Dr. Brown has also given frequent lecture recitals on the music of Emma Lou Diemer and other contemporary American composers.*

## ***Unsung: A History of Women in American Music* by Christine Ammer**

Century Edition, 2nd ed. Portland, Oregon: Amadeus Press, 2001. 382 pp., appendix, endnotes, bibliography, index (hard cover and paperback)

*By Elizabeth Keathley*

Christine Ammer's *Unsung*, in its original 1980 edition, was the first book I had ever read on the topic of women and music, and I devoured it with scarcely a break to eat. Twenty-one years later, the Century Edition is still an excellent resource, packed with information not easily found elsewhere. Ammer has painstakingly researched such primary sources as newspapers, music journals and concert programs, and has conducted interviews or corresponded with many

of *Unsung's* subjects; such detailed and comprehensive documentation make this text a model of empirical scholarship. The chapters concerning New England musical culture are particularly well-defined, but throughout, Ammer has clearly sought to be regionally inclusive. For example, I cannot recall reading anywhere else of Bertha Walburn Clark, who founded the Knoxville Symphony Orchestra. From a multitude of such stories, Ammer draws a richly detailed portrait of American women's participation in instrumental art music.

As a textbook for women in music courses, *Unsung's* few limitations are eclipsed by its thorough treatment of the subject matter. In teaching a 300-level women in music course, cross-listed with Women's Studies and fulfilling an upper-level humanities and arts requirement, I used *Unsung* in conjunction with a collection of essays that focused on European music (Bowers' and Tick's now classic *Women Making Music*), a book of source readings (Neuls-Bates' *Women in Music*) and a number of articles, many concerning popular music. The following observations are based on that experience.

*Unsung* has no illustrations or musical examples, nor does it come with an anthology of scores and recordings; this might be regarded as a shortcoming, since the teacher-proof "Konvenience Pak" has become the norm with music history textbooks. Even Pendle's *Women and Music* text is paired with Briscoe's anthology, which, according to Marcia Citron, constitutes something of a "countercanon" of works by women composers.<sup>1</sup>

### **Recommended Scores**

***Isabella Leonarda: Twelve Sonatas, op. 16*** (score and parts). Edited by Stewart Carter. In *Recent Researches in the Music of the Baroque Era*. Middleton, WI: A-R Editions, 2001.

The collection comprises 11 trio sonatas and one solo sonata originally published in 1695 in Novara, Italy. This is the only known collection of instrumental works by Isabella Leonarda, an Ursuline nun who was a prolific composer, mainly of sacred vocal music.

***Clara Kathleen Rogers: Chamber Music*** (score and parts). Edited by Judith Radell and Dieter Wulffhorst. In *Recent Researches in American Music*. Middleton, WI: A-R Editions, 2001.

The collection contains previously unpublished works: *String Quartet*, op. 5 (1859-ca. 1865), *Sonata for Violoncello and Piano*, op. 23 (ca. 1885), and *Reverie for Violoncello and Piano* (ca. 1886-87).



The absence of an anthology, of course, means that the course instructor must spend extra time finding and providing scores and recordings. This, however, can be beneficial, particularly for teachers who have their own favorites that tend not to appear in traditional anthologies. *Unsung's* broad coverage, therefore, can serve as a backdrop for exposure to many different musical works, depending on their availability and the course objectives. For example, Chapter 6, "American Composers in European Idioms," includes discussions of Mary Howe, Marion Bauer, Ruth Crawford, Nadia Boulanger (who appears as a teacher), Louise Talma, Dika Newlin, Elinor Remick Warren and Katherine Hoover; all of these women have written more than one composition both worthy of study and available as a sound recording. This semester we studied two movements of Crawford's String Quartet and an excerpt from Newlin's Piano Trio (with works by Howe and Bauer available for further listening). In a future semester, I might instead emphasize the works of Bauer or Talma, or select one of Crawford's or Newlin's other significant works for study. Potentially, then, *Unsung's* open-endedness could help to keep more works by women composers on the historical table, rather than narrow the repertoire to a few token works, depending, of course, upon a professor's industriousness and creativity.

I particularly appreciate the fact that Ammer avoided a strict chronological ordering in *Unsung*, opting instead to organize the 13 chapters by topic, including women organists, all-woman orchestras, women in integrated orchestras, electronic music and multi-media works, and patrons of music. The strength of this format is that it facilitates comparison of musical women's similar experiences in dissimilar times. For example, Sophia Hewitt, appointed organist of Boston's Handel and Haydn Society in 1820, and Dorothy Papadakos, appointed organist of New York's Cathedral of St. John the Divine in 1990, appear in the same chapter, inviting questions about the changing roles of organs and organists, as well as the differences in women's social status and musical education. Such transtemporal comparisons help students to understand that women's experiences in music are multiple, inflected by cultural and social phenomena, and that some—but not all—pertain to their gender. Moreover, this topical rather than chronological organization mitigates many students' tendency to view chronology alone as history.

The difficulty with topical organization, of course, is that many musicians could be cross-referenced under several different headings. Generally, Ammer negotiates such cases well, highlighting the most significant category of a given musician's activity and only marginally referring to the others. Still, categories can be problematic, evidenced in Chapter 7, "Grass Roots—Composers in American Idioms." Here we find discussions of composers and performers of music in black idioms, such as jazz, a welcome addition to

this new edition. Also included here are compositions based on Native American songs and, to my surprise, Chen Yi's use of Chinese folk song. I suspect that Chen Yi makes her appearance in this chapter simply for want of a fitting rubric, but the impression remains that Chapter 7 focuses on non-European, "ethnic others" rather than "American idioms." This impression is strengthened by the inclusion of the African-American composer Julia Perry, whose pantonal *Homonculus, C.F.* is arguably more representative of her compositional output than her earlier spiritual settings. In light of Perry's extended European studies with Boulanger and Dallapiccola, one wonders why she is not considered in Chapter 6. Also problematic is Ammer's discussion of the minstrel show; while I am grateful that she includes this embarrassing but significant chapter of our musical past, it troubles me that Ammer does not emphasize the serious implications when white people put on black face and

### Rebecca Clarke: Three Vocal Works

Liane Curtis, founder of the Rebecca Clarke Society, reviewed a Boston performance (February 24, 2002) for "Bay Windows Online" (March 21, 2002) by Coro Allegro of three vocal works by Clarke, two of which were world premieres and the other, the United States premiere. Curtis writes: "While Benjamin Britten is the best-known British composer of the last century, his older contemporary, Rebecca Clarke (1886-1979), remains obscure, with most of her music held unpublished by her estate."

*Philomela*, on a text by the 16th-century poet, Philip Sidney, tells the Greek myth about Philomela, who was "raped by her brother-in-law, who then cut out her tongue so she will be unable to tell of the crime; ultimately the Gods turn her into a nightingale so she can express her grief through song." Some members of Coro Allegro were offended by "Sidney's dismissal of the crime against Philomela,...and there was much debate over whether the work should be performed." Despite the horror of the story, the piece is "lilting," with "lush harmonies" that give "a sense of detachment from the layers of meaning that can be unraveled from its text and its many possible interpretations."

Curtis considers "both *Philomela* and the highly chromatic setting of Shelley's *Music, When Soft Voices Die* [to be] madrigalian, intimate works, which were effective in performance by a small group." She notes that the opposite is true of "Clarke's setting of Psalm 91, *He that Dwelleth in the Secret Place of the Most High*, [which] is broad, sweeping and monumental in scope. Its exotic musical vocabulary demonstrates both Clarke's admiration for the music of Ernest Bloch and her exposure to Hebrew chanting."

"mimick...black songs and dances and tell...jokes based on slave life" (p. 172). Many students may not see this as a problem without further explanation.

While the absence of a clear interpretive framework contributes to *Unsung*'s open-endedness and flexibility as a text, a basic framework is still necessary for students to understand the significance of the book's interesting biographical and career sketches. Clearly, the book is low on interpretation: as a compensatory history, *Unsung* is more interested in recouping a broad array of American women's musical experiences than in arguing for a grand theory (as, for example, Marcia Citron does). Thus, some of the musicians discussed here have little in common besides gender. This sufficiently piques my interest as a professor, but students may need more specific guidance. In Chapter 6, for example, it was not initially clear to me what, among the compositions and musical experiences of these composers, caused them to be grouped together by chapter. In one of my classes, we used modernity and modernism as a framework, exploring different concepts of those terms, considering the changes in American women's status during the first half of the 20th century, and discussing various modernist compositional approaches. I encouraged the students to compare each composer's life and works to those generalities, and was happy with the results of these discussions. For the most part, I regarded the dearth of interpretation as an opportunity for me to personalize my presentation of this material.

What troubles me most about Ammer's compensatory history project is her omission of singers. One would expect certain limitations in a text of less than 400 pages, and Ammer states her reasons clearly, noting that "considerable information about women singers is widely available" (p. 11), thus there is not the same pressing need for a compensatory

history. She writes that "singers...compete only with other women in their own voice parts, and hence are immune to the gender discrimination faced by women composers, instrumentalists, and conductors" (p. 9). The promotional blurb on the back of the book, however, omits the qualifying phrase, "and hence are immune...", leaving the impression that women are only important when they compete with men, which I suspect was not Ammer's intention. More significantly, a number of my students enter musical experience through singing, so the omission of singers denies them a direct means of identifying with the women in the book. Specifically, Chapter 8 on "Opera Composers and Conductors" seems superfluous without the inclusion of singers.

Ultimately, however, *Unsung* is an important text, and I feel personally grateful to Christine Ammer for having written it. *Unsung* is a useful resource for anyone who teaches American history, American music, 19th- or 20th-century music, or women in music. In spite of the limitations noted here, it is worthwhile as a textbook for teachers willing and able to locate musical examples and provide interpretive context. My students tend to be stingy with praise and forthcoming with criticism; yet, their only criticism of *Unsung* was that, since it is sold as a trade book rather than a textbook, they were not sure if they could sell it back to the bookstore. I recommended that they keep it.

#### NOTES

1. Marcia Citron, "Gender, Professionalism and the Musical Canon," *Journal of Musicology* 8 (Winter 1990): 103.

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## ***Controversies of the Music Industry* by Richard D. Barnet and Larry L. Burriss**

Greenwood Press, 2001, 270 pages (incl. index)

*By Susan Cohn Lackman*

At first glance, *Controversies of the Music Industry* seems to be a worthwhile textbook for an undergraduate music appreciation or popular music class, but further examination indicates that the book could serve a much broader audience. The authors, Richard D. Barnet and Larry L. Burriss, professors of Recording Industry and Journalism, respectively, at Middle Tennessee State University, have selected a dozen current topics guaranteed to attract the interest of even normally-blasé students. These topics include multinational dominance of the music industry; drug culture and music; social issues, obscenity, and satanic images in lyrics; the cost of concert tickets; racial issues in the industry;

management-artist conflicts; copyright issues (including parody and sampling); the link between radio and the recording industry; women in the music industry; and music and hearing loss. Each chapter ends with topics for discussion and additional references and resources, including books, magazines, web sites and organizations to contact.

The content and the thoroughness of its presentation makes the book valuable for anyone interested in the entertainment industry, including entertainment law, or in the complexities of modern moralities. (It may, for example, serve as a skeleton for a course in philosophy or ethics.) For

those walled in an ivory tower, it is a compact primer about the illegalities and corruption challenging the sensibilities of our students. On a general basis, the book provides an excellent introduction to the swirling pressures on young people from the entertainment industry, and as such, is helpful to those who deal with adolescents and young adults, including teachers, school administrators and, yes, parents.

The information in the book is presented clearly, directly, completely and evenhandedly. Most interesting for IAWM members would be the chapter on "The Glass Ceiling: Women in the Music Industry." It begins with the story of two college graduates, friends with the same transcripts but different genders, both applying for a position in a recording corporation. The young man is offered an executive position and his friend is optimistic when he recommends her for an interview. In the interview, however, the woman is asked her typing speed. Neither choice, taking a lower-paying job and working her way up in the company or filing a gender discrimination claim, seems optimal.

From this scenario the authors expand into an examination of all the issues raised, including the percentage of women in various parts of the industry (engineering, sales) and levels. Typical assumptions and excuses (women have less experience because they take off time to raise children, for example) are presented along with credible data to the contrary. Other hurdles that women face include working in an environment where women who complain of harassment are reassigned to another department, while the guilty executive is promoted to another division.

Issues of working for companies that exacerbate a hostile environment for women include companies that distribute songs featuring lyrics that advocate violence toward women, or that portray women as "bitches" or "whores." (The initial chapter of the book reveals that most record companies are really arms of only four major corporations.) Other practices of the industry may include providing "adult entertainment" for executives and for radio management whom the record company wishes to woo. And, of course, there is the issue of equal pay. The chapter contains a comprehensive explanation of Federal laws about gender discrimination, so that the typical activities of companies are *prima facie* illegal. Yet, the cases reviewed and the ultimate recording company's solution indicate that much needs to be done to assure that women will be treated with civility and respect in the industry. Despite the dismaying and dismal situation, the chapter ends with the inspiring story of Frances Williams Preston, president of BMI, a woman determined to go upward in her profession and to encourage the success of other women.

In a perfect world, *Controversies of the Music Industry* would appear on best-seller lists. It should be widely read by the general public and be used as a text or reference in

several courses on our campuses, where it should find an influential audience.

*Susan Cohn Lackman holds a B.Mus.Ed from Temple University and a Ph.D. from Rutgers University. A professor at Rollins College, Winter Park, Florida, she teaches courses in counterpoint, arts management, the role of the artist in society and music criticism. She is former General Manager of WPRK-FM, and is the current treasurer of the IAWM.*

## Chard Foundation Events, June 6-9

In May 2001 the Chard Foundation held HOTBED, its first residential creative symposium for women composers and songwriters. It was spectacularly successful and about 100 women spent four very intensely creative, nurturing and informative days in Somerset, England, in the beautiful new Arts Centre.

The Chard Foundation's second annual Creative Symposium for Women Music Makers, HOTBED 2002, will be held at the Tacchi Morris Arts Centre in Taunton, Great Britain, June 6-9. Among the contributors will be Sally Beamish, Margaret Lucy Wilkins, Odaline de la Martinez, Julie Ann Sadie, Sheila Chandra, Bill Jones, Issie Barratt, Pamela Morgan, and many more. The theme is "Windows": windows into the creative process in its myriad forms and windows into other musical worlds, other arts, skills and technologies. Wilkins, for example, will conduct sessions on "A Window Into Music Education" and "DemyStifying Contemporary Music"; Odaline de la Martinez will lead two sessions on "A Window Into Conducting."

On June 7th the "Showcase of Hotbed Music" at the Tacchi Morris Centre (open to the public) will feature the mesmerizing Pamela Morgan from Newfoundland. Her strikingly original arrangements of traditional Newfoundland and Celtic material has given her a powerful presence on the worldwide Celtic scene. Her album, "The Colour of Amber," was on several countries' "Year's Best" lists.

The program on June 8th at Hestercombe Gardens will be "Midsummer Masks: A Musical Promenade," a unique event with music throughout the gardens presented by Hotbed musicians. Margaret Lucy Wilkins' *Kanal*, a multi-media environmental event that mixes words and music, movement and light will be presented. These are just a few of the many highlights.

For information, contact Sandra Hartley, Festival Coordinator, Chard Festival of Women in Music, 3 Howards Row, Chard Somerset TA20 1PH, Great Britain. Tel: 01460 66115; Fax: 01460 66048. Website at <http://chardfestival.org.uk>. E-mail: [info@chardfestival.org.uk](mailto:info@chardfestival.org.uk)

## Concert Reviews

### Beata Moon Ensemble

Miller Theater, Columbia University, New York City, February 22, 2002

By Reena Esmail

In a pre-concert lecture, Frank O'Teri, editor of "NewMusicBox," the American Music Center's web magazine, asked the audience, "Does anyone see a visible difference between music written by men and women?" No one did. Perhaps the better question, then, is why men's music is played so much more often than women's. Beata Moon, classical pianist, new music composer, and founder of the Beata Moon Ensemble, had a very insightful answer. "Most well-known women composers," said Moon, "write modern music. It is the combined challenge of being both a woman and a modern composer that has allowed so few women to climb to the top of their field." Moon decided to promote the talent of female musicians by not only featuring female composers, but also by playing their works with an all-female ensemble, conducted by a woman as well. "These people weren't chosen only because they were female," Moon remarked, "they are all great musicians who are capable of the best work."

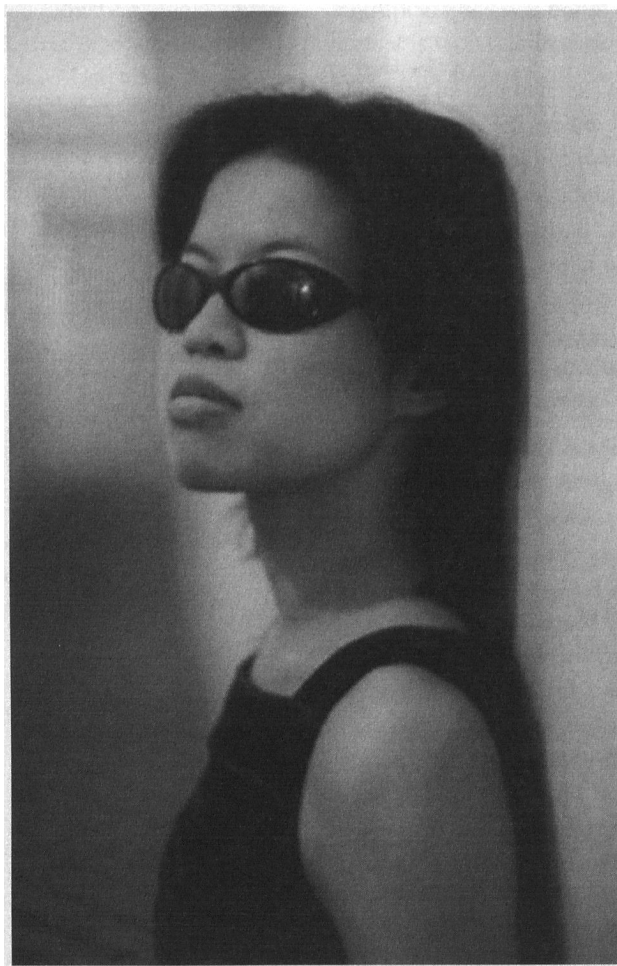
And indeed they were—they performed each piece with intensity and conviction. The ensemble, comprised of twenty-one instrumentalists (used as necessary) and led by conductor Sarah Ioannides, was more cohesive than most new music ensembles of its size or instrumentation. In the pre-concert discussion, O'Teri asked the conductor, "Was it different working with an all-women group?" Ioannides replied, "I think it was. Just by being women, we had more in common, which resulted in a noticeably different dynamic."

Perhaps the two highlights of the evening were the works by Anne LeBaron and Beata Moon, herself. LeBaron's *Telluris Theoria Sacra* (1989), based on a treatise by Thomas Burnet, depicts the genesis and dissolution of the earth. Although the piece was accompanied by a slide presentation, the music was convincing enough, both musically and emotionally, to have stood alone. The work is for small ensemble, yet it sounded as though almost double the number of musicians were playing. Moon's *Fission* (2001), in its world premiere, displayed an entirely different harmonic palette, but it was equally stunning. Moon described the title as referring "to an occurrence in nature that involves change and the release of energy." *Fission* did just that—it was riveting, motivically tight and vibrant. As to the program as a whole, I quote conductor Ioannides: "There's one thing these pieces have in common—they're all very difficult!"

Hats off to Moon, Ioannides and all who participated in and contributed to the concert. The vision of this concert began as a promotion of women in every area of music, and the result was undoubtedly an evening to be remembered.

*Reena Esmail studies at the Juilliard School under Pulitzer Prize winning composer Christopher Rouse; her catalog includes primarily chamber music and music for unac-*

*companied instruments. She is also an award-winning pianist. Reena serves the IAWM as Outreach Coordinator and IAWM Journal production assistant.*



Beata Moon

# Prayer for Peace

By Judy Campbell and Shelley Olson

On Saturday, December 15, 2001, twelve thousand people attended a holiday performance at Joel Coliseum in Winston-Salem, North Carolina. The event, a benefit concert for the needy, was sponsored by Fox TV and Sealy Corporation. The Winston-Salem Symphony and Chorale, under the direction of Maestro Peter Perret, performed the orchestral premiere of the featured work, *Peace to the World*, written in celebration of Chanukah by award-winning American composer Shelley Olson. One hundred-eighty musicians and singers proclaimed a message for peace in Jerusalem and throughout the world. First Lady Laura Bush sent a holiday message, read by Ms. Merritt Vale, Executive Director of the Symphony, in which she offered words of inspiration: "As our nation heals, music plays a vital role by offering a shared experience of comfort and hope."

*Peace to the World* is a six-minute orchestral song composed specifically by Olson for the occasion. The work presented a compositional challenge in that she needed to make it performable by both instrumentalists and vocalists with the minimal rehearsal time usually allocated to holiday concerts. The piece reflects the ancient Judaic chant and is modal in places, yet it also incorporates whole-tone and chromatic scales. The following are a few excerpts from the text:

Adult choir: "Chanukah, for this we pray, Peace to the world this holiday, Sim shalom l'Yerushalaim (Grant peace to Jerusalem), Peace to the world on Chanukah."

Soprano solo: "Angels call from the night."

Children's choir: "Miracle of the light! Chanukah, Chanukah, Peace in Jerusalem!"

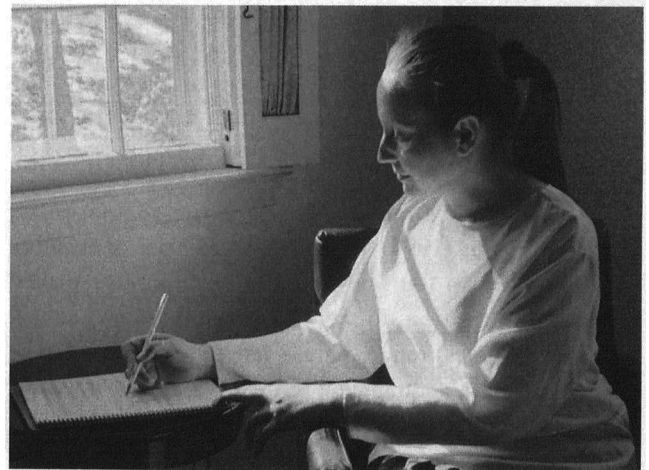
Narrator: "May the miracle of peace embrace all humankind. May our prayer for peace soar, on wings of song!"

Chorus: "Chanukah, Chanukah, peace in Jerusalem!"

## Baroque Women Composers

In Celebration of Women's History Month, La Donna Musicale performed vocal music by Antonia Bembo (ca. 1643-1714) and instrumental music by Elisabeth Jacquet de la Guerre (1665-1729) on March 24 at Brandeis University, Waltham, MA. The violin sonatas (1707) by de la Guerre are of particular interest because she combined the modern "Italian Style" with her own French style in an innovative way. The ensemble also performed works by Antonia Bembo from *The Seven Psalms of David*. The text is particularly appropriate to our current turbulent times, and Bembo's music illustrates the variety of passions that it narrates. (Reported by Liane Curtis)

The work is based on the second movement of Olson's previously-written, twelve-movement composition, *A Chanukah Cantata*, also dedicated to the quest for peace. The cantata made its American debut at the White House, Washington, D.C., on December 7, 2000 in a chamber performance, with vocal soloists, a six-person adult chorus, and piano accompaniment. Olson originally scored the cantata for a chorus of men, women and children, with children in



Shelley Olson

the central role, plus string quartet and piano. (See "Chanukah at the White House," *IAWM Journal* 7/3 [2001]: 16-17.)

Two of the soloists who had performed the previous year at the White House concert were the featured performers in Winston-Salem: Australian choral director and mezzo-soprano Judy Campbell, and American baritone Jason McKinney, a sought-after soloist for operatic roles and recent first-prize winner of the Harold A. Levin Scholarship Competition (USA).

Campbell, who traveled from Sydney to narrate the piece, also delivered a message from H. E. Michael Thawley, Australian Ambassador to the United States: "This truly international musical piece was written by an American, received its premiere performance in Sydney, and has been performed at the White House and broadcast in five nations. The desire for peace is common to all peoples regardless of race, creed or religion. Music is one of the ways in which people can communicate with each other and sense their shared humanity. Tonight's performance reminds us that many peoples and religions celebrate this holiday period."

(The *Chanukah Cantata* CD may be ordered from [www.tara.com](http://www.tara.com), keyword: olson. The symphonic/choral score and piano/vocal score are available from the composer, Shelley Olson: <shelley\_olson@hotmail.com>.)

## CD Reviews

### "Victoria Bond—Compositions"

Gega CD, GD 197, Bulgaria, 1996

By Adrienne Fried Block

This retrospective sampling from Victoria Bond's extensive catalog offers works from 1975 to 1994 that display her wide range as a composer. She combines Baroque forms (passacaglia, canon, fugue) with contemporary techniques such as dissonant counterpoint, tone rows and metric complexity. Selections on this CD also demonstrate her remarkable inventiveness with variation forms, her vivid imagination for instrumental color and her ability to transmute borrowed materials into her own style. She is now completing her second opera, *Mrs. Satan*, about Victoria Woodhull, who in 1872 campaigned for President on the Equal Rights ticket (see the *IAWM Journal* 7/3 [2001]: 13-16).

Among Bond's many chamber music compositions, *Dreams of Flying* (1994) for string quartet is one of the more recent. Written in four movements, the first three played without interruption, the work is expansive on several levels—dynamics, range, phrase lengths and tempo. The quartet, which is contrapuntal throughout, opens at a slow tempo, each movement thereafter gradually accelerating, and ultimately completing a long buildup in the final "airborne" movement.

The first movement, "Resisting Gravity," pays homage to Ruth Crawford Seeger, inspired, according to the composer, by the third movement of Crawford's String Quartet of 1931. Bond uses a neighbor-note motive here, G-A-G, played throughout with a small dynamic swell and diminuendo, embodying the idea of resistance to gravity. Overlapping statements of this neighbor-note motive create a rhythmic pulsing. The movement is in five sections, each successively a fifth higher until, in the final segment, all four voices end three octaves above where they began. The work is performed by Georgy Valtchev, Nikolai Gagov, violins; Valentin Gerov, viola; and Christo Tanev, cello.

"Floating," the second movement, opens with the violins and cello playing harmonics, while the viola, playing at pitch, makes a long, slow descent. The second section of "Floating" depicts a jungle scene; glissandos to harmonics are used to imitate the shrill cry of the tree-frog, while another motive, with its many repeated notes, recalls the song of a bird. This short movement ends with the viola's introduction of a lyrical gesture at pitch played *con sordino* and imitated by the other players. In the next movement, "The Caged Bird Dreams of the Jungle," the same lyrical phrase is turned upside down and then leaps higher and higher. The last movement, "Flight," incorporates motives and melodic gestures from previous movements in a final release of en-

ergy. As if each flight must begin with resisting gravity, the motive of the first movement begins the finale, starting with small, and then increasingly larger, leaps to higher pitches. The final section features rapid scale passages in constantly changing meters and increasingly long phrases.

*Rage*, for solo piano, is a *pas de deux* commissioned in 1994 by the Lake Erie Ballet company. Bond states that it "is about the relationship between a [gentle] woman and an abusive man."\* It is marked at its opening, "fiercely, with fiery temperament, in a flamenco manner, heavy accents, macho, forceful." In ABA...BA form, the powerful "A"

section recalls the heel-beats of a flamenco dancer, but its changing meters and sudden irregular accents suggest someone out of control. The alternating and lyrical "B" sections begin "with sweetness and innocence," and build to successive "passionate" climaxes.



Victoria Bond

*Weddings and Bar Mitzvahs* for solo violin is emotionally charged yet ambiguous, like the celebrations it depicts. An introduction anticipates motivic ideas heard in the theme, a simple Yiddish wedding song, *Hat ein Man ein Weibele*. After celebrating the bright future of this loving couple, the song text advises the bridegroom, nevertheless, to punish any disobedience by his "pretty little wife" by swinging her "around his head by the neck like a chicken!" The modal theme is then presented in a chromatically altered version that further emphasizes the contrast between major and minor. Bond develops this theme with each successive variation, suggesting Hebrew cantilations and klezmer-type figurations. Surface rhythms accelerate in Variation 2, including a repeated spinning figure based on the first four notes of the theme. Variation 3, in slow tempo with sustained tones, is also based on the theme's first four notes, now transposed and regrouped. The final variation, a syncopated foot-stamping dance, builds once again on the whirling figurations heard earlier.

*Other Selves* is a much earlier set of variations (1979) for piano trio that has nevertheless endured over time. Consisting of seven movements, the odd-numbered are for trio

and the even-numbered for each of the solo instruments in turn. The entire serially-based work is built on a six-note theme consisting of two parallel, expressive gestures. The first movement, Introduction and Praeludium, is a four-voiced fugue (two lines are played by the piano). The second, entitled "Country Fiddle" for solo violin, employs a refrain heard four times, each repeated, beginning with double-stopped tuning figures; a variation of the theme follows, consisting of the two above-mentioned gestures given without repetition of pitches. This refrain alternates throughout with dance-like sections. Passacaglia, the third movement, again uses a four-voice texture in which the theme, here sustained and *expressivo*, is presented in turn by each of the four voices, against an eighth-note accompaniment of pizzicato strings and/or staccato piano, playing variations of the same theme. The fourth movement, for solo piano, is entitled "Mechanical Dolls." Its introduction, a slow motion can-can which eventually ritards, leads to the theme and three short variations in waltz-time. Two more lyrical variations occur in 9/8 meter, and a third, beginning in 9/8 but changing meter constantly, leads to a spare recapitulation of the theme. "Rag," the fifth movement, is scored for piano trio, with the piano playing a dissonant, chordal ragtime melody against the typical stride bass, while the strings echo the piano. In the middle section, the strings introduce the second theme. To close, the piano returns with the first theme accompanied by the strings. "Monologue," a movement for unaccompanied cello, follows, borrowing the compound meter of the fourth movement, moving always in eighth notes, but with varying accents in an implied three-voice texture. An introduction leads to a much less chromatic, calmer, and more lyrical set of variations on the theme, and closes with a tonal cadence on A, the only such cadence in the piece. The brief Finale for trio recapitulates the first movement theme in the work's last variation. The instrumentalists (Georgy Vatchev, violin; Anna Stoytcheva, piano; Christo Tanev, cello) are to be commended for their expressive and technically proficient performance.

*Shenblu*, an important addition to the repertory for solo flute, was composed in 1988. Bond, who finds reworking thematic material a compositional challenge, used this same material in two previous works. It first appeared in *Gulliver*, her opera for children, and again in the last movement of the string quartet *Dreams of Flying*. Here, in *Shenblu*, the theme is as effective for flute as it is for string quartet. Its rhythms are both jagged and jazzy, set against contrasting and brilliant passage work. Flutist Kremena Acheva's performance is noteworthy, yet occasionally marred by an unfocused tone, which may have been either an issue of tone production or of the recording itself.

Bond writes of *Batucada*, for solo piano, that it "is a theme and variations...based on the Brazilian samba. Restricting the theme to its rhythmic element and subordinating all other elements, it develops and varies the samba pattern, casting the piano in the roles of both percussion orchestra and dancers." This energetic dance is written entirely for the white keys, with chord clusters that emphasize the percussive qualities of the piano.

The *Sonata for Violoncello and Piano* (1975), a twelve-tone work of craggy lyricism with melodic lines based on the interval of a minor second, is described by Bond as "a rhapsodic aria of continually developing material," with varying moods: lyrical, passionate, playful, tranquil and powerful. The *Sonata* played a significant role in Bond's life—it was the work that won her entry into Juilliard's composition program.

\* All the quotations are from the CD liner notes.

Adrienne Fried Block is a musicologist who has written and lectured widely on women's music. Her book, *Women in Music: A Bibliography of Music and Literature* (1979), remains a basic research tool for the field. Amy Beach, *Passionate Victorian* (1998; reviewed in the *IAWM Journal* 6/1-2 [2000]: 14-15) won awards from ASCAP and the Society for American Music. Currently, Block is Director of "Music in Gotham" at the Graduate Center of City University of New York.

## "Music She Wrote: Organ Compositions by Women," Frances Nobert, organ

Raven OAR-550

By Joan DeVee Dixon

Frances Nobert's recording, "Music She Wrote: Organ Compositions by Women," is a marvelous collection of pieces written in a variety of styles ranging from modal and sacred compositions to atonal and jazzy. Included are African American, Native American, Hungarian, Estonian, Swedish, French and Moravian composers and works.

The disc opens with the short *Preambulum* from *Six Pieces for Organ* by Erzsébet Szönyi, followed by four colorful settings of *Schmücke Dich* by Jeanne E. Shaffer and the folk-like *Dialog: Prelude with Chorale* by Ester Mägi. A similar piece ensues, Roberta Bitgood's setting of *God Himself is With Us*, composed in the style of J. S. Bach.



Several works are based on pre-existing compositions; among them is Margaret Vardell Sandresky's *Mass for Organ*, based upon the well-known 15th-century melody, *L'homme armé*. The six movements of this setting correspond to the Introit, Kyrie, Gloria, Credo, Sanctus and Agnus Dei of the liturgical mass and could be used in either a concert or liturgical context. Dr. Nobert's choice of organ registrations brings this work to life.

Also included on the disc are single movements extracted from larger works: the notable *Chaconne* by Orpha Ochse, taken from her *Sonata in E for Organ*, and the Finale of Elfrida Andrée's *Organ Symphony No. 1 in B minor*. The latter, a romantic composition reminiscent of works by Widor and Vierne, makes full use of the resources available on the magnificent organ played by Dr. Nobert.

Emma Lou Diemer's *Three American Hymn Preludes* are based on a Southern folk tune, a Native-American melody, and a New England folk melody. The first of the preludes features the organ's lovely string section, while the other movements provide the organist with an opportunity to display many of the instrument's solo stops. The remaining works on the CD are Germaine Tailleferre's beautiful *Nocturne*, a transcription of a portion of her *Serenade en la mineur for Wind Instruments*, the well-known *Variations on "Peter, Go Ring Dem Bells"* by Florence Price, and Margaret Meier's *Romantic Passacaglia on a Twelve-Tone Theme*.

**"...makes full use of the resources available on the magnificent organ played..."**

The 1998 Glatter-Götz organ (Owining, Germany), with tonal design, scaling and voicing by Rosales Organ Builders, is indeed superior. It is housed at the United Church of Christ, Congregational, in Claremont, California. The tonal colors of the organ, the acoustics of the church, and the fine work of the recording engineer make this outstanding collection of organ music a joy for the listener. Most importantly, every aspect of Frances Nobert's performance, from the technical to the expressive, is absolutely exquisite. My only suggestion to the performer is: "Be careful of your subwoofer." The CD is available online at [www.ravencd.com](http://www.ravencd.com) or from Raven CDs at P. O. Box 25111, Richmond, VA 23260.

*Dr. Joan DeVee Dixon teaches piano and music theory at Frostburg State University, Frostburg, MD. She has commissioned and recorded many works for organ by Emma Lou Diemer on the RWB label.*

### Postscript

In a review in the *American Record Guide* (November/December 2001), the reviewer wrote: "It is a pleasure to write a review for a record that was a pleasure to hear. Nobert is a very fine organist; and the organ...sounds wonderful. I rate this a must buy." Another critic, Victor Hill, writing in *The Journal of the Association of Anglican Musicians* (October 2001), commented that Frances Nobert "makes splendid use of its [the organ's] resources, especially with her focus on solo and small sounds, which give the listener a clearer sense of the instrument than ones finds on many discs. Her technique is secure and her musicianship exemplary." He also highly recommended the disc and remarked that it "is a worthy companion to Kimberly Marshall's 'Divine Euterpe: 15th-20th Century Organ Music by Women Composers.'"

## Sylvia Glickman: "The Walls Are Quiet Now"

Lehigh Valley Chamber Orchestra, Donald Spieth, conductor; Hildegard Chamber Players, with Julian Rodescu, bass. Albany Records, Troy 446

*By Susan Epstein*

Sylvia Glickman's CD, "The Walls Are Quiet Now" (A Holocaust Remembrance Trilogy), presents a very moving commemoration of the holocaust. The first piece, *Carved in Courage*, is in five movements, beautifully orchestrated by Glickman and well-performed by the Lehigh Valley Chamber Orchestra. Glickman composed this piece to accompany a photographic collection entitled "Resistance and Rescue: Denmark's Response to the Holocaust." The orchestral tone poem emphasizes a "wailing motive" of descending minor thirds and seconds, heard first in the opening movement, "Premonitions," and in its retrograde form in the last movement, "Afterward." The three middle movements offer convincing orchestral homages to exemplary Danes who aided the Jews during the war.

The second work, *Am I a Murderer?* for bass voice and eight instruments, is a dramatic and revealing cantata based on a text by Frank Fox. Julian Rodescu, the basso, gives a powerful performance as Calel Perechodnick, a Polish Jewish policeman who aided the Nazis in exchange for a promise, which was not kept, that his family would be saved. The text for the cantata is taken from Perechodnick's diary, discovered following his suicide. Reminiscent of *Eight Songs for a Mad King* by Peter Maxwell Davies, the piece explores the main character's self-examination of his role in the extermination of fellow Jews.

**"...a very moving commemoration of the holocaust..."**



Rodescu's role requires expression of a full range of emotions (including horror), both in speaking and singing. "The Polish Jew" section includes shouting accompanied by falling tritones; "A Father's Farewell" is a heart-breaking, gentle lullaby. In the movement "Your Town is not on the List," the dance-like rhythms insinuate a taunting quality, perhaps representative of broken German promises. Overall, this is a profoundly moving work.

The last piece, *The Walls are Quiet Now*, also performed by the Lehigh Valley Chamber Orchestra, is a tone poem depicting emotions evoked by the sight of a memorial wall outside the Grünwald Railway Station in Berlin, the center where the Berlin Jews were taken for eventual deportation to the concentration camps. Glickman arranges the piece in four short sections: "Fear, Foreboding," "Fright," "Frenzy"

and "Lest We Forget." Glickman quotes two prayers for the dead, the *Kaddish* and the *Dies Irae*, in the first and last sections. The second section is a "valse macabre," the third is fugal, its subject taken from earlier material, while the last section features Yiddish folk music.

This is a well-performed and well-written work with clear structure and planning; Glickman's choice of orchestral colors is equally superb. The recording, sponsored in part by the Hildegard Institute, is available through [Amazon.com](http://Amazon.com) or [AlbanyRecords.com](http://AlbanyRecords.com).

*Dr. Susan Epstein is an Assistant Professor of Music, Theory and Composition at the New World School of the Arts/Miami-Dade Community College and University of Florida. Dr. Epstein earned a BMus degree from Berklee College of Music in filmscoring and a DMA degree from Boston University in composition.*

## Galina Ustvolskaya: Selected Recordings

By Elaine Barkin

Galina Ustvolskaya: *Twelve Preludes for Piano; Grand Duet for Violoncello and Piano; Composition no. 1, "Dona nobis pacem."* Hat ART CD 6130 (1993)

Galina Ustvolskaya: *Octet; Composition no. 3, "Benedictus qui venit"; Symphony no. 5; Shostakovich: Piano Quintet, op. 57.* Conifer Classics 75605 51194 2 UK: CDCF 194 (1994)

An Introduction to Galina Ustvolskaya: *Trio for Clarinet, Violin and Piano; Composition no. 2, "Dies Irae"; Symphony no. 4; Piano Sonata no. 5.* Oleg Malov and the St. Petersburg Soloists. Megadisc Classics, MDC 7858 (1995)

Galina Ustvolskaya: *Concerto for Piano, String Orchestra and Timpani; Octet for 2 Oboes, 4 Violins, Timpani and Piano; Piano Sonata no. 3; Grand Duet for Violoncello and Piano.* BMG (Melodiya) 74321 49956 2 (1997)

"I live in the twentieth century, in which thousands of musical streams are flowing around one....I devote all my powers, praying to God, for what I create: I have what I've created, my music, only mine!" —Galina Ustvolskaya, "My Thoughts on the Creative" (1994) in *World New Music Magazine* (September 10, 2000).

In October 2000, I attended a concert that included *Octet* by Galina Ustvolskaya (b. 1919, Russia). I was so fascinated with her uncompromising, intense, aggressive music that I purchased several recordings. I found it instructive to listen to her compositions in chronological order, the format used in this overview.

*Concerto for Piano, String Orchestra and Timpani* (1946) is based on strident, unswerving quarter-note motifs tossed between the soloist and the ensemble, or among the various instruments. The work offers a good example of two

features of Ustvolskaya's style: extreme contrasts in registers and the use, also in extreme registers, of single tones sustained for periods longer than one might expect. As the concerto progresses, the piano interposes itself between strings and timpani, overpowering both. Near the end, the work becomes turbulent as the piano crashes and the timpani rolls. A brief retrenchment follows in order to rebuild to the closing,

***"Ustvolskaya deliberately challenges listeners to object, to protest. This is not polite music."***

ing, in which a short, diatonic tune is repeated eight times leading to a C-major chord—quite a surprising ending!

*Trio for Clarinet, Violin and Piano* (1949) illustrates Ustvolskaya's penchant for independent multi-linearity. The instrumental lines attach to one another, drop off and then reattach. The lines do not seem to be "about" anything; they remind me of characters who walk on and off a stage, saying something one can hear but cannot comprehend. About eight minutes into the work a memorable moment occurs, when the violin sustains its highest possible "A" for an extraordinary minute; its sound is then demolished by the crass hammering of the piano, which spreads its sound over the keyboard.

*Octet* (1950), the work that first kindled my fascination with Ustvolskaya's music, begins innocently enough with motivic and harmonic clarity. Soon, however, the timpani pounds, sounding like a malevolent version of the last movement of Stravinsky's *Symphony of Psalms*. Furious statements, strong dissonances (oboes playing high minor seconds) and utter turmoil erupt, as fragments of fiercely unrelenting melodic lines scatter everywhere.

*Piano Sonata no. 3* (1952) also begins with casual simplicity. “Melodies” consisting of seconds (mostly minor), sevenths, ninths, tritones, fourths, and fifths congeal into harmonies; stepwise tunes ascend, break off and apart, assemble and disperse like unexpected visitors.

The *12 Piano Preludes* (1953) should be included in the repertory of more pianists. Conceived as a continuous entity, the work contains preludes ranging from just a few minutes to as long as 45 minutes. Each prelude is a pilgrimage, a keyboard peregrination—straightforward, self-referential, unfettered. Each is simply over when it is over, either evaporating or just stopping.

In *Grand Duet for Violoncello and Piano* (composed in 1959 and premiered in 1977), ostinato-like, design-creating recurrences border almost on the obsessive. At the start, ungracious cello outbursts and gruff sawing join the keyboard, which is played in its highest register. Both instruments tread in stark, bare, dry quarter notes. In movement two, the piano’s simple stepwise line circles about, filling in thirds, while the cello intermittently trills and shudders in semitones. Toward the end of this short movement, the cello and piano exchange roles, and the movement closes with soft, high piano trills. Longer than the preceding stormy four movements, the fifth is almost mellow, with silences and stretches of supple cello melodies. “These [silences] are not in fact moments of rest, of pausing, but acts of intensification, to progress from mere presence to immanence” (Sigrid Neef, liner notes). About midway through this movement, the cello sustains high B for almost two minutes, using long-drawn bows and producing radiant shivers, as though the instrument is mesmerized by its own staying power and the sound of its voice.

*Composition no. 1* (1970-71), scored for piccolo, tuba and piano, encompasses the registral extremes of the sym-

phony orchestra; unusual groupings such as this are typical of Ustvol’skaya’s instrumentation. The work’s litany, “Give us peace,” is an *aus der Tiefe* (out of the depth) behest rather than a mild-mannered request. The tuba’s low register, the piano’s tone clusters, and the piccolo’s piercing sounds, often unbearable in its highest register, give the composition its brutish intensity. Yet the composer (again, typically) also includes moments of calm, time to reflect and catch one’s breath. The work compels and stuns the listener.

Even after listening to these earlier works, I was unprepared for *Composition no. 2, “Dies Irae”* (1972-73), for piano, eight contrabasses and drums. Although voices are not used to express “day of wrath, day of sorrow, world in ashes, day of judgment...,” the words are suggested by registral extremes, loud dynamics (at least *fffff*), down-bows on the basses, clustered low chords hammered out on the piano, and knocks and thumps with both fingers and sticks on a brittle drum. More than halfway through, however, silence intervenes, followed by a temporary retrenchment. The violence may be occasionally suppressed, but always lurks nearby, waiting for an opportunity to take charge.

*Composition no. 3, “Benedictus qui venit”* (1975), for four flutes, four bassoons and piano, is yet another unique ensemble work. Stark, heavy-clustered harmonies experiment with the voiceless text in various registers and combinations. Murkiness prevails: the hazy mass of low flutes and low to mid-range bassoons, with or without piano clusters, expresses “blessed is he....”

*Symphony no. 4* (1985-87), subtitled “Prayer,” employs a Russian text and is scored for piano, trumpet, tam-tam and mezzo soprano. It is suggestive of a liturgical or tribal ceremonial practice, in which repetition of short phrases, mantra-like in their insistence, inculcates the participants. The work is frugal in the sense that Ustvol’skaya rids the music of anything even remotely considered superfluous or sentimental. *Piano Sonata no. 5* (1986) is even more abstract; its “text” is laid bare. New yet familiar patches appear intermittently, and in the second half, eleven seconds of silence is abruptly vitiated by loud cluster chords.

*Symphony no. 5* (1989-90), known as the “Amen” symphony, includes a reciter, oboe, violin, trumpet, tuba and percussion. Slow, plodding, stepwise scraps of melody, repetition, intermittent *sfz* stabs, and most extraordinarily, frequent tapping on wood are among the work’s basic elements; the effect is most unusual.

#### Postscript

In a rare interview with Olga Gladkova, Ustvol’skaya said, “I have a completely individual [unique] world and understand everything from my own point of view. I hear, see, and treat everything differently than other people do. I live my solitary life. Solitude is best since I can find out who

#### Recommended CD

**Judith Weir: *A Night at the Chinese Opera***  
Various vocalists with the Scottish Chamber Orchestra, conducted by Andrew Parrott. NMC D060.

*The New York Times* music critic, Anthony Tommasini, selected this recording of Judith Weir’s 1987 opera about a troupe of actors in 13th-century China as one of the best CDs of 2001 (it had been released in Europe in 2000). Michael Oliver, in his review in *International Record Review*, describes the opera’s use of pentatonic melodies and gongs, but claims the composer “never imitates Chinese music.” Further, he calls the opera “brilliantly funny” and recommends it as “one of the most entertaining and approachable operas of recent years.”

I am in solitude and that is what gives me life" (*MusikTexte* 83, 1999). Although Ustvolskaya covets her hermetic seclusion, she does, I presume, want to have her music performed—as do most composers. But she also wants little or no contact with performers, critics or interviewers. This is a deeply embedded conflict for many composers: the contradiction between the private and the public, between wanting to remain secluded and wanting others to know of their works. Patricia Adkins Chiti, singer and President of Fondazione Donne in Musica, having once performed and recorded a work by Ustvolskaya, invited the composer to write something for her. The composer replied that she does not accept commissions, nor is she interested in any contact with performers.

### Concert

In February 2001, I heard pianist Marino Formenti play Ustvolskaya's fifth and sixth piano sonatas at a concert at the Bing Theater in Los Angeles. After having listened to Ustvolskaya's Sonata no. 5 on a CD, it was unsettling, at first, to see a live performance—to watch the pianist use his fists to produce tone clusters and to observe the dimension of body energy that was required throughout the work. In Sonata no. 6 (1988), with which I was unfamiliar, unabashed brutal force takes over: fists, splay-fingered hands, arms and elbows crash and smash about the keyboard in an unstop-

pable onslaught. The music is as much an assault on the performer's hands and fists as on the listener's ears. With absolute, austere determinism, Ustvolskaya's Sonata no. 6 howls and clamors; what may have been kept under wraps in earlier works is fully let loose here, albeit under control. Ustvolskaya deliberately challenges listeners to object, to protest. This is not polite music. I believe the fact that a woman composed this fierce, aggressive music has been a factor both in its prior neglect and in its enthusiastic reception since the 1980s among the avant-garde and women-in-music scholars worldwide. Galina Ustvolskaya's music, once heard, is hard to forget, ignore, dismiss—or take.

*Elaine Barkin's composed and improvised music (with collaborators Paul Humphreys, Jim Randall, Ben Boretz, UCLA's Experimental Workshop and New Music Gamelan Band), and music of Tildy Bayar and Renée Coulombe, can be heard on OPEN SPACE CD12. She thanks Patricia Adkins Chiti, the Kapralova Society, Helen Metzelaer, William Osborne, Robert Reigle, Rhian Samuel, Jeanne Shaffer, and Casper Sunn, all of whom responded most graciously to her inquiries. (The article is an abridged and revised version of one that appeared in OPEN SPACE Magazine, no. 3, Spring 2001.)*

Ed Note: The Paul Sacher Foundation of Basel, Switzerland, sponsored an international colloquium on December 11, 2001 entitled "Galina Ustvolskaya: Les racines de la légende" (The roots of the legend).

## Karin Rehnqvist: "Davids Nimm"

Phono Suecia PSCD 85 (1996)

By Elaine Barkin

Swedish composer Karin Rehnqvist's *Puksänger-lockrop* (Timpani songs-Herding calls), 1989, is sensational in every conceivable sense of the word; calculated to shock, it assaults the senses, rocks the body, makes demands of its listeners. Its message is unmistakable: a political manifesto that bursts forth, dispensing with stereotypes of female fragility or loveliness or subordination. Composed for three women—two sopranos and a timpanist, the work is fundamentally "about" Woman, an affirmation of her power, strength and spirit. *Puksänger-lockrop* recalls earlier generations of Swedish women cow and goat herders, women who might have been Rehnqvist's great-grandmothers. They crudely yell, shout, howl and bellow at their herds and to one another, making long-distance contact, reifying their potent presence on Earth.

As the work opens, the timpani immediately bombards the listeners, closely followed by the singers—whose intake of breath is heard—harshly crying out, each a timespeck apart from the other, then lingering together on high C-sharp/D-sharp. The timpani continues as new breaths are taken and the voices join together, now on high G-sharp/D-sharp. All

of this occurs in less than 30 seconds. Textually, Rehnqvist employs Swedish psalms, incantations by Oaxacan shaman Maria Sabena, Finnish proverbs, and a William Blake line ("The Eternal Female groan'd! It was heard all over the Earth"), all entwined with nonsense syllables. Real words can be grasped on occasion, but are often as unintelligible as the nonsensical. Contrasts permeate the work: ear-splitting sounds and muffled whispers, obscurity and clarity, language and

non- or pre-language, crudity and refinement. Rehnqvist's wit and staunch feminism are especially evident in the hysteria and near unintelligibility of a three-minute passage comprising 16 offensive Finnish proverbs such as "Woman has long hair and a short mind."

The performers continuously interact throughout the work. Each not only speaks, sings or plays her own thoughts

*"...a political manifesto...  
dispensing with stereotypes  
of female fragility or loveliness  
or subordination..."*

but those of her associates as well; they split apart, come together, break out and go round and round as relentless, mysterious free spirits. The women inhabit a dark, untamed wilderness, speaking to nonhumans, howling at the moon and the sun, and sounding as if they want to burst out of their bodies as they (re)enact ancient rituals in contemporary contexts. Their ecstasy, joy, pain, fury and exuberance are palpable. Rehnqvist's women personae are unabashedly defiant, strident, wild and, on a rare occasion, calm. Her extraordinary collaborators in this work are sopranos Susanne Rosenberg and Lena Willemark, both folk singers, and percussionist Helena Gabrielsson.

In *Dauids Nimm* (1983), three women—collectively encompassing three octaves—sing/ sound like a tape recorder playing in reverse, nasally wheezing in and out, cutting themselves off, and engaging in frenetic, glossolalic, non-verbal “dys-course.” Toward the close, their three continuous, jaggedly-braided storylines spasm; the performers fleetingly pause, and then, in a very high register, sing three-note chords (rare events in Rehnqvist's music), after which they vocally

descend and resume their multiple personae. Does the composer intend that they be heard as story-singing in primeval pre-human language, or as angry wild women?

In *Kast* (1986) the screechy string scratchings are reminiscent of Bernard Hermann's *Psycho* shower-shriek. The earth-anguished strings in *Taromirs tid* (1987) sound as if encumbered by lead weights, with the contrabass blanketed in cobwebs struggling to escape and be heard. The trademark of Karin Rehnqvist's music is clear and simple: four- or five-note modal or diatonic scraps recycle: one starts, another comes in, one finishes, another tentatively speaks. Rehnqvist writes as if she wants to get “inside” a scrap, cut it apart, lay it out, reveal its guts, now and then opening the hatch and allowing a flicker of soft light in, yet ultimately returning to an unrefined, rugged, dark world.

*This an abbreviated and revised version of a review that first appeared in OPEN SPACE Magazine, no. 3 (Spring 2001). Rehnqvist's Puksänger-lockrop, Solsången (Sun Song) and When you walk on the ground (1995; for amateur mixed chorus) are available on a 1999 BIS CD 996.*

## “Zygotones,” Loretta Goldberg, piano

Contemporary American Works for Piano, Yamaha Disklavier and Sampler.  
Centaur CRC 2470.

By Elizabeth Bell

This splendid compact disc is not for sissies. It contains more than its share of aural challenges, but among the thorns, the stouthearted may find many roses. Pianist Loretta Goldberg exhibits a searching ear as well as golden fingers.

Goldberg begins the album with Barbara Kolb's *Appello*, a four-movement, 12-minute piece based on a tone-row from Boulez' *Structures* (Book 1a). Despite its serial origins, the piece is gentle and highly coloristic. The first movement is a quiet evocation of a line poetry by Shuzo Takiguchi; the second, inspired by a line from Robert Pinsky, is likewise gentle,

*“...not for sissies...but  
among the thorns, the  
stouthearted may find  
many roses...”*

with a seductive rippling motion. The third movement is somewhat more aggressive than the first two, depicting “spring's quickening life” from a poem by

e.e. cummings; the fourth relaxes, but only during a middle section, while the clanging chords and booming bass notes suggest, though indirectly, the “Cry of the Peacocks” from a Wallace Stevens poem.

The second, extremely brief work is *Windy Gestures* by Sorrel Hays. It is constructed largely of palm clusters, mostly pianissimo, beautifully representing “soft gusts of wind against the eaves of Hays's remote cabin in rural Georgia.”

By far the thorniest, as well as longest (at 32 minutes) work on the CD is the five-movement *A Book of Symmetries*, written for Goldberg by American-born Australia-resident composer Warren Burt. An explanation of its “instrumentation” is in order: it is played on a disklavier, which is connected to a sampler. The latter produces piano tones (amplified through small speakers on the piano keyboard) in four different microtonal scales of 5, 7, 19 and 31 tones per octave (which the pianist sets according to instructions in the music), all centered on the note C, which play along with the piano. The piano notes and the sampler notes are, as expected, “out of tune” depending on their distance from C. Added to this microtonal dissonance are the musical dissonances of Burt's extremely chromatic, yet largely chordal harmony, rapid rhythmic dislocations, and strong, highly aggressive gestures.

Despite the work's aural challenges, I found the piece charming, even upon first listening, and more so with each subsequent hearing. The 11-minute first movement seemed as knotty as any recent Elliott Carter piece, yet fragments of melodies continued to capture my attention, keeping my ears alert and my mind busy. The slower second movement was more chordal, and indeed the chords often reverberated with a strong suggestion of bell-tones. The third movement (entitled “Polyrhythmic Heaven”) engaged me completely, per-

haps because I find delight in intricate rhythms. After the quiet fourth movement, the finale, entitled “Celebration,” was indeed a joyful celebration.

The Burt work is followed by Aaron Copland’s *Piano Variations*. In the liner notes, Goldberg quotes Copland at a coaching session she had with him (which she calls “one of the most illuminating of my life experiences”); he described the *Variations* as “a sourpiece.” I would disagree with the word “sour”—it seems to me blazingly angry—but in either case the piece requires a rapt intensity on the part of the pianist, which Goldberg supplies in full. With its airtight construction and original variational techniques, the *Variations* bear repeated listenings, and Goldberg provides a fine rendition.

The CD closes with éclat—Sorrel Hays’s seven-movement piece, *M.O.M. 'N P.O.P.*, for three pianos, is exuberant, humorous and fantastic. (Margaret Leng Tan and the

composer are the other two pianists.) The whole piece is based on two diatonic motifs, one of which is an ascending scale; yet dissonance abounds. The titles of the movements imply the irreverence of the work: they include “Na Na,” “De Scales,” “De Gustibus” and “Noise Practice.” The work gives the impression of a joyful overflowing of boisterous energy, a fine ending for an otherwise extremely serious recording. Loretta Goldberg is to be congratulated on her fascinating choice of music; most commendable, however, is her ability to make the most difficult music not only come alive but charm its listeners. May she make many more recordings!

*Elizabeth Bell is a composer member of the IAWM, and also a founder, director and former officer of New York Women Composers. Her music has been played frequently in New York and elsewhere in the United States as well as in Canada, Brazil, Japan and Eastern Europe. She was a music critic for the Ithaca (NY) Journal in the 1960s and 70s.*

## “Piano Portraits of the Seasons by Women Composers,” Katharine Boyes, piano

Ivory Key Music, ISBN 660355563928

By Melissa D. Blakesly

Katharine Boyes has assembled a stunning collection of piano works composed by women in her recently-released CD, “Piano Portraits of the Seasons by Women Composers.” The predominant theme of this CD, the cyclical aspects of the seasons, is indeed appropriate. Given the cyclical nature of women’s lives, it comes as no surprise that many women composers of the past and present have often represented the seasons in their works. Boyes’s collection spans 150 years (mid-19th through the 20th centuries) and five countries (France, Germany, the United States, Japan and Norway). Noteworthy for its sensitive and powerful interpretations, this CD is a valuable addition to the growing number of recordings of works composed by women.

The cyclical format of the CD is as follows: two sets of four-movement piano works (each movement depicting one of the seasons) provide the outer framework, while interior selections represent single-season works or compositions excerpted from a collection and ordered by theme: four works based on spring, four on summer, four on autumn and three on winter. Boyes performs all of the pieces in this collection with grace and precision; her flawless technique and subtle interpretation are evident throughout.

The framing sets, the first by Betty Jackson King and the last by Marcia Penney Preston, provide compelling opening and closing material for the CD, each selection representing the seasons in a very personal and unique manner. Of the remaining works, particularly striking is *Summer Nocturne* by Edna Frida Pietsch (1894-1982); although the

piece itself is rather exciting, with its many twists and turns, Boyes’s skill in producing colorful effects in the impressionistic passages brings the listener to new and wondrous heights. *December*, from Fanny Mendelssohn Hensel’s *Das Jahr*, is perhaps the best-known piece on the CD. Boyes effectively responds to the various moods of this movement, leaving the listener wishing that the other eleven movements of this exceptional composition

had been recorded as well. Other composers represented in this collection include Estelle D. Ricketts, Florence Newell Barbour, Renée Eldèse, Amy Beach, Gwyneth Walker, Agathe Backer-Grøndahl, Mel Bonis, Evangeline Lehman, Akemi Natio, Cécile Chaminade, Fannie Charles Dillon and Judith Lang Zaimont.

The most amazing aspect of this CD is Boyes’s ability to render appropriate interpretations for such a diverse group of pieces. These works, although they share a common theme, demand very different requirements of the pianist. Boyes responds to this challenge, thus providing the listener with a clear impression of the performer’s extraordinary capabilities. The CD is available from [Amazon.com](http://Amazon.com).

*Melissa D. Blakesly is a Ph.D. candidate at the University of Cincinnati, College-Conservatory of Music. She is currently doing research for her dissertation on operas composed by women.*

*“...a stunning collection  
of piano works com-  
posed by women...”*

# Diane Thome: "Bright Air/Brilliant Fire: ElectroAcoustic Music"

Sarah Bassingthwaighe, flute, Dorothy Shapiro, viola, University of Washington Chorale, Geoffrey Boers, conductor. Centaur CRC 2527, 2001

By Susan Cohn Lackman

Diane Thome has been writing music employing electronically generated sounds since the early 1970s, and her experience and fluency in this medium are evident in the graceful felicity with which she blends the acoustic with the electronic. The most attractive of the four compositions on this disc is the title work, written in 1997. Thome achieves both luminescence and weightlessness in *Bright Air/Brilliant Fire*, with shimmering writing for the flute and electronic sounds that bring to mind a vision of floating through a star-flecked black space. Of all the works on this CD, *Bright Air* is the one to please even a staunch conservative who abhors synthesized music.

*UnfoldEntwine* (1998), a computer solo, allows Thome the freedom from a human player (with all the frailties that implies). This piece, like all the others on the disc, begins with one individual sound which grows more and more complex until it tapers to the end; in this work the sounds accumulate and separate, twisting and untwisting like a DNA spiral evolving. The viola in *Like a Seated Swan* (1999) almost vanishes as it blends into the electronic texture. For Thome, this piece is not only a personal reflection on a Vedic

poem but also an homage to her teacher, Witold Lutoslawski. Last on the disc is *Unseen Buds* (1996), a choral work based on a poem by Walt Whitman; it is given an extraordinary performance by the University of Washington Chorale. Again, Thome blends the timbre of the choir into a duplicate synthesized timbre, one that is subservient to the singers. The tempo is deliberate, and the singers project the text with a clarity that allows one to hear every syllable.

Thome is more than an accomplished composer with a long list of "firsts." She is also professor and chairman of composition at the University of Washington in Seattle, and she has been fortunate (and persistent enough) to earn commissions and grants, one of which was used to produce this compact disc.

*Dr. Susan Cohn Lackman holds a B.Mus.Ed from Temple University and a Ph.D. from Rutgers University. A professor at Rollins College, Winter Park, Florida, she teaches courses in counterpoint, arts management, the role of the artist in society and music criticism. She is former general manager of WPRK-FM, and is the current treasurer of the IAWM.*

## Broadcast News Playlists: Works Composed or Performed by IAWM Members

1. "Eine kleine Frauenmusik," 7:00-8:00 p.m. Sunday evenings, is heard over the Southeastern Public Radio Network: WTSU, 89.9/Troy-Montgomery, Alabama; WRTA, 88.7/Dothan, Alabama; WTJB, 91.7/Phenix City, Alabama and Columbus, Georgia. The program will celebrate its ninth anniversary on July 4, 2002. By *Jeanne E. Shaffer, producer and host*

**Anderson, Beth.** *August Swale* (privately produced CD from Beth Anderson)

**Barkin, Elaine.** *Anonymous was a Woman, Two Emily Dickinson Poems, Plein Chant, Soundtext for J. K. Randall, Gamalange* (Sound Album Collage CDS from Elaine Barkin)

**Degenhardt, Annette.** *October on the Bog* (ANDEG CD 06)

**Gardner, Kay.** *Ouroboros: Seasons of Life* (Ladyslipper Records LR 115CD)

**Glickman, Sylvia.** "Holocaust Remembrance Trilogy": *Carved in Courage, Am I a Murderer? The Walls are Quiet Now* (Albany Troy CD 446)

**Higdon, Jennifer.** *Autumn Music* (Crystal Records CD 754)

**Shaffer, Jeanne E.** *Magnificat* (tape from Mary Lycan, publisher, Treble Clef Press)

**Shapiro, Alex.** *Evensong Suite* (Privately produced CD from Alex Shapiro)

**Vercoe, Elizabeth.** *Herstory III* (Owl CD 35)

**Zaimont, Judith Lang.** *Calendar Collection* (Leonarda CD LE 334)

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

**Anderson, Beth.** *Torero Piece* (narrator and vocalist) (Arch LP 1752); *Trio: Dream in d* (violin, cello, piano) and *Net Work* (piano solo) (North/South CD 1015); *Minnesota Swale* (Opus One CD 156)

**Austin, Elizabeth.** *Wilderness Symphony* (orchestra with narrators) (Capstone CD 8634)

**Barnett, Carol.** *Syncopated Lady* (piano solo) (Capstone CD 8665)

**Eastman, Donna Kelly.** *Just Us* (voice and flute) (Capstone CD 8632); *The Signs of the Zodiac* (flute solos) (Capstone CD 8664)

**Solomon, Nanette.** Piano performance of *Calendar Collection* by **Judith Lang Zaimont** (Leonarda CD 334)

**Tann, Hilary.** *Windhover* (flute solo) (Capstone CD 8664)

**Zaimont, Judith Lang.** *Three Ayres and Life is a Jest* (SATB) (Golden Crest LP 5051); *The Chase and Sunny Airs and Sober* (SATB) (4tay CD 4015); *Snazzy Sonata* (piano duet) and *Two Piano Rags* (piano solos) (4tay CD 4001); *Chansons Nobles et Sentimentales* (voice and piano) and *Songs of Innocence* (vocal duet with flute, cello and harp) (Leonarda CD 343); *Calendar Collection* (piano solo) (Leonarda CD 334)

# Broadcast News

By Jeanne E. Shaffer, Casper Sunn, and Kathryn Mishell

## Women Composers on Public Radio

By Jeanne E. Shaffer

### Public Radio since September 11th

Since September 11th the average listener seems to be LISTENING to more of the music she or he hears. Music remains the same for me on a personal level; it has always articulated deep meanings more effectively than words alone. But I have noticed people being more emotionally moved by classical music since September 11th, people who previously may not have taken the time to listen before this tragedy.

"Eine kleine Frauenmusik" aired an "In Memoriam" broadcast which included *Tres Lent* by Joan Tower. She intended the work for cello and piano in memory of Olivier Messiaen, but in this context it spoke on a more universal level. Next came Nancy Van de Vate's *Chernobyl*, a piece I found most expressive of my feelings as I watched the planes hit the twin towers. There I was, safe in my kitchen watching television, when this horror unfolded in front of my eyes.

Another Nancy Van de Vate work, *Letter to a Friend's Loneliness*, explored the perspective of those left behind. Alex Shapiro's *Evensong Suite*, a quartet for flute, clarinet, bassoon and piano, occupied the penultimate spot, followed by the final entry, Diane Arkenstone's *Ceremony*, a work obviously influenced by a Native American background. This piece conveyed a sense of spiritual aspects which transcends different religions or denominations. It seemed a fitting tribute to those of diverse beliefs who either lost their lives in the terrible tragedy or needed comfort in its wake.

One of the most moving segments on Public Radio during the weeks after the tragedy was an interview with William Harvey, a young violin student from Juilliard who joined fellow students onsite at Ground Zero, playing string quartets for the firemen, policemen and volunteers as they came in to rest from searching through the rubble. These young musicians played music they hoped might bring comfort to the workers; after the other members of the quartet finally left, Harvey stayed. He played from

memory because he had brought only the violin parts for string quartets, which would sound incomplete and dull without the other three parts. When he began to pack his violin, preparing to leave, the tired workers begged him to play more. He played everything he could remember again and again, along with music he knew instinctively but had never actually played before. After several hours, his fingers and arms were stiff, aching and tired. He began to make mistakes, playing wrong notes and playing out of tune. But, for the first time in a long while, he became aware of the reasons he wanted to be a violinist and a musician.

### "Performance Today"

Works by women composers on National Public Radio's "Performance Today" continue to be almost non-existent. The program, which airs in my part of the world for two hours every day, included only five compositions by women since the last survey: *Minor Reflections* by Katherine Gladney Wells, *Pierrette* and *In the Old Days* by Cécile Chaminade, *Carol of the Drum* by Katherine K. Davis, and *Scherzo in C minor* by Clara Schumann. The two pieces by Chaminade were played by Stephen Hough, the English pianist awarded the prestigious half-million dollar MacArthur Foundation Fellowship. Hough is known for adventurous programming and for promoting the music of less well-known composers from the past. We assume he considers music by women to be "adventurous," and we hope he will continue to explore this repertoire. (I have played his arrangement of *Kashmiri Love Song* by Amy Woodford-Finden on "Eine kleine Frauenmusik.")

### "Instrumental Women"

Lauren Rico, national host and producer at Minnesota Public Radio, has announced that the second program in her radio series, "Instrumental Women," was distributed to public radio stations nationally in February 2002. The first program in the series, "Instrumental Women: Orchestrating Change" (March 2001), focused on the rise of women instrumentalists in American orchestras. The second program,

"Instrumental Women: Conducting Business," shines the spotlight on female conductors. Contributors include Marin Alsop, JoAnn Falletta, Kate Tamarkin, Apo Hsu, Giselle Ben-Dor and Nan Washburn, as well as journalists Tim Page (*Washington Post*) and Gwen Freed (*Wall Street Journal*). Last year's program was carried on 103 stations in the United States, a number Rico is hoping to expand this year. Check to see if your local public radio station will be carrying one or both programs, and if not, feel free to lobby for it!

Currently, you can hear the first program via Real Audio at the show's website: [http://music.mpr.org/features/0102\\_instrumentalwomen/](http://music.mpr.org/features/0102_instrumentalwomen/). Rico will post details on the IAWM listserv when the second program is available online. She thanks everyone who contributed ideas for interview subjects, and in the coming months she will be asking for suggestions on part three of the series, addressing women composers. You may contact Lauren Rico at [lrico@mpr.org](mailto:lrico@mpr.org).

### "Pipe Dreams"

Michael Barone, the host of "Pipe Dreams," wrote a congratulatory note to Frances Nobert, organist, before playing excerpts from her new CD, "Music She Wrote: Organ Compositions by Women Composers" (see the CD review section). Barone featured Roberta Bitgood's *Chorale Prelude on "God Himself is With Us,"* and music by two IAWM members: Emma Lou Diemer's *The Lone Wild Bird; Many and Great, O God, are Thy Things;* and *Wherever I May Wander* (Three American Hymn Tune Preludes) and Jeanne E. Shaffer's *Partita on "Schmücke dich."* Other works by women composers heard on "Pipe Dreams" were Mary Beth Bennett's *Partita on "Veni Creator Spiritus"* and Dorothy Papadakos' *Improvisation—Sortie on Forty Days and Forty Nights*. Unfortunately,

### Congratulations to Lauren Rico

In February 2002 "Instrumental Women Orchestrating Change" was chosen as the winner of a 2002 Gracie Allen Award given by AWRT: American Women in Radio and Television.

"Pipe Dreams" airs on Southeastern Public Radio at 9:00 a.m. on Sunday morning, an impossible listening time for church musicians.

### "Classical 24 Playlist"

This program is unlike anything else on Public Radio. It is available to be picked up from NPR at any hour to fill in gaps in local programming. The program tends to repeat a composition on different days and at different times over a period of one to two weeks. The most frequently repeated works were *Carol of the Drum* by Katherine K. Davis, played at least nine times, and *Jesus Christ the Apple Tree* by Elizabeth Poston, aired seven times. Composer Alice Parker was most often featured, including her works *Angels We Have Heard on High*; *O Come, O Come, Emmanuel*; *The Wassail Song*; *Deck the Halls*; *God Rest You Merry, Gentlemen*; and *The First Nowell*. Her *Fum, fum, fum* and *Tomorrow Shall be My Dancing Day* were each played three times.

Other women heard during this survey period were Claude Arrieu: *Wind Quintet in C*; Amy Beach: *Dance of the Flowers*; Cécile Chaminade: *The Fauns*; Pauline Hall: *Verlaine Suite*; Eleni Karaindrou: *Eternity and a Day*; Camilla de Rossi: *Il Sacrificio de Abram*; Clara Schumann: *Piano Concerto, op. 7, no. 3*, and *Preludes and Fugues, op. 16*; Lille Bror Soderbundh: *Concertino for Oboe*; Germaine Tailleferre: *Harp Concertino* (played twice) and Patricia Van Ness: *Mysterious Ones*. Even though most of this list was played on only a few Public Radio stations, at least NPR made it available, an important step forward in equitable programming.

### "The Komodo Dragon Show"

Paul von Wichert is the host of a program on CJUM/UMFM, the University of Manitoba student radio station in Winnipeg, Canada. CJUM/UMFM is a "hit-free," non-commercial radio station run entirely by volunteers from the University and surrounding community. It reaches a potential audience of just under one million in Southern Manitoba, Canada. The program is called "The Komodo Dragon Show," named after the Indonesian reptile.

Wichert is seeking recordings of interesting, non-commercial music in any

style and from any era; works by women composers are especially welcome. Among the composers featured on recent past programs are Anne Southam, Hildegard Westerkamp, S.C. Eckhardt-Gramatté, Catherine Thexton (natural sound recordings), Joan Tower, Roxanne Turcotte, Kathy Kennedy, Pastora Pavon, Barbara Golden, Shirley Walker, Judy Dunaway, Ruth Crawford Seeger, Shulamit Ran and Thea Musgrave.

Please send recordings on CD or minidisc along with program notes to Paul von Wichert, host, The Komodo Dragon Show, UMFM 101.5, 3rd Floor, University Centre, University of Manitoba, Winnipeg, Manitoba, Canada R3T 2N2. Web: [www.umfm.com](http://www.umfm.com). E-mail inquiries: [umvonwi0@cc.umanitoba.ca](mailto:umvonwi0@cc.umanitoba.ca).

### "Into the Light"

by Kathryn Mishell

"Into the Light" is a weekly one-hour radio program (broadcast twice a week) on women composers that I produce and host. It is produced at the studios of KMFA, a community-based, listener-supported classical radio station in Austin, Texas, and is broadcast throughout central Texas. "Into the Light" made its broadcast debut in January 2000, and since October, has also been carried by KAMU in College Station, Texas.

The program came about because of my interest in women composers, which was generated by my subscribing to the IAWM listserv since its inception. I joined the IAWM because, as a composer, I wanted to network with other women and learn about possible opportunities for the dissemination of my own work. While the listserv fulfilled my expectations, I also gradually discovered, through the e-mail entries, that there exists a whole world of women composers, none of whom were even mentioned either in my college courses or in graduate school.

As I became increasingly curious and, frankly, amazed at the scope of this subject, I felt the need to get the word out, at least in my community. I thought of starting a concert series but felt it was impractical; since my husband is the producer of a chamber music series, I knew the amount of work involved in planning programs, raising money, engaging musicians, finding venues and so forth. Initiating a series of concerts

by women composers would be a daunting challenge, as well as convincing a potential audience of the existence of quality music by women composers and, finally, encouraging them to come and hear it.

Then, suddenly, an idea struck: RADIO! I could reach many more people, play many more pieces, and slowly but surely educate the public about the music of women composers. In doing the research for the program, I feel that I can actually bring my radio listeners along with me on a wonderful voyage of discovery. As a bonus, I now present "Into the Light, Live!" concerts attended by the current radio audience and others, thus fulfilling my original plan, but without the "daunting challenge."

The response to the program has been rewarding, with enthusiastic comments from people who listen to and appreciate the show. The most common questions I receive are, "How long can you keep doing the show? When will you run out of pieces?" When I first approached the station with my idea, even the program director expressed the same fears. I tell people I plan to continue, and anticipate bringing the music of women composers into the light for an even broader audience in the future.

To submit your CDs for possible broadcast, send them to Kathryn Mishell; 1406 Ridgcrest Dr.; Austin, TX 78746. For additional information: [KMishell@aol.com](mailto:KMishell@aol.com).

### 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 June and November 2001. 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](mailto:sunn@merr.com).

### Anonymous and Traditional

Anonymous and traditional early music, arranged and performed by 20th-century women, was presented on "Musica Antiqua" on July 15. Medieval sacred



works in the first hour included the “Legends of St. Nicholas” CD by Anonymous 4 and *Dios Te Salve, Maria* by the Amasong women’s choir. Also presented were ancient songs from the Middle East by Alix Dobkin and Libana; a choral arrangement of *Greensleeves* by Kristina Boerger and a harp solo by Georgia Kelly; guitar solos by Liona Boyd; old English secular songs arranged by Teresina Huxtable and performed by Huxtable, Christensen and Hood; traditional Appalachian songs by dulcimer player Margaret MacArthur and by singer Joan Baez; traditional Celtic songs by Maura O’Connell; and two 18th-century songs by Claudia Schmidt.

### Van Appledorn and Jacobs-Bond

The two composers featured on “Other Voices” on July 23 were Mary Jeanne van Appledorn and Carrie Jacobs-Bond. Among the works in the 90-minute presentation of music by van Appledorn were *Freedom of Youth* (for speaker and synthesizer), *Rhapsody* (for trumpet and harp), and *Atmospheres* (for trombone ensemble). The 90-minute presentation on the life and music of Carrie Jacobs-Bond featured several selections from Peggy Balansuela’s new CD, “Songs My Grandmother Taught Me,” on the Troy label, including nine of Bond’s unusual and witty “Half-Minute Songs.” Two arrangements of each of Bond’s most popular songs were also included: *I Love You Truly* (performed by both a barbershop quartet and a swing jazz band) and *A Perfect Day* (performed by both Paul Robeson and the Al Goodman Orchestra).

### Variety Show and Tribute to Mimi Farina

The “Other Voices” program on July 30 presented a variety of music that included electroacoustic works by Elaine Lillios; the *Wilderness Symphony* by Elizabeth Austin; piano solos by Elana Firant, Eleanor Cory and Carol Barnett; Helene Williams performing songs by members of the Long Island Composers Alliance (including Jeanne Singer, Janis Sabatino Hills, Mira Spektor and Denise Broadhurst); Hawaiian folk songs by Diana Aki and Lizzie Kahau Alohiaka; and two gospel songs by Doris Akers. The last hour of the program was a tribute to the guitarist, singer and songwriter, Mimi Farina, who died of can-

cer on July 18, 2001 at the age of 56. Music composed by Farina included guitar and dulcimer instrumentals, songs performed by Farina and her older sister, Joan Baez, and the famous women’s anthem, *Bread and Roses*, performed by Judy Collins with choral accompaniment. Mimi Farina founded and directed Bread and Roses, a Bay area organization that provides free, live entertainment to people confined or isolated in institutions.

### Elodie Lauten and Beth Anderson

The first half of the “Other Voices” program on August 27 featured Elodie Lauten’s large 90-minute work, *The Deus Ex Machina Cycle*. Called an opera by some and a song cycle by others, this work focuses on elements of Hindu mysticism and is scored for a small Baroque ensemble with solo parts for harpsichord, flute and two sopranos. Also presented was Lauten’s *Music for the Trine* (a triangular 21-string microtonal lyre that Lauten designed).

Several works by Beth Anderson were featured in the second half of the program, including a sound-text piece from 1973, *Torero Piece*, with a humorous description of the composer as viewed through the eyes of her mother, a wonderful storyteller with a melodic southern Kentucky accent. Anderson’s orchestral work, *Minnesota Swale*, was especially popular with the listeners. Other works presented included jazz songs by Jackie Allen and Claudia Acuna, a piano solo by Isabel Aretz, the anonymous “Irish Blessing” text set by Katie Moran Bart, an early 19th-century German song by Bettina von Arnim, and two interesting works by Alexis Alrich (guitar and mandolin duet and a trio for mandolin, marimba and piano).

### Early Music

*La Liberazione di Ruggiero* (1624), an opera by Francesca Caccini, was presented in its entirety on “Musica Antiqua” on September 2. Listeners enjoyed this performance by the combined early music ensembles, Ars Femina and TimeChange (Nannerl label). Other works aired were Julianne Baird’s performance of Anne Boleyn’s popular *O Death, Rock Me Asleep*; Montserrat Figueras’ (Hesperion XX) performance of *A Chantar M’er* by Beatriz, Comtessa de Dia; and several sacred works

by 17th-century Italian nuns (Caterina Assandra, Chiara Margarita Cozzolani and Rosa Giacinta Badalla) performed by Cappella Artemisia under the direction of Candace Smith. Also included were some early music pieces by women of color: the Afro-Cuban composer, Teodora Gines (ca.1530 - after 1598), and the Mexican composer, Sor Juana Ines de la Cruz (1648-95). The *stile antiqua* works by contemporary composers included two songs by the Bolivian (Quechua Indian) composer, Luzmila Carpio—one performed by Luzmila and one by the Libana women’s choir; Kristina Boerger’s *Ave: Meditation on Two Marian Chants* performed by the Amasong women’s choir; and several original Irish reels composed and performed by Liz Carroll on the fiddle.

### Contemporary “Capstone” Composers

A three-hour program on September 17 was dedicated to Richard Brooks, President of Capstone Records, for his support of contemporary classical music, women composers and station WORT. The eight Capstone composers featured on this program were Mary Ann Joyce-Walter, Barbara Jazwinski, Joyce Suskind, Donna Kelly Eastman, Cynthia Folio, Hilary Tann, Priscilla McLean and Esther Lamneck. Two large orchestral works were *Stryga* by Barbara Jazwinski and *Variations and Mozaics on a Theme of Stravinsky* by Priscilla McLean. Listeners enjoyed *The Signs of the Zodiac* flute solos by Donna Kelly Eastman and a recorded demonstration of analog electronic studio techniques by Priscilla McLean, which included McLean’s poetry reading and explanation of the creation of her first electronic work, *Night Images*.

On November 19, a program on the life and works of Priscilla McLean was presented, including a recorded demonstration of how she builds a sound event—from simple to complex. A few of the listener favorites were *Beneath the Horizon III*, a tuba and whale duet; *On Wings of Song*, a tribute to insects that incorporated mosquitoes (amplified in a mayonnaise jar); and *Oh Beautiful Suburbia!* a sound sculpture of black humor which combines *America the Beautiful* with an electronic tape of a bug zapper, barking dogs, a chainsaw, wolves, and TV commer-

cials. *Invocation*, a large work written to celebrate the Alaskan Wilderness Act of 1980, incorporated ancient Eskimo songs and a chant with Eskimo words that translate "Let me sing a song of thanks," especially appropriate for Thanksgiving week. The ingredients also included a tape of the American turkey, wolves, honeybees and black swans (in a duet with clariflutes—clarinet mouthpiece on a soprano recorder body); percussion of pots and pans and plastic wastebasket "drums"; and two choirs: the official onstage singers from Bowling Green Ohio State University conducted by Marilyn Shrude, and a choir planted in the audience, the Syracuse Chorale conducted by Eileen Hollenbeck. This very moving sound-mass of dense polyphony from Priscilla and Barton McLean's recording, *In Wilderness is the Preservation of the World*, received the most calls from program listeners.

### S. C. Eckhardt-Gramatté

The September 3rd "Other Voices" program featured music composed by Sophie Carmen Eckhardt-Gramatté between 1914 and 1923 (when she was 15-25 years old and living in Berlin); it included piano performances by Karin Redekopp Edwards, Megumi Masaki, Marc-André Hamelin and Eckhardt-Gramatté, and some violin solos performed by the composer. Lorne Watson also presented excerpts from a narrated biography, with recordings of animated stories told by the composer herself about her childhood in Paris and early years in Berlin, where she met and married the German expressionist painter, Walter Gramatté. Other music presented included four marimba and percussion pieces by Keiko Abe performed by Rebecca Kite, Jeannine Maddox-Vogele and Kai Stensgaard; two songs from the operetta *Erwin and Elmire* by Anna Amalia, Duchess of Saxe Weimar (1739-1807), performed by Neva Pilgrim and Wolfgang Holzmaier; and three pieces by Lil Hardin Armstrong (1902-71), performed by Patricia Barber, Turk Murphy's Jazz Band, and Earl "Fatha" Hines and His All Stars.

Violin and piano solos by Eckhardt-Gramatté, written between 1924 and 1926 when she was living in Spain, were played on the November 12th "Other Voices" program. Several listeners called to say how much they enjoyed the Piano Concerto no. 1

in A minor, performed by Eckhardt-Gramatté and the Berlin Symphonics conducted by Ernst Kunwald.

### Fanny Mendelssohn Hensel

The early life and music of Fanny Hensel, presented on the October 1st "Other Voices" program, included three cello and piano duets performed by Harry Clark and Sanda Schuldmann; several lieder performed by Yoshie Tanaka, Wolfgang Holzmaier and Rosario Marciano, Susan Larson and Virginia Eskin, Susan Gritton and Eugene Asti, and Laura Mann and Susan Ricci; a piano solo performed by Beatrice Rauchs; *Nachtreigen*, an eight-part choral composition performed by the Heidelberg Madrigal Choir; four organ solos performed by Barbara Harbach and Martin Rost; the short cantata, *Hiob*, performed by the Dortmund University Chamber Choir and Florilegium Musicum; and the large oratorio, *Oratorium nach Bildern der Bibel*, performed by the Kölner Kurrende Choir and Orchestra under the direction of Elke Mascha Blankenburg. Also included were some theatrical performances by Theodore Bikel (a familiar voice from *Fiddler on the Roof*), who told stories of the Mendelssohn family from the perspective of Paul Mendelssohn, Fanny's youngest brother.

### Siegrid Ernst and Miriam Makeba

The first half of the "Other Voices" program on October 15 featured the music of German composer Siegrid Ernst, and included an orchestral work, a chamber work for nine instruments, a piano duet, a saxophone solo, a piece for recorders and percussion, and *Seven Miniatures on Japanese Haiku* for voice, cello and piano. The latter was especially popular with listeners. In honor of Miriam Makeba's American tour, which included a performance in Madison, Wisconsin; the second half of the program featured the life and music of this South African singer and songwriter. Also presented were songs by Abigail Kubeka and Mary Rabotapi, two other South African women from Miriam Makeba's "Skylarks" women's quartet (recordings from 1956-59).

### Zaimont Songs from the Seventies

The "Other Voices" fund-raising program for WORT on October 29 featured the early compositions of Judith Lang Zaimont

and brought in pledges exceeding the program goal by 36 percent. Listeners enjoyed choral works performed by the Gregg Smith Singers and the Choral Music Society of Southern California; a jazzy piano duet performed by Judith Zaimont and her sister, Doris Kosloff; a song cycle for soprano, tenor, flute, cello and harp (*Songs of Innocence*—winner of the 1978 Los Alamos International Wind/String Composition Competition); piano solos for each month of the year (*Calendar Collection* performed by Nanette Kaplan Solomon); two piano rags; and the song cycle *Chansons Nobles et Sentimentales*.

### Vintage Jazz (1920s-50s)

A two-hour Saturday morning "Entertainment" program on November 24 featured vintage jazz and blues by Lovie Austin, Lottie (Kimbrough) Beaman, Gladys Bentley and Lil Hardin Armstrong. Since many performers have continued to play the works of these composers but have not provided composer credits (or libraries have not entered them), I found most of these recordings by first compiling a list of song titles written by these women, doing library searches by title, and then listening and comparing them to the original 1920s recordings. Post-'50s performers included Gordon Thorne, Rory Block, the Doc Evans Band, Ray Charles, the Bobby Hackett Band and the Hall Brothers Jazz Band.

### "From a Woman's Perspective"

The November 26th "Other Voices" program used the title of a CD, "From a Woman's Perspective," on the Vienna Modern Masters label and included songs from this CD written by Juliana Hall, Felicia Donceanu and Augusta Holmes. Also presented were a half-hour of songs by Louise Reichardt, a half-hour of songs by Margie Adam, and an hour of orchestral works by Augusta Holmes performed by the Rheinland-Pfalz Philharmonic (Marco Polo CD 8.223449).

### For Review

Please send books, scores and compact discs for review to Ellen Grolman Schlegel, Review Editor, 236 Braddock St; Frostburg, MD 21532. If you would like to be placed on the list of reviewers, you may contact her at [eschlegel@frostburg.edu](mailto:eschlegel@frostburg.edu).

# Members' News news of individual members' activities

Compiled by Deborah Hayes

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings and other items. 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

Beginning with our next issue we welcome **Diane Follet** as the new members' news editor. Please send your news items to her via email, [dfollet@muhlenberg.edu](mailto:dfollet@muhlenberg.edu), or to her 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 June 15, 2002.

**Adrienne Albert's** *Courage* was performed on November 18 by The Cherokee Symphony in Cherokee, Iowa, Lee Thorson conducting. On February 9 Doug Masek, saxophonist and clarinetist, and Ayke Agus, pianist, performed *Fantasia* for clarinet and piano, *Untitled Work for Alto Sax and Piano*, *Sam's Dance* and *Reflections*, both for soprano saxophone and piano, and *Windswept* for clarinet and piano. Albert's new website includes MP3 recordings and pages of scores: <http://www.adriennealbert.com>.

**Beth Anderson's** *Three Swales* for string orchestra were premiered on October 20 in Antwerp, Belgium, at the Flanders Festival, by the Collegium Musicum Carinthia conducted by Alexei Kornienko. *Seen&Heard*, a London publication, called it "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." The pieces were broadcast on VRT radio in Belgium on November 29. Anderson explains that "a *swale* is a meadow or a marsh where there is nourishment and moisture and therefore, a rich diversity of plant life. My work, since 1984, has been made from swatches [of newly composed music, rather than found music] which are reminiscent of this diversity."

The *Three Swales* were also performed on December 6 by the Etowah Youth Symphony Honor Strings of the Etowah Youth Orchestra in Gadsden, Alabama. One of the movements, *Kentucky Swale*, was performed on February 21 and 28 and March 1 and 2 by the University of Kentucky Symphony Orchestra in Lexington and Mt. Sterling, Kentucky, and in Lynchburg and Farmville, Virginia. Ken Staton conducted *Kentucky Swale* at the Kona Association for the Performing Arts in Hawaii on March 24. Four of Anderson's songs were included on a December 13 "Songs from the City" concert under the auspices of Golden Fleece at Greenwich House Music School (where Anderson teaches) in New York City, in honor of all those lost, the heroes, and the survivors of September 11. With pianist Shinah Riley, Ginger Green sang *Lullaby* (words by W.H. Auden), *Knots* (words by R.D. Laing), *Time Stands Still* (words by the composer), and *Wynken, Blynken & Nod* (words by Eugene Fields). *Harlem Songs* were performed on December 8 in New York City. On January 20 Françoise VanHecke performed Anderson's *Cat Songs* in Russia.

On September 9, *Tales nos. 1, 2, 3*, *Ghent Swale*, *Belgian Tango* and *Dr. Blood's Mermaid Lullaby* were performed by Altissona, a violin and piano duo, at the Cultural Center of SESI in Sao Paulo, Brazil, presented by the FIESP, an industry organization that promotes art. On September 7, in advance of the concert, the pieces were broadcast on the radio at Cultura FM in Sao Paulo. Altissona's November 5 concert at the FAAM University in Sao Paulo included *Tales no. 1* and *Belgian Tango*. *March Swale* was performed by the Rubio String Quartet in Ghent in December and at the Library of Congress in Washington, D.C., on March 8. *March Swale* and *Bluebell Swale* for string orchestra were performed on March 10 in San Jose, California, by the San Jose Chamber Orchestra conducted by Barbara Day Turner. On March 14 in New York City a concert of Anderson's songs and chamber music was part of the North River Concert Series.

*September Swale* was broadcast on September 2 on Radio Monalisa. On November 21 Anderson discussed and played her music on WUKY, University of Kentucky Public Radio in Lexington. Several times in October and November a local public-access TV station near Wellfleet, Massachusetts, played a video by **Canary Burton** and Sue Doherty of Anderson's performances at the Ought-One Festival in Vermont in August, including *Torero Piece*, *If I Were a Poet*, *Yes Sir Ree*, *Country Time*, *Crackers and Checkers*, and *Poem for Pauline, Martha, John and Alison*; the video uses *March Swale* for string quartet for the introduction and credits. More information about Anderson's many performances, publications, recordings, broadcasts, and reviews may be found at [www.users.interport.net/~beand/](http://www.users.interport.net/~beand/) which is updated regularly.

**Betty Beath's** *Adagio for String Orchestra*, *Lament for Kosovo* was given its world premiere by the Portland (Maine) Symphony Orchestra conducted by Toshiyuki Shimada, on October 20 and 21 in the Merrill Auditorium at Portland City Hall and in the Rockland District High School Auditorium. The work was recorded by the Moravian Philharmonic Orchestra in Olomouc, Czech Republic, Toshiyuki Shimada conducting, for release on VMM CD3052. The *Lament for Kosovo* for solo piano was given its first international performance at the Uchikoza Theatre, Ehime-ken, Japan, on June 3 by the Australian pianist Valerie Dickson. Beath's cycle for voice, flute and piano, *Points in a Journey*, was performed by male soprano Gordon Combes in recital at Her Majesty's Theatre in Perth on October 21. He also performed the cycle on June 29 at the Hartley Concert Room in Adelaide and on July 16 at the ClubZho in Perth. *Lagu Lagu Manis* for cello and piano was performed by David Pereira and Susanne Powell on September 1 at the Australian National University's Arts Centre, Canberra, a performance sponsored by the National Festival of Women's Music. She invites visitors to her website: [www.users.bigpond.com/beathcox/](http://www.users.bigpond.com/beathcox/).

**Elizabeth Bell's** *Andromeda*, a concerto for piano, percussion and string orchestra, and *Water's Edge* by **Hilary Tann** were among the works performed at the North/South Consonance concert "New York Composers: A Celebration" at Merkin Concert Hall in New York City on January 15. *Les neiges d'atan* was performed by North/South Consonance on November 11 at Christ & St. Stephen's Church by Deborah Buck, violin, and Max Lifchitz, piano.

**Melissa D. Blakesly** has opened a new webpage devoted to operas composed by women: [www.homestead.com/operasbywomen/page1.html](http://www.homestead.com/operasbywomen/page1.html). (Details are in this issue of the *Journal*.)

**Kitty Brazleton**, composer/vocalist and professor at Bennington College, appeared with the Philadelphia-based octet Relache (flute, oboe, clarinet/tenor sax, bassoon, piano, viola, bass, steel drums & percussion) to premiere her *As the Day Goes By...* (2001), a requiem for September 11, at Delaware Center for the Contemporary Arts in Wilmington on November 30, and at Philadelphia Ethical Society on December 1 and 2. The work was commissioned by Relache, Inc., and the Relache Ensemble with the generous support of the Philadelphia Music Project, funded by The Pew Charitable Trusts administered by Settlement Music School. On December 7 and 8 the American Opera Projects presented a complete reading of Brazleton's *Fireworks*, a comic opera about the Fourth of July, with libretto by playwright Billy Aronson, in The Great Room at A.R.T./NY in Brooklyn.

**Canary Burton**, who provided special assistance to the organizers of the Ought-One Festival last August, has recordings of festival concerts to play on WOMR-FM radio in Provincetown, Massachusetts. Information is available at <http://Ought-One.com> about last year's festival and about the ZipThree NonPop Festival planned for 2003.

**Monique Buzzarté** was awarded a Harvestworks Digital Media Arts 2002 Artist-in-Residence grant for the development of a live interactive music performance system for the trombone. The American Music Center's online magazine *New Music Box* 3/10 (Feb. 2002) at <http://www.newmusicbox.org> includes her "J@LC—Notice Something Missing?"

about the hiring practices of the Lincoln Center Jazz Orchestra. (The article is also in this issue of the *Journal*.)

**Chen Yi's** Percussion Concerto was one of four new concertos written for percussionist Evelyn Glennie, who performed the works with the National Symphony, under the directorship of Leonard Slatkin, at Carnegie Hall in New York on October 12-13, 2001.

Trombonist **Abbie Conant** continues to present "The Wired Goddess and Her Trombone," a program of new compositions for trombone and computer, based on the theme of the Goddess. She performed the program in Vienna for Kosmos Frauenraum on October 26, and in Münster, Germany, for the Gesellschaft für Neue Musik Münster on November 9. In Vienna she also lectured with **William Osborne** on gender and racial ideologies in symphony orchestras. From February 21 to April 15, Conant is touring 17 cities in the southeastern U.S. (See the article in this issue of the *Journal*.) Information is at <http://www.osborne-conant.org/tour2002.htm>.

**Liane Curtis** provided commentary for a recital of Rebecca Clarke's songs on October 27 at the Boston Public Library and on October 28 at Brandeis University, by Eileen Strempel, soprano, and Sylvie Beaudette, pianist. The recital was sponsored by the Rebecca Clarke Society, Inc., and the Women's Studies Research Center at Brandeis.

**Tina Davidson's** *Beyond the Blue Horizon* received its premiere on January 25-27 at three concerts by The National Symphony Orchestra conducted by Leonard Slatkin at the John F. Kennedy Center for the Performing Arts in Washington, D.C. It is one of a series of Hechinger Encores, up to six per year, commissioned by John and June Hechinger to end the orchestra's concerts. Tim Page, in the *Washington Post*, called it "a lovely work—lively, jostling, somehow aquatic and orchestrated with clarity and precision." Davidson dedicated the piece to the spirit of optimism and hope that resists terrible acts like the events of September 11. On February 23 *Come Walk in the Light* for SATB, commissioned by Singing City to commemorate the events of September 11 in a positive and life-affirming manner, was performed by the Singing City Chorus in Philadelphia.

During the summer of 2001, Davidson created *Bodies in Motion* for piano trio, for a new TV documentary about the painter Thomas Eakins, which aired on October 30. Davidson's chamber version of *The Selkie Boy*, reworked through a commission from St. Paul Chamber Orchestra, had two performances on December 1, conducted by Nobu Yasuda and narrated by Euan Kerr. On November 14 the Cassatt String Quartet performed *Delight of Angels* at the Sacramento New Music Festival. *It is My Heart Singing* for string quartet and piano was performed on February 10 in Weill Recital Hall at Carnegie Hall. Davidson held an Arts-in-Education Young Composer residency from January to March at Price Elementary School in Philadelphia. On June 9 *Listening to the Earth* for children's chorus and SATB will be performed in Atkinson Memorial Park, New Jersey. Davidson worked on the project last year during a residency funded through a Mid-Atlantic Artist as Catalyst grant, when she helped the New Jersey community's young people create their own instruments and original music to express their personal connection to the rural lands of their environment.

**Nancy Bloomer Deussen's** Trio for Violin, Clarinet and Piano was performed by the American Chamber Ensemble on October 21 in Weill Hall at Carnegie Hall, New York City. *Ascent to Victory* for orchestra was performed the same day in Albany, New York, by the University at Albany Symphony Orchestra, Kirk Smith, conductor. The Providence (Rhode Island) College Orchestra conducted by Steve Ledbetter played the work on November 18. On October 27 the Menlo Brass Quintet played *Tribute to the Ancients* at a NACUSA concert in Portola Valley, California. *A Silver, Shining Strand* (Suite for Orchestra) had its premiere on November 11 in Walnut Creek, California, by the Diablo Symphony conducted by Joyce Johnson-Hamilton. On November 14 *Reflections on the Hudson* was performed by the Santa Clara University Symphony Orchestra conducted by Emily Ray, at Mission Santa Clara, Santa Clara, California.

January 18 saw the world premiere of *Reflections on the Hudson* transcribed for concert band by Virginia Allen, who conducted the work in a concert by the United States Military Academy Band at West Point to celebrate West Point's bicentennial. The

work was also played on March 17, 22 and 24 by the Community Band of Brevard (Florida), Marion Scott, conductor, in North Brevard, Cocoa and Merritt Island.

On February 3 *Carmel by-the-Sea* for orchestra was performed by the Los Angeles Doctors' Symphony Orchestra conducted by Ivan Shulman in Culver City, California. On March 2 *Two Pieces for Violin and Piano* was performed at a NACUSA "Composers Can Play Too" concert in Palo Alto, California. *Et in Terra Pax*, commissioned by The Choral Project in San Jose, California, Daniel Hughes, conductor, was premiered on March 8 in Palo Alto. The group performed it again on March 10 in Santa Cruz. *Daydreams* was premiered in Berkeley, California, on March 9 by the San Francisco Choral Artists conducted by Magen Solomon. The group also performed it on March 16 in San Francisco and on March 17 in Palo Alto. On March 24 "Regalos" from *A Silver, Shining Strand* was performed by the Kona (Hawaii) Community Orchestra conducted by Ken Staton. Deussen has received a commission from the guitarist Thomas Amoriello to write a solo guitar work for a performance and recording.

Recent radio broadcasts of Deussen's music include *Ascent to Victory* on WOMR in Provincetown, Massachusetts, on July 24; *Two Pieces for Violin and Piano* and *Trio for Violin, Cello and Piano* on WOMR on September 25 and October 9; *Carmel by-the-Sea* on WPRB, Princeton, New Jersey, on November 22; and *Two Pieces for Violin and Piano* on WNYC, New York City, on November 29. More information is at <http://www.nancybloomerdeussen.com> and <http://www.bloomerdeussenearthtones.com>. MP3 audio files of her orchestral and chamber works are at <http://www.classicalarchives.com/inspire/deussen.html>.

**Linda Dusman** is now the Chair of the Music Department at the University of Maryland, Baltimore County. Her chamber work *magnificat 1* was premiered there by UMBC's new faculty contemporary ensemble, Ruckus, in their debut concert in March. Her *Becoming Becoming Gertrude* (2000) was released on Capstone Records in the fall. She performed with the Streaming Umbrella in an Internet 2 broadcast in February.

**Jennifer Fowler** was awarded a High Commendation by the judges of the Paul Lowin Awards, Australia's most prestigious composition prizes, for the song cycle *Eat and Be Eaten*. The 50-minute cycle, scored for one to six singers with harp interludes, considers food and all its myths, metaphors and significance as representative of the inevitable and all-consuming cycle of life. The work was premiered at Paddington Uniting Church in Sydney on June 6 and 7, 2001, by The Song Company, a six-voice ensemble, with harpist Marshall McGuire, stories and anecdotes from the food writer Alan Saunders, and what was announced as "scrumptious food prepared by a mystery chef." Fowler's *Drinking Song* was performed by The Song Company on September 1 at ANU Arts Center in Canberra, during the National Festival of Women's Music. On March 10, 2002, for International Women's Day, the organization COMA South, in Southampton, UK, presented *Spiral*, commissioned by that organization and scored for flexible ensemble; any interested instrumentalists could participate, as parts were available in every possible key.

*The Walls are Quite Now—A Holocaust Remembrance Trilogy*, a CD of works by **Sylvia Glickman**, has been released by Albany Records (Troy 446). For details, see the review in this issue of the *Journal*. The CD, the first of a series of recordings sponsored in part by the Hildegard Institute, is available on line through [Amazon.com](http://Amazon.com) or through the [AlbanyRecords.com](http://AlbanyRecords.com) website, which has a sound sample and further description.

**Lynn Gumert** received a commission from the Pommerian Early Music Guild to compose a piece for The Greenwood Muse, an early music vocal and instrumental ensemble. The piece, *La Niña Guerrera*, will be premiered in April in Biglerville, Pennsylvania. Another commissioned piece, *Tres Estampas Navideñas*, for women's chorus, harp and percussion, was premiered by Cithara Women's Chorale in December. She also provided new songs and incidental music for Gettysburg College's fall production of Bertolt Brecht's *The Good Person of Szechuan*, for which she also served as musical director. She is currently organizing, and will perform in, a concert of early music from Spain and Latin America including works by Teodora Gines and Sor Juana Ines de la Cruz.

**Jennifer Higdon's** *Fanfare Ritmico* (2000) was performed by the Cleveland Symphony Orchestra on July 13, during the Blossom Festival, and by The Cabrillo Festival Orchestra, Marin Alsop, conductor, on August 4 in Santa Cruz, California. *Celestial Hymns* for violin, viola, cello, clarinet and piano was performed at American Accent's "Cool and Sizzling" concert on November 12 at The Kosciuszko Foundation Recital Hall in Manhattan (New York City). The concert, which opened the second season of American Accent, co-founded by **Judith Lang Zaimont** and Joanne Polk, also included works of Shulamit Ran, George Antheil, and Ned Rorem. *Freedom Dreams*, commissioned for the Band for the 2000 Continental Harmony Project, was featured in concerts to celebrate music composed by or for women, presented by the San Francisco Lesbian/Gay Freedom Band conducted by Jadine Louie on March 16 in Oakland and March 19 in San Francisco.

**Katherine Hoover's** *Double Concerto* for two violins and string orchestra was performed in Carnegie Hall on December 28 by soloists Pamela Frank and Andre Simonescu and the Orchestra of the New York Festival of Strings, conducted by Jaime Laredo. *Kokopeli*, a new CD from Parnassus Records, features Hoover as flutist as well as composer, performing her *Kokopeli*, *Winter Spirits*, and *Masks*. August 2001 saw the premieres of *Mariposas* for four solo flutes and flute ensemble, commissioned by the Texas Woman's University and Brookhaven College Flute Choir, and *Celebration* for multiple flutes, at the National Flute Convention in Dallas, Texas. The two works, plus *Stitch-te Naku* for cello and piano (orchestral reduction) with optional percussion, have recently been published by Papagena Press in New York City. *Homage to Bartok* for wind quintet was presented by the Sylvan Winds on May 9, 2001, in Carnegie's Weill Recital Hall, New York City. The Colorado Quartet continues to perform her *String Quartet*, which the *Seattle Times* has called "a very visual piece filled with drama and originality...gorgeous." Hoover presented three days of masterclasses for the University of California Summer Arts program, and she was a guest of the *Ars Vitalis* series at Kean College in New Jersey, where her *Medieval Suite* and *Kokopeli* were performed. Details,

reviews, and news of other performances are at [www.Papagenapress.com](http://www.Papagenapress.com).

**Calvert Johnson** of Agnes Scott College in Atlanta presented an organ recital and a paper at the "Hildegard in Hawaii" conference held from March 8 to 10 in Keokea (east Maui), Hawaii. His paper addressed "Hildegard's Spirituality in Music and Poetry" and his recital included music based on Hildegard, other medieval music, other works composed by women, and familiar favorites. He was invited to present his lecture-recital "Florence Price and Her Organ Works as Exemplars of the Chicago Renaissance" on February 23 at the Festival of African and African-American Music at Dillard University in New Orleans. Johnson reports that Vivace Press recently published three new works he performs: *We Shall Overcome: Suite for Organ* by Sharon J. Willis; *Fantasy* by Wang An-Ming; and *Festival Overture* by Ruth Norman.

**Cecilia Heejeong Kim's** *The Day After*, a multimedia work for film, slide films, recorded sound, three voices, and chamber orchestra, dedicated to the victims of the September 11 attack, received its world premiere on September 28 at the Total Museum. On October 20 *Ga-nun Gil* for baritone and orchestra was performed by the Kangnam Orchestra and Seong-kong Yu, baritone; the concert was broadcast live nationwide on KBS FM. Kim was invited to read a paper at a conference of the Music Research Institute at the Ehwa Women's University; she presented "George Crumb's Musical Quotation" on June 16, 2001. Her essay "The Music of Henry Cowell" was published in *Western Music Research*, vol. 1 of *The 20th Century Composers* (Seoul National University Press). "The Life of Arnold Schoenberg" was published in *Auditorium Magazine*.

**Jin Hi Kim** and her partner, Joseph Celli of O.O. Discs, performed compositions for double reeds and komungo at the Ought-One Festival in Montpelier, Vermont, in August.

**Susan Cohn Lackman** professor of music theory and composition at Rollins College in Winter Park, Florida, and IAWM Treasurer, earned an MBA degree last May from the Crummer Graduate School of Business at Rollins College. She has competencies in management,

e-commerce (including cyberlaw), and international business, and she is applying her new education toward support of the IAWM, its mission, and its goals.

**Mary Jane Leach** received a commission from Sarah Cahill to write a piano piece, *By'm Bye*, in honor of Ruth Crawford Seeger. Cahill premiered it at Merkin Hall in December; it has also been performed at Brooklyn, Mills, Dartmouth, and Amherst Colleges. Mark Menzies performed it at Cal Arts. The vocal quartet Kiitos commissioned and recorded *Night Blossoms*, a setting of a Japanese haiku. In July 2001 the Flemish Radio Choir premiered *Night Blossoms* and also performed *Song of Sorrows* in a concert in De Haan, Belgium. At the Ought-One Festival in Montpelier, Vermont, in August the Vermont Contemporary Ensemble performed *Lake Eden*, for six parts in open instrumentation. At another Ought-One session Leach on tape and Steve Klimowski on bass clarinet, played an altered version of her *4BC for four bass clarinets*. The Chamber Choir of Shepherd College performed *Song of Sorrows*. Libby Van Cleve performed *Xantippe's Rebuke* at Connecticut College.

On December 7, in a "Live Constructions" broadcast and audio stream at WKCR-FM in New York, Leach presented *Kirchtraum*, a *Hörspiel* originally made for WDR Cologne, and a recording of *Bare Bones*, a piece for four trombones to be released on the Lovely Music label. More information is at <http://www.mjleach.com>. Leach has been featured in two books: *The New Generation of Mystery/Künstler des XXI. Jahrhunderts* by Maria de Alvear (World Edition, Germany); and *La musica minimalista* by Paolo Cotenì and Giovanni Antognozzi (Edizioni Textus, Italy).

**Ann LeBaron's** *Traces of Mississippi* was performed on November 18 by 100 performers on the KCET national television broadcast of AMF's Continental Harmony.

**Tania León's** *Indígena* (1991) for chamber orchestra will be performed by the Oakland (California) Symphony conducted by Michael Morgan on April 19.

**Li Yiding, Zhaxi Island Rhapsody** for clarinet and piano was performed on November 18. The Price Duo premiered

the work at Beijing Concert Hall on June 7, and performed it again on Oct. 14 in America. It was performed in Korea by Korean musicians on Oct. 18. Li's new work, *Guge Kingdom Ruins* for cello and piano, was premiered by pianist Friedrich Gauwerky of Germany at Beijing Concert Hall on August 3. *Tibet Scene*, a prelude for piano, was premiered by Albert Sassmann of Austria on December 14 in Qingdao, China. The work was performed again by an Italian performer on December 15 in Rome, Italy, with Donne in Musica. On November 3 in Changsha, China, Li received an award for the best TV Play Song from The Nineteenth China TV Golden Eagle.

**Ruth Lomon's** hour-long song cycle *Songs of Remembrance* was released on CD by Composers Recordings Inc. (CRI) in February. The ten songs, settings of poems of Holocaust victims, are performed by Jayne West, soprano, Pamela Dellal, contralto, Frank Kelley, tenor, Donald Boothman, baritone, Donald Berman, piano, and Laura Ahlbeck, oboe/English horn. Zimbel Press in New York recently published Lomon's *Commentaries* for organ solo. "Love Poem" from *Songs of Remembrance*, for mezzo soprano, English horn and piano, was co-winner of the Musicians Club of Women, Chicago, 125th Anniversary Trio Competition for voice and instruments. It was performed on November 26 in the Preston Bradley Hall, Chicago Cultural Center, by Barbara Martin, mezzo soprano, **Patricia Morehead**, English horn, and Philip Morehead, piano. The first chorus of Lomon's oratorio *Witnesses* was premiered by Secession of Boston, conducted by Jane Ring Frank, in First and Second Church, Cambridge, Massachusetts, on November 15. Dr. Eileen Hutchins performed *Haiku Sonata* and *Les Cloches* at Liberman-Miller Hall, Brandeis University, on November 8. On February 15 Dr. **Madeline Williamson** of Arizona State University performed Lomon's *Imprints* for piano and percussion ensemble on her concert in Katzin Concert Hall. Lomon was a guest composer at the University of New Mexico Symposium for New Music, March 25-28, where *Shadowing* for piano quartet, *Tributary* for three flutes, and *The Talisman* for two clarinets, strings and electronics were performed.

**Margaret Lucia** performed four piano compositions by contemporary Japanese women composers on November 15 at the Annual Meeting of the American Musicological Society in Atlanta, Georgia: *Imagery* (1987) by Junko Mori (b. 1948); *Fantasy* (1995, revised 1996) by Nagako Konishi (b. 1945); *Falling Event for a Grand Piano* (1991) by Mieko Shiome (b. 1938); and *Pas de Deux II, Op. 14* (1989, revised 1989) by Keiko Fujie (b. 1963). **J. Michele Edwards** introduced the program and collaborated in the performance of the work by Mieko Shiome.

**Elizabeth McNutt**, composer and flutist, has relocated to Colorado where she presents concerts of new music with pianist Shannon Wettstein, as the Caliope Duo. Their concert on February 13, on the University of Colorado campus in Boulder, included **Judith Shatin's** *Gabriel's Wing* and works of seven other composers. McNutt was interviewed in the *Boulder Daily Camera* the day of the concert. Her premiere CD, *pipe wrench: flute + computer*, received a good review in the *Computer Music Journal* 25/3 (Fall 2001).

**Kathryn Mishell's** *Spirals* for carillon, commissioned by Musiques en Eurorégion, was premiered in Bergues, France, on June 15, 2001. *Schrödinger's Cat*, "A Multiverse Piece for Entangled Voices," was premiered by Austin ProChorus on October 26 in Austin, Texas. On March 21, 2001, The Wednesday Morning Music Club presented "A Special Program in Recognition of an American Woman Composer: Music of Kathryn Mishell." The *Trio for Violin, Clarinet, and Piano* and *Prelude and Vivace* for solo piano were performed on March 25 at Texas A and M University and on July 8 at Armstrong Community Music School of the Austin Lyric Opera. *Voyage of the Spirit for Piano Four-Hands, Violin, and Viola* was performed in Austin on April 1, 2, and 4, 2001.

**Janice Misurell-Mitchell** presented a recital of her flute/voice works and showed several videos of her performance and theater works at the Royal Northern College of Music in Manchester, England, in June; at the Flinders St. School of Music in Adelaide, Australia, in August; and

at Colorado College, where she was visiting composer in residence, in September. In October, her *Cantus Interruptus* for alto and tenor saxophone, percussion and piano was performed at a concert given by the Chicago Park District. She performed her *Rush Life Rush* (on the work of Jackson Pollock) for voice/flute and percussion on a CUBE concert for the Chicago Humanities Festival in November, with Dane Richeson, percussion. She performed her work for flute/voice, *Blooz Man/Poet Woman*, at the Green Mill Inn in Chicago in January and at Southern Illinois University in February. Her saxophone quartet, *Trash Talk*, was performed at the University of Buffalo by the Amherst Saxophone Quartet in January. She also spoke at an open rehearsal of the piece and at a pre-concert conversation. In February at Southern Illinois University she premiered *A Silent Woman*, for voice, flute/voice, clarinet and piano, with vocals by Rita Warford, the featured performer; she also presented her video *Scat/Rap Counterpoint* at a session for composers.

**Alice Moerk's** *Five Songs of Emily Dickinson* for two sopranos, flute and double bass premiered in April 2001 at the Millennium Music Series in Bremerton, Washington. Ensemble Rosario in Argentina also premiered *Crystal Singers* for orchestra. Moerk organized a Benefit Concert for Multiple Sclerosis in Fairmont, West Virginia, in June 2001 for which she premiered *Tina's Songs* for mezzo soprano and piano. *Muse* for solo flute premiered at the Sarasota-Bradenton SAI Alumnae Chapter and was then performed for the Bradenton Opera Guild. *Thread* for bell choir premiered in February 2002 in Bradenton. The WV Folk Life Society has commissioned *The Flatwoods Monster*, an alien "opera" for soprano, baritone, narrator and children, for performance in June 2002.

**Beata Moon**, composer, pianist, and impresario, launched her new all-female Beata Moon Ensemble, created to promote women composers, conductors and performers, at a chamber-music concert on February 22 at Columbia University's Miller Theatre. The program included a world premiere by Moon, excerpts from *Telluris Theoria Sacra* by **Anne LeBaron**, *Indigena* by **Tania León**, and works of

Ruth Crawford Seeger, Julia Wolfe, and Elena Kats-Chernin. More information is at <http://www.columbia.edu/cu/arts/miller/> under "Group Shots" and at <http://www.beatamoon.com>. The American Music Center will webcast the event at a future date at <http://www.NewMusicBox.org>. Moon's CD of her original piano and chamber music, *Perigee and Apogee* (Albany Records, Troy 426), was an entry for a Grammy award nomination in the categories of Best Chamber Performance and Best Classical Crossover.

**Chase Morrison's** commissioned choral work, *A Woman's Question* (SSA), with text by Adelaide Procter, was premiered on November 3 by The Cornell University Women's Chorus, directed by Scott Tucker, with Heidi Hoffman, cello soloist, for an audience of nearly one thousand at Sage Chapel on Cornell's Ithaca, New York, campus.

European American Music Distributors Corporation published the score of **Maria A. Niederberger's** Piano Quintet in the Society of Composers, Inc.'s *Journal of Music Scores* 31, 5-39. For more information, please see the SCI web page. Niederberger's *Vernissage* for piano was performed on January 26 at Wartegg, Rorschacherberg, Switzerland, by Patrizio Mazzola, professor of piano at the Conservatory in Bern.

**Kristin Norderval** was awarded a Harvestworks Digital Media Arts 2002 Artist-in-Residence grant for creating a portable interactive music system, and two master recordings of on-site improvisations. Norderval's work as a singer-composer in New York City was featured in an October 28 *New York Times* article, "Downtown Divas Expand Their Horizons," by Cori Ellison <http://www.nytimes.com/2001/10/28/arts/music/28ELLI.html>. On November 6 Norderval performed her new work, *Cellular Memory, Part 2*, for soprano and sampled sounds, for Square One Composers' Chamber Theater at Theater 22 in Chelsea. On November 18 her score for *She Speaks/The Weird Sisters*, a new dance piece by the choreographer Linda Shapiro, was heard in the "Dance Works in Progress" series at the Construction Company in the Flatiron district.



**Varda Novick** continues teaching an evening class at Fullerton College (California) on Women in Music and invites IAWM members to speak, perform, and present their music, CDs, and books.

Plans are underway to celebrate the 70th birthday of **Pauline Oliveros** with an international event, "Sounding the Margins: a Retrospective of the Works of Pauline Oliveros," on May 31, June 1, and 2, 2002, at the Lorraine Hansberry Theatre in San Francisco. Among the performers of music, dance, and theater works will be Oliveros herself, three of her current ensembles (the Deep Listening Band, Circle Trio, and The Space Between), soloists, small ensembles, and a virtuoso orchestra of new-music performers from around the world.

"A Concert of Music by Women featuring Womenperformers" on January 18 at Unity Unitarian Church in St. Paul, Minnesota, featured **Gail Olszewski**, pianist, with violinist Judith Eisner, cellist Molly Wilber-Cohen, and guest artist Carole Hofstad-Lee, soprano, performing Piano Trios by Louise Farrenc and Germaine Tailleferre, selections from Tailleferre's *Six Chansons Françaises*, and songs for soprano, violin, cello and piano by local composer Sherry Wohlers-Ladig.

**Shelley Olson's** *Peace to the World*, an excerpt from *A Chanukah Cantata* (2000), was premiered at a holiday concert on December 15 by the Winston-Salem Symphony and Chorale, Peter Perret, conductor, with **Judy Campbell**, mezzo-soprano, at Joel Coliseum in Winston-Salem, North Carolina. (See the article in this issue of the *Journal*.)

**Terry Winter Owens** recently completed a new piano piece, *Red Shift*—the title refers to the cosmological phenomenon observed by Edwin Hubble. The piece includes text and a quotation from Rilke's Eighth Elegy. The November 2001 issue of *NewMusicBox*, the on-line magazine of the American Music Center, presented an excerpt from her CD, *Exposed on the Cliffs of the Heart*, which he described as "deeply emotional, somewhat supernatural piano compositions...." The link is <http://www.newmusicbox.org/page.nmbx?id=31st00> (scroll way, way down). To hear the excerpt, go to [http://www.newmusicbox.org/st\\_result.nmbx?id=31st32](http://www.newmusicbox.org/st_result.nmbx?id=31st32).

[www.newmusicbox.org/st\\_result.nmbx?id=31st32](http://www.newmusicbox.org/st_result.nmbx?id=31st32). John de Clef Pineiro, New York composer and poet, reviewed the CD in an "incredibly beautiful" essay published in November in *The New Music Connoisseur*. It may be read at <http://www.terrywinterowens.com/cd-review.shtml>. Sound clips of Francisco Monteiro's performance of Owens' music on Amazon are at <http://www.amazon.com/exec/obidos/ASIN/B0000505DN/002-4274378-9529646>.

*Immersion*, a DVD-V/DVD-A on the Starkland label containing works of **Maggie Payne**, **Pauline Oliveros**, and others, was placed in nomination for the Grammy Awards. The works, which span the gamut from purely acoustic to purely electronic, are all in surround sound.

**Lara Pellegrinelli**, doctoral candidate in ethnomusicology at Harvard University, presented "The Song Is Who: Jazz Singers Navigating an Instrumental Tradition" at Rutgers University's Institute of Jazz Studies, December 13. Her special guests included Dena DeRose, Melba Joyce, Tessa Souter, and Bruce Barth. Pellegrinelli's published articles include "Dig, Boys, Dig: Jazz at Lincoln Center Breaks New Ground, but Where Are the Women?" in the *Village Voice*, November 8, 2000, <http://www.villagevoice.com/issues/0045/pellegrinelli.php>

**Jeannie Pool's** *Primavera* and *Verano* were performed on November 18.

On November 18 the Price Duo (clarinet and piano) performed **Deon Nielsen Price's** *Three Faces of Kim*, *the Napalm Girl*, *Clariphonia*, and *America Themes* at a concert in the "In Praise of Music" series at Church of the Lighted Window, La Canada, California. In a review of the Duo's CD *Clariphonia* (Cambria 1125) in the *American Record Guide* (Nov/Dec 2001, p. 220), Steven E. Ritter describes Price's works as "inventive, entertaining, charming and appealing" and remarks that she is a pianist who "knows what it takes to put this music across."

**Linda Rimel**, lyricist and librettist in Eugene, Oregon, has announced two new musicals available for production. *Anybody but Lisa*, adapted from a story by Alexander Pushkin, has a score by Seth

Evans and a cast of six leads plus chorus. *The Ms. Seattle Skyline Contest*, with fully orchestrated score by Don Dilworth, is the story of two women friends who make a bet, the loser of which must enter a beauty pageant "so corny and sexist that no self-respecting adult would be caught dead in it." In May, June, October, November and December of last year three of Rimel's songs, set by Danielle Baas of Belgium, were performed by soprano Liliana Marcu in concerts of Baas's music at the Musée d'Art Spontané and the Salle Maene in Brussels: "Alarm Clock," "How Did We Catch Her?" and "Roses and Sweet Peas." More information is at Rimel's website, <http://www.webspawner.com/users/rimel/index.html>.

Soprano **Ruth Robertson** and pianist Meg Gray presented "All in the Family," a recital of songs by members of family groups, on February 21 at Lincoln University in Jefferson City, Missouri, where both performers are faculty members. The program included songs by Clara Schumann and her husband Robert, Fanny Mendelssohn Hensel and her brother Felix, and Alma Schindler Mahler and her husband Gustav. The program will be presented again at Kansas State University in Manhattan, as well as at other venues.

**Vivian Adelberg Rudow's** *Variation of Variations XI*, a six-minute excerpt from *Cuban Lawyer*, *Juan Blanco*, was performed on August 13, 2001, at the Kennedy Center in Washington, D.C., as part of the Sonic Circuits electronic/computer music festival produced by the Washington Chapter of The American Composers Forum. The composer conducted her prerecorded music on four CD players on stage via small hand-held remote controls. Juan Blanco founded the Cuban Electroacoustic Music Studio and Festival; the work, composed in honor of his 80th birthday, was premiered at a music festival in Havana, Cuba, in 2000.

**Maryanne Rumancik's** *Rossetti Song Cycle* for mezzo-soprano and piano, on poetry by Christina Rossetti (1830-94), is available from the composer at [prairiesky@mb.sympatico.ca](mailto:prairiesky@mb.sympatico.ca). The four songs in the cycle, inspired by Schubert Lieder and the music of Arnold Schoenberg, are "Sleeping at Last," "No Thank You



John!" "No Sad Songs" and "My Secret." Rumancik also offers music suitable for student recitals and music festivals. *Album for the Young* contains short piano solos at the junior and intermediate levels using 20th-century composition techniques. *Piano Personas* are four solos at the intermediate and late intermediate levels: "Dance of the Broken Doll," "Don't Gimme thuh Blooz," "How Beautiful is the Rain!" and "Ol' Jack Frost." *The Silver Swan* and *A Birthday Ode* are two grade-10 piano solos in the Romantic style. *Prairie Sunrise* for advanced flute and piano introduces a simple, bird-like opening theme that evolves into a more complex dance rhythm, while the texture captures the open prairie landscape. *Star Light, Star Bright* is for late intermediate violin and piano. *Meditation on Psalm 13* is a sacred choral work scored for SA, piano, hand drum and tambourine. *Hail Mary*, a sacred choral prayer setting, is for SA with grand piano played from the keyboard and on the strings inside.

Performing on the zhonghu, a two-stringed Chinese fiddle, **Valerie Samson** is collaborating with Betty Anne Siu Junn Wong and members of the Phoenix Spring Ensemble in creating a large work, *Desert Dreams of Light*. Partially sponsored by the San Francisco Arts Commission and the Zellerbach/Gerbode Foundation, the work brings together musical traditions from throughout the world to celebrate desert cultures and promote the peaceful coexistence of diverse cultures. Concerts are scheduled in San Francisco for May 5 and October 6, 2002. CDs will be available.

**Alex Shapiro** has been commissioned by F. Gerard Errante, clarinetist with the Norfolk Chamber Consort, to compose a work for clarinet and electronic soundscape for his upcoming CD. She has also received a commission from pianist Teresa McCollough to compose a multi-movement piece for piano and percussion for McCollough's next CD and tour in 2003. McCollough recorded Shapiro's Sonata for Piano for the CD "New American Piano Music," released by Innova Recordings (Innova 552) in 2001.

*Of Bow and Touch* for double bass and piano was premiered in October by bassist Tom Peters and pianist Mark

Uranker at California State University, Long Beach. The piece was given a 2001 award by the International Society of Bassists, and a glowing review in *Bass World* magazine. *Re-Pair* was premiered in Los Angeles in March 2002 by bassoonist Carolyn Beck and flutist Patti Cloud-Kaufmann.

*Evensong Suite* was performed in Santa Barbara by Linda Holland, flute, Jocelyn Tipple, clarinet, Kirsten Haaheim, bassoon, and Elaine Thompson, piano. The popular *Music for Two Big Instruments*, which was featured at the Bowling Green New Music and Art Festival in October, was also performed at the Toledo Museum of Art by tubist Velvet Brown and pianist Robert Satterlee, and at the College Music Society's Annual Meeting in Santa Fe, New Mexico, in November, performed by tubist Joe Skillen and pianist Laurelie Gheesling. Pianist Arlene Goter has embarked on an American tour that includes numerous performances of Shapiro's Sonata for Piano, including an April 2002 New York premiere at Weill Recital Hall at Carnegie Hall.

Shapiro has been appointed chairperson of the advisory board of the Los Angeles chapter of the American Composers Forum, and is also the moderator of the organization's successful bimonthly Composer's Salon series, which brings composers across Southern California together to share and discuss their music. She encourages colleagues in the Los Angeles area to contact her to take advantage of this opportunity, at [alex@alexshapiro.org](mailto:alex@alexshapiro.org) or through her website, [www.alexshapiro.org](http://www.alexshapiro.org).

**Jeanne Shaffer's** *Partita on "Schmücke dich"* from **Frances Nobert's** CD "Music She Wrote" was broadcast on the Southeastern Public Radio program "Pipe Dreams" hosted by Michael Barone.

**Halide K. Smith** received an award for her compositions *Sand and Water*, *Song Without Words*, and *Coconut Man* in a competition sponsored by the Florida State Association of the **National League of American Pen Women** (NLAPW). The works were performed at the NLAPW conference in St. Augustine, Florida, in October. The award-winning music is available on an audio cassette tape at Brace

Books & More; 2205 N 14; Ponca City, Oklahoma 74604. Tel: 1.800.256.5173. or 941.751.4178.

Compositions by Smith and Ruth Clark won a National Federation of Music Clubs 2001 American Women Composers Program contest, sponsored by the Sarasota Music Club. The Club also received a superior program award from the Florida State Federation of Music Clubs. A similar program was presented to NLAPW of Sarasota on February 14, 2001. Smith directed both musical programs.

**Laurie Spiegel** announces a new release of music that she composed on cutting-edge systems of the past. *Obsolete Systems* on the Electronic Music Foundation Media label is part musical autobiography, part electronic music history, and "all of it beautiful." It is available for sale at [www.emfmedia.org](http://www.emfmedia.org). Spiegel notes that this CD and another EMF CD by **Mara Helmuth** help to "defy the often common assumption that women are incapable of inventing technology."

The University of Wisconsin at River Falls will present an all-**Hilary Tann** concert of eight works (chamber/choral/orchestral) on May 14 at the William Abbott Recital Hall. Included will be the premiere of *Sarsen*, a piece for youth/college/community orchestra, commissioned by the Saratoga Springs Youth Orchestra and the St. Croix Valley Symphony Orchestra, conducted by Grace Cajiuat. Tann's *Water's Edge* was performed at the North/South Consonance concert "New York Composers: A Celebration" at Merkin Concert Hall in New York City on January 15. *The Open Field "In Memoriam Tiananmen Square June 1989"* (1990) was performed on March 16 by the Plymouth (Michigan) Symphony, **Nan Washburn**, conductor.

**Karen P. Thomas** conducted the Seattle Pro Musica in a concert of 20th-century French music on March 2 in Seattle and March 3 in Bellevue. The concert, in honor of the 100th anniversary of Maurice Duruflé's birth, featured his Requiem and *Quatre motets sur des thèmes grégoriennes*, Lili Boulanger's *Hymne au soleil* and *Soir sur la plaine*, and works of Fauré, Poulenc, Messiaen and Debussy. The performances were sponsored by Alliance Française de Seattle and supported in part

by the Corporate Council for the Arts and Classical KING FM.

**Lisa Neufeld Thomas** directed the Lady Chapel Singers, the performing arm of The Women's Sacred Music Project, Inc., in a program of Advent music emphasizing women's contributions to sacred song, at a Sunday service on December 9 at the Church of St. Asaph in Bala Cynwyd, Pennsylvania. Much of the music they presented will be available in *Voices Found: Women in the Church's Song*, a hymnal supplement to be released by Church Publishing, Inc. in the summer of 2003. After an August 2001 performance in Frankfurt, Germany, the *Frankfurter Rundschau* praised the variety of the repertoire and the Singers' "fine, delicate sound." Joseph McClellan in the October 7 *Washington Post*, reported that a performance at St. Columba's in Washington, D.C., "was as polished in style as it was distinctive in theme."

*Begong* by **Katia Tiutiunnik**, Ph.D. candidate at Canberra School of Music at the Australian National University, was performed on September 28 at a concert in Canberra highlighting the "new avant-garde." The U.S. performance of *Mahdooom* (Demolished) by trombonist James Michael Bicigo was broadcast on ABC Classic FM in Australia on August 1. Tiutiunnik's large-scale string quartet *Night Journey* received its world premiere on December 23 in the Hall of the Composers' Society of St. Petersburg, Russia, in the palace of Montferrand. The performance was by the Rimsky-Korsakov Quartet of St. Petersburg, which commissioned the work; the composer spoke briefly in Russian to introduce her work. The concert, organized by Dr. Elena Kostichenko, was sponsored by the Australian Embassy in Moscow and was professionally recorded on video and CD. Tiutiunnik won a grant from the Vice-Chancellor of the Australian National University to pay for her travel to Moscow and living expenses in Russia. The Australian Embassy financed her travel between Moscow and St. Petersburg, and the Friends of the School of Music awarded her a small grant to pay for the recordings and incidentals. The Russian musicologist Alexander Epishen wrote about her work in the February edition of *Petersburg—Classic arts magazine*.

Tiutiunnik's biography and lists of works and recordings may be found at <http://www.amcoz.com.au/comp/t/ktiut.htm>. Information about the Russia trip is on her website, <http://www.anu.edu.au/~a101358>.

**Persis Anne Parshall Vehar's** *Bukowski: Love is a Big Fat Turkey and Every Day is Thanksgiving*, a set of three love songs on poetry by Charles Bukowski, was premiered on January 22 at the Helen Corning Warden Theater in Philadelphia by Metropolitan Opera bass Valerian Ruminski, with the composer at the piano. The program, called "Opera Meets Skid Row," was on the Academy of Vocal Arts Alumni Recital Series. Ruminski also sang operatic arias and, accompanied by pianist William Hicks, performed five of Vehar's other Bukowski songs (there are 20 in all), which he had premiered earlier in Los Angeles, New York City and Buffalo, New York, and he is recording them.

Vehar's *From the Mountain-Top* was premiered on February 15 by David Kuehn and Todd Hastings, trumpet, and Susan Machant, organ, at Pittsburg (Kansas) State University, where Vehar also conducted a master class in composition. On February 14 she and Kuehn performed her *Sound-Piece* for trumpet, flugelhorn, piccolo trumpet and piano. The work was recorded on "Musical Landscapes for Trumpet" (Fleur de Son Classics, Ltd.) at the University of Kansas in Lawrence. Northfield Press has published *The Aliens Come to Visit!* for elementary string orchestra, and Boosey & Hawkes has published *A Canadian Boat Song* for two-part voices and piano, in the Doreen Rao Choral Series.

Vehar has participated in several events at Canisius College in Buffalo, where she is composer-in-residence. On March 12 she presented a lecture, "Recording or Live." On March 18 she was pianist in a concert of women's music, performing with a violinist and cellist from the college faculty. On March 23 Vehar and flutist Michael Colquhoun premiered her *Sweet, Silent Thought*. The two performers presented a Student Composers' Concert and Workshop the next day.

**Cherilee Wadsworth Walker** presented "Cognition and Audiation of the Blues Among Novice Vocalists: A Descriptive Inquiry" at the annual meeting of the International Association of Jazz Education in Long Beach, California, on January 11. It will be published in the *IAJE Annual Research Proceedings* later this spring. She also spoke on the topic at the Oklahoma Music Educators Association state meeting in Tulsa. Two of her vocal jazz arrangements have been published by Really Good Music: an a cappella doo-wop version of "Home for the Holidays"; and "I Wonder As I Wander," a soprano feature with quotations from "Let All Mortal Flesh Keep Silence" interwoven with some extended vocal technique.

**Nan Washburn** conducted the West Hollywood Orchestra in June 2001 in a program of "delightful music" (a critic wrote) that included Gwyneth Walker's *Open the Door*, in honor of the **Women's Philharmonic**, along with favorite selections from films and musicals.

**Susan Wells** of New Haven, Connecticut, was the main composer, synthesist, and producer of a dance music composition released in early November in parts of Europe, Canada, and the U.S., created especially for dance clubs. Wells describes it as "an eclectic work, fusing new age, ambient, a bit of classical pop, and soul/r & b," inspired by the NASA program and space exploration. She reports that three weeks after its release the song was on the U.S. national top-50 dance chart and was featured on a net dance music site and net radio shows.

**Judy Zaimont** delivered a keynote address for Minnesota's state-wide high-school classical listening competition in early February, and one of her pieces was on this year's list. Her address was also broadcast on Minnesota Public Radio. She has been named the Featured Composer for 2002 for the National Federation of Music Clubs, and will be speaking to the group later this year. American Accent, the New York City concert series she and Joanne Polk co-founded, is in its second season.



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