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# *Journal*

● of the



international alliance *for* women *in* music

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## **In this issue:**

Anne LeBaron  
Persis Parshall Vehar  
Zenobia Powell Perry  
Kay Gardner Memorial  
Minuetta Kessler Memorial  
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Broadcast News  
Members' News

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# Guidelines for Contributors

## Articles

Before submitting an article, please send an abstract (two or three paragraphs), the approximate number of words in the article and a brief biography to the editor-in-chief, Dr. Eve R. Meyer, by e-mail: [evemeyer@spotcat.com](mailto:evemeyer@spotcat.com) or fax: 610-789-4353. Most articles range between 1,500 and 5,000 words. The subject matter should relate to women in music, either contemporary or historical. If the proposed topic is accepted, the article should be sent for approval at least one month prior to the deadline (June 15 and December 15).

Format for articles: single spaced without special formatting such centered headings and different size type. Double indent a lengthy quotation. Use endnotes, not footnotes. For questions of style, refer to *The Chicago Manual of Style*. Illustrations and photographs should not be sent until the article is approved. Musical examples should be camera ready; if necessary, the author should obtain copyright permission.

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## Articles

# Composer Portrait: Anne LeBaron

By Judy Lochhead

Composers in the late 20th and early 21st centuries confront a different set of compositional choices than their predecessors in mid-century. Changes occurring in the spheres of philosophy, politics, economics and technology reverberate through the arts and, specific to my concerns here, through the nature of musical creation. Theorized most generally by concepts of postmodernism, these changes have impacted both how composers present their musical creations and the nature of the musical imagination itself. In the concert tradition, composer Anne LeBaron has been one of the defining musical voices in a generation of composers born in the 1950s and early 60s whose work has increasingly been situated by postmodernist thought.

In painting this sonic portrait of LeBaron, it will be helpful to start with Donna Haraway's concept of "situated knowledges," since it provides a way into LeBaron's rich and diverse musical identity.<sup>1</sup> Haraway, writing as a feminist and philosopher about the practices of science in the 20th century, articulated the now well-known concept of how knowledge, always situated by the various historical and cultural positions of a knowing person, must be understood as both partial and plural. Such a postmodern vision of knowledge as malleable, perspectival, and always provisional provides a foundation for understanding LeBaron's musical output. Instead of looking for the "origins" of LeBaron's musical creations, I explore here how her music gives voice to the many "situations" that shape her musical identity. These "situations" range across the various strands of history, ethnicity, gender, politics and technology that, when woven together, identify LeBaron's creative persona. I will address several of LeBaron's creations in some detail, allowing these works to help define her musical identities as well as that of the postmodern world that contextualizes them.

*Traces of Mississippi*, a work for chamber orchestra, mixed chorus with soloists, two narrators, and two rap artists, premiered in November of 2000. The American Composers Forum commissioned it for the Continental Harmony Project, with the goals of celebrating and fostering senses of community. The Composers Forum, working with mayors from four towns in Madison County, Mississippi, was interested in finding a composer who was connected with the issues of a Southern rural environment and who exhibited some interest in trains, which historically played a central role in defining the economic and cultural life of Madison County.

LeBaron's personal history made her an obvious choice for the project. Born in Baton Rouge, Louisiana, she attended

college at the University of Alabama in the early 1970s, where she nurtured aspects of both Southern culture and the European/American avant-garde in her emerging compositional style. While these two aesthetic strands are never fully disentangled in LeBaron's music, the Southern aspect proved decisive for the commissioning project. From the earliest works in the 1970s, LeBaron's music bears traces of her Southern heritage, including the humorous association with frogs in her *Concerto for Active Frogs* (1974), the evocation of songs associated with the South in *Southern Ephemera* (1993/94 for either a mix of Harry Partch and traditional instruments or orchestra), and the re-hearing of

the blues in the *E. & O. Line: An Electronic Blues Opera* (1993, with libretto by Thulani Davis).

The *E. & O. Line*, a re-telling of the Eurydice and Orpheus myth, also involves a train as a mode of transport to the underworld, where Eurydice transforms herself into a fully realized person with



Anne LeBaron  
Photo by Steven Gunther

her own dreams and aspirations. The train in this work plays a central role as a metaphor of personal realization through the idea of transport. In both the *E. & O. Line* and *Traces of Mississippi* the train has a recurring musical presence, occurring as a kind of leitmotif in the latter. Inscribing the human and economic importance of trains to Madison County into the musical fabric of *Traces of Mississippi*, LeBaron designs the form of the work around the movement "And We Ride." Of the 14 movements of this oratorio-like work, "And We Ride" occurs four times (as movements 2, 4, 8, and 13), and its music evokes the rhythmic regularity of a locomotive's mechanical motion through a tuba ostinato and a battery of percussion.

*Traces of Mississippi* incorporates several other historical and current strands of the South—addressing issues of slavery, farming, racial strife—through a mix of different

Senza Tempo

Clar.

Synth I

Tape

E.

Perc.

Synth II

Clar.

Bass

They say I must break the past I for - get. for. They say I

(train approaching)

broken, agitated

no tremolo

at close

move gradually to full point

full point

The E. & O. Line

kinds of music, including chorus with orchestral accompaniment, vocal recitation with orchestral accompaniment, gospel with piano, and two “rap” passages with orchestral “beats.” *Traces of Mississippi* speaks hopefully through and about the South in a musical tapestry that retains its unique present and past strands, and through the communal act of performance, it actively fosters and celebrates community.

Another work premiering in 2000, the “dance opera” *Pope Joan*, situates LeBaron’s concern for gender issues as they have been articulated by feminist scholarship in the last 30 years. The growing presence of women in the ranks of composers in the latter half of the 20th century should not

disguise the difficulties that women still face. Statistically, the numbers remain low, and women composers still face many hurdles that their male counterparts do not. Among them is the extent to which a composer who is a woman chooses to address issues of feminism either aesthetically and/or intellectually. Demonstrably subscribing to a constructionist notion of gender, LeBaron has chosen to engage issues of gender through the musical setting of verbal text, that is, not through a consciously adopted feminist aesthetic.

In addition to *Pope Joan*, other works that explore issues of gender include *Dish* (1990), a setting of poetry of Jessica Hagedorn, and the aforementioned *E. & O. Line*. In all of these works, LeBaron uses texts that illuminate gender inequities as both historical and present-day phenomena. While *Dish* deals with the subjectivity of a contemporary woman who struggles against the male gaze and the dominance of male desire, *Pope Joan* deals with a historical subject of the 9th century. In each of these works, LeBaron uses diverse stylistic allusions as a means of text setting. In *Dish*, the music varies from a sultry vamp to a chaotic swirl of popular quotations to a kind of fiddle dance.

In *Pope Joan*, allusions to medieval music underscore the historical import of the topic, which retells the documented but not fully accepted story of Pope John VIII who, after giving birth to a child in a papal procession, was revealed as a woman and then stoned to death in 858. The piece, for soprano and instrumental ensemble in both a danced and concert version, gives voice to the feelings and situation of “Joan” through music employing both late 20th-century expressive techniques deriving primarily from the concert tradition and inflections of medieval chant. The music alluding to medieval chant provides a sonic token of the past, while the identifiably contemporary music and Enid Shomer’s poetry articulate the narrative from contemporary perspectives.

LeBaron's musical setting of this story makes palpable the historical and emotional situation of a woman who, no matter whether legendary or actual, does not accept socially-mandated gender roles. The musical landscape of *Pope Joan* juxtaposes the sonic inscriptions of a medieval world with the expressive palette of the present day not as "collage" or "blank pastiche" (in Frederic Jameson's sense) but rather as a manifestation of the continuous reality of gender struggles. The articulation of issues of gender as struggle for equal treatment is a recent phenomenon growing from feminist and queer theory, and as such, it is fitting that LeBaron chooses a contemporary expressive style for the character of Pope Joan to express her thoughts and emotions. Indeed, the confluence of these historical and expressive strands enunciates a postmodern perspective on the historicity of our present situation.

LeBaron's music manifests a kind of performative ease that does not derive from simplicity but rather grows from the situation of a composer who is also active as a performer. In addition to her compositional voice, LeBaron has cultivated a two-faceted performance persona. One is as virtuoso performer of her own music, following the 19th-century tradition of composer-performers such as Liszt. Notable in this area are the several works for harp and tape, such as the *Blue Harp Studies*, and the *Double Concerto for Harp and Chamber Orchestra*, whose premiere featured LeBaron as soloist with the D.C. Youth Orchestra. The second facet grows quite consciously out of various improvisational practices in the 20th century.

As a harpist, LeBaron has played in several free improvisational ensembles, either as participant or as named leader. Performing with such well-known figures as Muhal Richard Abrams, Anthony Braxton and Derek Bailey, LeBaron's improvisational work spans the traditions of jazz and the artistic avant-garde. Her interest in improvisational practices may be traced to her college years at the University of Alabama where, with Tim Reed (aka "Rev. Fred Lane"), Craig Nutt, Nolan Hatcher, Davey Williams and LaDonna Smith, LeBaron participated in a group named "Raudelunas." Steeped in ideas from Surrealist and Absurdist art as well as from free jazz, the group launched several performances and eventually released a recording, "Raudelunas Pataphysical Revue" (1975), which was deemed in 1998 one of the "100 Records that Set the World on Fire" by Ed Baxter in *Wire* magazine. Since those heady days of the 1970s, LeBaron has remained active as an improviser, exploring various extended techniques and electronic manipulations of the harp. Important recording releases include "Phantom Orchestra" by the Anne LeBaron Quintet in 1991 and more recently, "Blackwater Bridge" with Gary Hassay.

LeBaron's improvisational practices are primarily motivated by her interest in Surrealism and related artistic practices. Her extensive knowledge of the issues and goals of

Surrealist art has recently been published in an article, "Reflections of Surrealism in Postmodern Music,"<sup>22</sup> where she traces the role of music in early 20th-century Surrealist art and its implications for more recent practices that have been embraced by the concept of postmodernism. LeBaron weaves a rich historical context not only for the practices of Raudelunas but also for such musicians as Davey Williams, LaDonna Smith, John Zorn, John Oswald, Mark Steven Brooks, Shelley Hirsch, Hal Freedman and Eugene Chadbourne. Linking these improvisational artists to early century concepts and actions by the Surrealists, LeBaron considers how these practices have been recycled in a postmodern context.

I began this profile with the observation that changes in the spheres of philosophy, politics, economics and technology have a correlate in the aesthetic domain. In particular, the prevalence of sound and image reproduction technologies and the emergence of postmodern philosophical perspectives on the nature of history and knowledge have had significant ramifications on the nature of creative imagination. Within the domain of musical composition, the embrace of diverse styles for expressive purposes is understood as one of the defining markers of this aesthetic transformation. Such an aesthetic of expressive inclusion has been evident in the stylistic diversity within particular works of LeBaron discussed here already, and one may also observe it across her creative output—from the avant-garde sounds of the free improvisational works to the more populist sounds of blues-influenced music.

This aesthetic of expressive inclusion plays a defining role in LeBaron's music that is most firmly rooted in the concert tradition. Two works focus the issue of postmodern inclusion: the orchestral work, *American Icons* of 1996, and the chamber work, *Telluris Theoria Sacra* of 1990. *American Icons*, commissioned by the National Symphony Orchestra, takes up a number of gestures that may be construed as emblematic of several strands of mid-20th-century American music. It mixes allusions to a wide range of music under the general rubric of popular—Rock, R&B, music theater (e.g., I hear a strong allusion to Bernstein's *Westside Story*), jazz, and so forth—with new "binding" music in the concert tradition, and weaves them all into a musical tapestry tinted with the myriad sonic hues of 20th-century America. Such a conjuring of associations through a mix of the recognizable and the new occurs also in *Telluris Theoria Sacra* but in a way that is more historically and stylistically diverse. For an ensemble of flute, clarinet, violin, viola, cello, piano and two percussionists, *Telluris Theoria Sacra* follows a narrative of the world history articulated by Thomas Burnet. His 1681 treatise, *Telluris Theoria Sacra* or *Sacred Theory of the Earth*, articulated a pre-modern view of chaos as creative potential and a several stage view of world history, encompassing a trajectory from chaos, through order, flood

and implosion. Such pre-modern worldviews have been revived within the last 25 years by those exploring both the intellectual ramifications of chaos theory in the sciences and the grip of reason on Modern philosophy. LeBaron's work provides a sonic image of Burnet's history of the world, inviting listeners to ponder the pre-modern world with respect to the contemporary, post-modern moment.

*Telluris Theoria Sacra*'s four movements juxtapose various types of music and musical forms, all from the vantage of a contemporary, concert-music perspective. The first movement, "Sea Horse Tails," progresses from a representation of chaos to a fully articulated order, the latter in a passacaglia. The second movement, "Strange Attractors," a title referring to a concept from chaos theory arising in the early 1970s that captured the presence of embedded recurrence within a large-scale non-ordered phenomenon, sets Burnet's flood stage as a waltz, juxtaposing the gestures of physical ease through the dance with more introspective moments of expressive reflection. Another term from contemporary science, "The Devil's Polymer," serves as the title of the third movement and as the central metaphor for the music. This movement, depicting the earth as we now know it, combines through allusive gesture several musical types—jazz, dance music, blues and so forth—with music in a contemporary concert idiom to create a network of associations analogous to the intricate web of mutually dependent life forms represented on the earth. The concluding movement, setting Burnet's final stage of implosion, begins with a *tarantella* (titled "Vortex Trains"), which then gives way to a *lauda*, a form alluding to a medieval song, and finally into the epilogue (titled "Gravothermal Collapse"), which, through a series of swirls and swoops, spins the movement into conclusion. In both *Telluris Theoria Sacra* and *American Icons*, as well as in much of LeBaron's music, the conjuring of associations through a mix of the recognizable and the new—of the past and of the moment—is one of the defining strategies of the postmodern situation.

Demonstration that LeBaron's music employs strategies of the postmodern situation provides only a convenient shorthand for understanding more specific details of musical practice. In particular, the concept of postmodernism helps to illuminate an aesthetic of inclusion operating across LeBaron's creative output. Such an aesthetic is nourished by changes in late 20th-century concepts of time and space and the nature of knowledge. Significant increases in the mobility of people across national and regional boundaries and in the speed of communication through new image and sound technologies have resulted in an embrace not simply of the textual and visual emblems of the past and far away but also of their aural markers. Exactly how such aural markers generate musical meaning depends on the specific ways they are utilized, but the very idea of such an embrace depends

Handwritten musical score for "Southern Ephemera". The score consists of five staves: *al. fl*, *vc*, *HC*, *SK*, and *SK*. The notation is highly complex, featuring numerous time signatures (e.g., 10/7, 8/5, 9/5, 4/21, 6/5, 12/11, 6/4, 3/2, 1/11), accidentals, and dynamic markings. Performance instructions are written in the margins and between staves, including "overblow" (with a note "see Pellerin's #54"), "slow hand down", "move rod back to lower", and "(lower) upper". A box labeled "87" is present near the beginning of the lower section. The score is written in ink on a white background.

Southern Ephemera

on the listener's apprehension of difference. This postmodern fascination with difference is always launched, however, from a home base, from an orienting identity. But our awareness of difference and its palpable presence in our daily lives due to increased mobility and communication across various types of temporal and spatial boundaries has fostered the recognition of multiple realities and of a perspectival notion of knowledge and truth. A postmodern aesthetic of inclusion builds upon this vantage of multiple realities, reflecting upon the lived realities of the contemporary world.

LeBaron's aesthetic of inclusion operates both within individual pieces and throughout her complete works. Her music is firmly based in the practices of the concert tradition, reflecting her training with such monumental composers as Gyorgy Ligeti and Bulent Arel. Yet her music reaches beyond that tradition into the blues, jazz, popular and folk music as well as into music of the historical past in the concert tradition. Such inclusion not only serves as a marker of how diverse musics present themselves as equally available and viable but more significantly of an aesthetic realization of "situated knowledge." And while the concert tradition plays a fundamental orienting role, LeBaron's music relies on the operation of stylistic difference as a generator of musical meaning.

LeBaron's 1993 work, *Southern Ephemera*, provides succinct demonstration of this aesthetics of inclusion. Commissioned by Newband, an ensemble that became stewards of the Harry Partch instruments in 1990, *Southern Ephemera* is scored for two microtonal instruments from the Partch Collection, the Harmonic Canon and the Surrogate Kithara, and two instruments, flute and cello, whose tuning basis is premised in diatonic principles.<sup>3</sup> The work weaves together various references to diatonic songs of the South with the microtonal sounds of the Partch instruments. It is the inclusion of the latter that provides an additional dimension to the multiple perspectives of music within this aesthetics of inclusion. The Harmonic Canon and Surrogate Kithara employ complex tuning systems that grow out of Partch's interest in the acoustic and tuning principles articulated by Helmholtz in *On the Sensations of Tones*. The sonorous presence of tuning systems, which destabilize the diatonic pitch spaces occupied by the flute and cello, reorient the audible world to a new sense of sonorous possibility. LeBaron's particular pairing of a familiar with a defamiliarizing sonic order thrusts listeners into an immediate awareness of the malleable and perspectival nature of knowledge systems.

LeBaron's creative output embraces a wide variety of differing sonic perspectives while retaining its base within the performative and creative framework of the avant-garde concert tradition. Her music should be understood neither as an instance of "cross-over" or of "ivory towerism"; rather, it is an instance of how the musical imagination is situated by a historically unique cultural context. Employing strategies of sonic design and textual themes that speak to the

philosophical, political, economic and technological issues of our time, LeBaron's music delves into those issues that matter to us now. Listening to her music helps us to reveal our own existence in this postmodern world.

Finally, it is time to celebrate the considerable achievement that LeBaron has attained. As one of the premier composers of her generation, LeBaron has been the recipient of numerous prizes and commissions. Most notably these include the Alpert Award in the Arts from the California Institute of the Arts, a Guggenheim Fellowship, an NEA Fellowship, and commissions from the Fromm Foundation, the American Composers Forum, and the National Endowment for the Arts. LeBaron currently teaches composition and related courses at the California Institute of the Arts and performs widely as harpist and as conductor of her own music. This is one busy woman from whom we will undoubtedly hear more!

#### NOTES

1. Donna Haraway, *Simian, Cyborgs and Women: The Reinvention of Nature* (New York: Routledge, 1981).
2. "Reflections of Surrealism in Postmodern Music," *Postmodern Music/Postmodern Thought*, eds. Judy Lochhead and Joseph Auner (New York: Routledge, 2002).
3. Further information on Newband and the Harry Partch instruments may be obtained at: <http://www.newband.org/>.

#### Anne LeBaron: Works, Discography, Publications, Bibliography

Compiled by Judy Lochhead

#### WORKS

LeBaron's music is published by Golden Croak Music and Norruth Music

##### Orchestra

(title, medium, date)

*Strange Attractors* (1987)

*Southern Ephemera* (1994)

*Double Concerto for Harp and Chamber Orchestra* (2 harps, player) 1995

*Mambo* (2 orch, brass qrt)

*Lasting Impressions* (chamber orch, narrator and/or actors) 1995

*American Icons* (+organ) 1996

*Traces of Mississippi* (+mixed cho with soloists, 2 narrators, 2 rap artists) 2000

##### Opera

*The E. & O. Line* (4 principals, 3-pt female cho, 12-pt mixed cho, 8 instru, tape) 1993

*Blue Calls Set You Free* (1 principal, 3-pt female cho, pno, tape) 1994

*Croak (The Last Frog)* (6 principals, 5-pt mixed cho, 10 piece chamber ens) 1996

*Pope Joan* (dance opera) (sop, 8 piece chamber ens) 2000

##### Choral

*Concerto for Active Frogs* (bass/bar principal, mixed cho, chamber ens, tape) 1974

*Light Breaks Where No Sun Shines* (chamber cho, 2 perc) 1977

*Story of My Angel* (female cho, sop solo, pno, live electronics) 1993

*Sukey and the Mermaid* (str qrt, narrator, children's cho) 1998

*Nightmare* (TTBB, 10 solo, pno) 1999

Chamber

*Three Motion Atmospheres* (brass qnt) 1974

*Memnon* (6 hps) 1976

*Metamorphosis* (picc/fl, ob, cl, hn, tbn, perc) 1977

*Rite of the Black Sun* (perc qrt) 1980

*Noh Reflections* (vln, va, vc) 1985

*Telluris Theoria Sacra* (fl, cl, vln, va, vc, pno, perc) 1989

*Waltz for Quintet* (fl, vln, va, vc, pno) 1989

*Southern Ephemera* (fl, vc, harmonic canon, surrogate kithara) 1993

*Devil in the Belfry* (vln, pno) 1993

*Sukey* (str qrt) 1994

*Solar Music* (fl, hp) 1997

Vocal

*In the Desert*, text: Stephen Crane (sop, fl, marimba, tmpl blcks) 1973

*The Sea and the Honeycomb*, text: A. Machado (sop, picc/fl, cl/bs cl, pno, 2 perc) 1979

*Lamentation/Invocation*, text: Edwin Honig (bar, cl, vc, hp) 1984

*Dish*, text: Jessica Hagedorn (sop, elec vln, perc, elec bass, pno) 1990

*Is Money Money* (sop, cl, bs cl, vln, va, vc)

Electronic

*Quadratura Circuli* (tape alone) 1978

*Planxty Bowerbird* (hp, tape) 1982

*I am an American...My Government will Reward You* (hp, tape) 1988

*Blue Harp Study Nos. 1 and 2* (tape alone) 1992

*Sachamama* (fl, tape) 1995

*Sauger* (trbn, tape) 2001

*Inner Voice* (contrabass, tape) 2003

Solo

*After a Dammit to Hell* (bassoon) 1982

*Hsing* (harp) 2002

Dance

*Eurydice is Dead* (tape alone) 1983

*Bodice Ripper* (cl/bs. cl, elec. hp, tape) 1999

## DISCOGRAPHY: ORIGINAL WORKS

"Sacred Theory of the Earth" CRI 865, 2000 (*Solar Music*; *Telluris Theoria Sacra*; *Devil in the Belfry*; *Sachamama*)

"Magical Railism of Anne LeBaron" Tellus/Mode 42, 1995 (*Doggone Cat Act*; *The E. & O. Line* (selections); *Waltz for Quintet*; *The Sea and the Honeycomb*; *I am an American...My Government Will Reward You*)

"Rana, Ritual and Revelations: The Music of Anne LeBaron" Mode 30, 1992 (*Lamentation/Invocation*; *Rite of the Black Sun*; *Planxty Bowerbird*; *Noh Reflections*; *Concerto for Active Frogs*)

"Phantom Orchestra: The Anne LeBaron Quintet" Ear-Rational ECD 1035, 1991 (*Bouquet of a Phantom Orchestra*; *Human Vapor*; *Superstrings and Curved Space*; *Bottom Wash*; *Top Hat on a Locomotive*; *Loaded Shark*)

## DISCOGRAPHY: COMPILATIONS (selected)

"Newband" Music & Arts 931, 1996 (*Southern Ephemera*)

"Urban Diva: Dora Ohrenstein" CRI 654, 1993 (*Dish*)

"Jewel Box" Tellus 26, 1992 (*Blue Harp Studies Nos. 1 & 2*)

"Raudelunas" Say Day-Bew 1, 1975 (*Concerto for Active Frogs*)

## DISCOGRAPHY: AS HARPIST

"Blackwater Bridge," with Gary Hassay, Drimala DR 02-347-02, 2002

"One Line Two Views," with Muhal Richard Abrams, New World Records, 80469-2, 1995

"Anthony Braxton Ensemble," Black Saint, 1994

"Chamber Works 1990-92," with George Graewe, Random Acoustics CD 003

"...*Über Ursache und Wirkung der Meinungsverschiedenheiten beim Turmbau zu Babel*," with Sven ake Johansson and Alexander von Schlippenbach, FMP 20/21, 1987

"Duos Europa, America, Japan," with Peter Kowald, FMP 1270, 1989

"Epiphany," with Derek Bailey's "Company," Incus 45/46, 1983

"Doggone Catact," "A Little Left of Center," "Euphorbia" Opus One 58, 1983

"Jewels," with LaDonna Smith and Davey Williams, Trans Museq 3, 1979

## COMMISSIONS

American Composers Forum for the Continental Harmony Project; Pittsburgh New Music Ensemble and Dance Alloy; Fromm Foundation; Meet the Composer Residency Commissions; National Symphony Orchestra; National Endowment for the Arts; McKim Fund Commission; Newband; Dora Ohrenstein; Mary Flagler Cary Trust; Oklahoma Symphony Orchestra.

## SELECTED PRIZES, AWARDS, FELLOWSHIPS, GRANTS

Prizes/Awards: Guggenheim Foundation Fellowship; Cal Arts/Alpert Award in the Arts; Alumna in the Arts Award, University of Alabama; McCollin Prize; New Music Consort Composition Prize GEDOK International Prize; BMI Composition Award, Bearns Prize, Salop Prize

Fellowships/Grants: Pennsylvania Council on the Arts; Hewlett International Grant; New York Foundation for the Arts; NEA; New York Council for the Arts; NEA Composer Fellowship; Astral Foundation Grants

## SELECTED PUBLICATIONS by LeBaron

"Reflections of Surrealism in Postmodern Musics," *Postmodern Music/Postmodern Thought*, eds. Judy Lochhead and Joseph Auner. New York: Routledge, 2002.

"Je crois entendre encore," by Georges Bizet: An Analysis of the Original Aria and the Arrangement for Grover Washington, Jr., *International Jazz Archives* 2/2, 1999.

"Darmstadt 1980," co-authored with Denys Bouliane, *Perspectives of New Music* 19/1-2, 1980-81.

## SELECTED ARTICLES on LeBaron

Ammer, Christine, ed. *Unsung: A History of Women in American Music*, 2nd. ed. Amadeus Press, 2000.

Burns, Kristine, ed. *Women and Music in America Since 1900*. The Oryx Press, 2000.

Edwards, J. Michele, "Anne LeBaron," *The New Grove Dictionary of Music Online*, ed. L. Macy. <http://www.grovemusic.com>

Edwards, J. Michele, "North America since 1920," *Women and Music: a History*, ed. K. Pendle. Bloomington: Indiana University Press, 1991.

Gagne, Cole. *Soundpieces 2: Interview with American Composers*. Metuchen, NJ: Scarecrow Press, 1993.

*Judy Lochhead is professor and chair of the Music Department at Stony Brook University. She is co-editor with Joseph Auner of Postmodern Music/Postmodern Thought, and is working on Re-conceiving Structure: Recent Music/Music Analysis, which will include analyses of LeBaron's Southern Ephemera, McInturff's By Heart, Hovda's Lemniscates (1988), and Saariaho's Lonh.*

# Persis Parshall Vehar: a personal profile

By Cheryl Gobbetti Hoffman

*...a poet's pen  
all scorn I should thus wrong  
For such despite they cast on female wits.  
If what I do prove well, it won't advance,  
They'll say it's stol'n, or else it was by chance.*

*But sure the antique Greeks were far more mild,  
Else of our Sex, why feigned they those nine  
And poesy made Calliope's own child?  
So 'mongst the rest they placed the Arts divine...*

-Anne Bradstreet (ca. 1612-72) in *Prologue*

Highly effective artists exhibit similar habits, working straight from the heart in tangible form that somehow speaks singularly, engaging our attentions by striking new yet strangely familiar chords. Something about their work sticks and moves us toward response. They devote their lives to freeing original voice and then nurturing it with unrelenting care and intensity.

Conversations with composer/pianist Persis Parshall Vehar focus on the arts, song budding in mind and heart, and life's dances. In one of these conversations, Vehar remarked: "I am a composer—this is my calling. Music means everything to me. I am driven by working with those who are doing and always looking toward doing more. Performing keeps me mindful of the musicians as well as my audience; I have always reached for an original voice that could speak to all."

Vehar has written over 200 vocal and instrumental compositions, many of which receive regular National Public Radio and international performances; they range from music for soloists and chamber groups to works for large ensembles, including two full-scale operas. Reviewers have been praising her works for decades; for example, *New York Times* music critic Peter G. Davis, in his critique of *Millay-sia*, a song cycle for soprano and string orchestra, wrote: "Her music has a considerable amount of charm, making its points with honesty, clarity, and compositional skill" (December 11, 1978). More recently, William Zagorski reviewed her *Sound-Piece* for trumpet, flugelhorn, piccolo trumpet and piano in the September/October 2000 issue of *Fanfare* magazine: "She is a virtuoso player and obviously a fine musician....Her piece is a tour de force...colorful and very inventive....Both serious and tongue-in-cheek, it integrates a wide and divergent array of melodic material into a co-gently worked out essay....I'd like to hear more from her."

Vehar holds degrees in piano performance, music theory and composition from Ithaca College and the University of Michigan; her compositional mentors were Warren Benson,

Ross Lee Finney, Roberto Gerhard and Ned Rorem. She was appointed Composer-in-Residence by Canisius College in Buffalo, New York, in 1997, and her appointment has recently been renewed.

Canisius grants Vehar a performance base for the piano trio she founded with fellow faculty, as well as opportunities for professional advisory input on both campus and city cultural matters. Her residency is funded by the liberal arts college itself and is evolving as the music department continues to grow in size, nature and program. She works individually with selected music students and utilizes the resources at hand, with the college's blessing, for projects she coordinates as a Western New York liaison for the Student Composers Program of the New York State School Music Association. From this vantage point she hopes to strengthen Western New York's offerings for young composers, pre-college as well as undergraduate, and encourage composing at the high school level, where she finds far too few young women composing. She described her teaching philosophy:

Work tests us and then leads us to sense of self by focusing our self-actualization and communication. I advocate developing comprehensive musicianship and aural skills first, studying music theory and the basics of compositional technique, and also learning to understand the media and technology available, along with the impact it has in today's world. Composers need to know the voices and instruments they are writing for and develop conducting skills. We need to learn early on how to make a career, the nuts and bolts of actually how to do it—how to get music out there and published.

A strong and important component of her Canisius appointment is the annual series of lectures she delivers to the college's general public:

In my lectures, I strive to take people from where they are to where I might hope them to be. We consider questions such as "Why do composers write music?" or share from a project of mine, like the recently completed three-set song cycle inspired by the poetry of Charles Bukowski. I find sharing life experiences facilitates finding common points of departure for relating, and so approach the general liberal arts population, "crossing lines" in as many ways as I can—talking literature, gender, pertinent social issues and other such matters. Since I put myself and my life into the music, I believe talking in terms of self and life experience can help people



see the composer as a person and then, through that discovery, continue on to find their way inside the composer's art.

Musically, we have traveled greatly during the 20th century, and there is no going back—we have been exposed to 12-tone technique, learned to utilize minimalism, and allowed jazz to color our voices inherently American. Why not follow Lou Harrison's model and allow what we utilize to become a means to the end rather than the point? Chromaticism, serial technique—can we find a way to employ these 20th-century resources and sound original, rather than simply rehash what has been written before? This is, in part, the challenge I think composers face in the new millennium.

I feel classical music expresses the strongest of innermost feelings and emotions, providing psychological as well as emotional catharsis and comforting as it trolls the depths. Concert halls and opera houses continue to be built; I see new houses as signs of continued life within the genre. We must forge onward with our creating, and foster arts education with influence beyond the parameters of elitist stereotypes.

Persis credits her childhood in a do-it-yourself kind of family with planting the seeds of a constructionist within her. Her family's culture burgeoned in an inclusive household filled with music, laughter and dance, where everyone played an instrument. She recalls picking up some initial piano savvy by simply watching what her sisters were doing; her first formal piano lessons at the Utica Conservatory came easily thanks to an innate ability to play by ear. She commented:

Mom eventually realized I was not really reading the music, and she changed the nature of my studies to fill in the gaps. I was already improvising by age four and composing original music at around 11. Later, in my adult life, I spent some time completely rethinking piano technique according to the Russian school, and worked painstakingly, finger-by-finger, with Ada Kopetz-Korf of the Juilliard and Manhattan Schools. I always knew that music was for me, and somehow simply knew I could make my way because of the self-confidence my parents instilled in me and my siblings.

The first in her Upstate New York blue collar family to go away to college, Persis credits Warren Benson with seeing her through undergraduate school at Ithaca College. When her early classroom performance anticipated lively discordance to follow, he took her aside, counseled her in matters of classroom citizenship and student compliance, and then kept her closely under his wing. Consequently, she enjoyed

four years of private composition sessions as well as his insightful mentorship while studying at Ithaca. She remarked that of particular value was her round-about introduction to Charles Ives:

Warren put Sidney and Henry Cowell's book about Ives in my hands, along with a term paper assignment, probably sensing that I might identify with him because of my personality or my so-called "Yankee" background. I was raised a Christian Scientist and, living in the Hudson Valley area, was very influenced by the prevalent philosophies of that area, including Transcendentalism. Ives seemed to fit like a glove, and ultimately proved a mentor of sorts. I was taken, in reading that book, to learn that Ives never compromised his musical integrity for fame or profit. A later finding—that Charles Bukowski embraced a similar ethic—allowed his work to resonate for me, also.

Gilbert Chase states in *America's Music* that "Ives believes substance is related to character while manner is not" and that "Ives does not limit himself. He employs polytonality, multiple cross-rhythms of great complexity, extreme dissonance, tone clusters...quarter-tones and other fractional intervals, wide melodic skips, asymmetrical rhythmic patterns, off-beat rhythms emphasized by dissonance, jazz effects, and other devices...but it is also necessary to observe that Ives, when it suits his expressive needs, can write with the utmost simplicity." His object, and mine also, is musical expression. He will use conventional devices and commonplace materials when they suit his expressive purpose. Chase reinforces this in his book by saying "one pictures him, in his self-reliance, his enthusiasm, his belief in the strength of Nature, and his philosophizing on the powers and properties of music...."

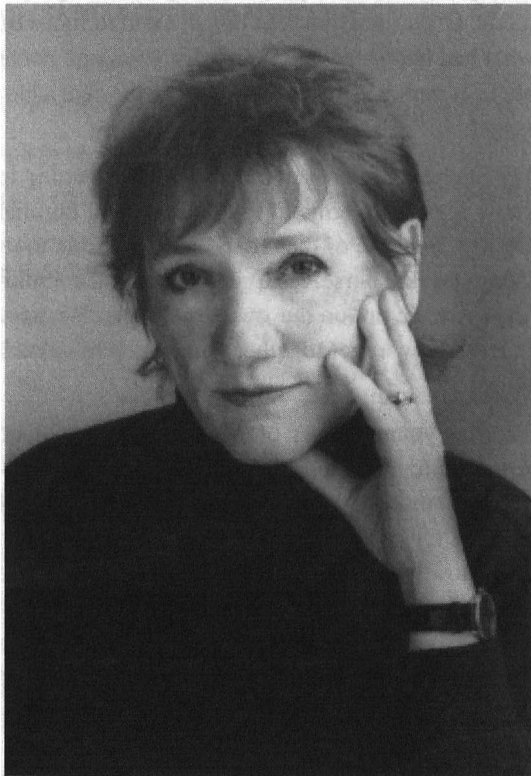
Ithaca College was a good place for the impressionable young musical person I was to be. I feel fortunate to have worked with practical people who insisted I focus on the basics and fundamentals of music. There was lots of singing, two years of conducting, and plenty of work as a vocal accompanist to add to my piano performance studies; I remain grateful for all the information I gleaned from those seemingly endless methods classes I attended in my early school years.

Often the "other" in male-dominated compositional circles, Persis recalls an angry, alienated time early in her adult life, when she wallowed in confusion, caught between the diametrically opposing views of her early mentor, Ned Rorem, and the more avant-garde Roberto Gerhard, actually



the only one of her four most influential mentors to openly address the problems a woman might encounter striving in a predominantly male-dominated field. "Gerhard knew composer Elisabeth Lutyens," Vehar said, "so his opinions were probably informed by her experiences. He told me, 'If you don't take a chance, you're dead....To be equal, a woman doesn't necessarily have to be the same.' I later looked to reading about Lutyens' life and works for further illumination and inspiration."

Vehar says she has always been a purposeful listener. "For me, it's always a question of learning new styles and genres. When I was an undergraduate, a friend who lived in Florida would stop at Sam Goody in New York to pick up all



Composer/Pianist Persis Parshall Vehar  
(photo by Jim Bush)

the latest music on recordings on the way to visit me in Ithaca. We sat together and listened for hours to Harry Partch, Lukas Foss, Charles Ives, etc."

What is on Vehar's listening list these days? She laughs, then explains, "Just about everything written for clarinet! John Fullam, the Buffalo Philharmonic Orchestra's Principal Clarinetist and champion of one of my latest commissions, a clarinet concerto, has kindly loaned me most of his personal listening library, which has proven more than considerable in size. I am also listening to music by Finnish composers whose work is new to me—Einojuhani Rautavaara, Kaija Saariaho and Magnus Lindberg."

Vehar came to Buffalo in the early 60s with her husband, Robert, and found her first work at the Community Music

School and the University of Buffalo as a vocal accompanist. She had looked to the Creative Associates—a sort of cutting-edge concordance for performing and composer fellows at the University—for opportunity, only to be told they were not interested in "locals." A private person, she continued on to find her own way through touring and playing, writing, teaching and listening. A performing experience at that time proved an important catalyst to writing her way out of the quandary with which her studies had left her.

"I had written my own cadenzas for a piano concerto appearance with a Western New York Orchestra," she said. "At first hearing, the conductor, Dr. Robert Mols, remarked, 'If you write us a piece—we'll play it.' I took him at his word and *Requiem for Heroes* was born. He performed it with his orchestra, and I was back on track....you never know where your support will come from."

Vehar seems to have successfully absorbed the rhythm of place and does her part to enrich the cultural life of her Western New York home. She commented:

I am happy at home and content to write for Buffalo's musicians and music scene. I find the general culture hereabouts rich and vibrant, and I remain committed to boosting Buffalo through my work and travels. I think of myself as more political in my present age—I find I have things I want to say at this point in time. I am writing bigger works...my first symphony, the clarinet concerto, more operas....I never thought I had a voice large enough to sing operatically so I write for the singers... and I am now writing from my life experience....I think it is time we presented all-inclusive programs...this is what I am doing now.

Many of Vehar's subsequent commissions have grown out of performing collaborations and her affiliations with ensembles that include the Kuehn/Vehar Duo, Buried Treasures Ensemble, and the Ars Nova Chamber Musicians. "Composers who are members of performing groups can have great impact," she stressed. "Performing affiliations thrust us into the musical mainstream and allow us to carry on with a special kind of freedom; performing composers also benefit from 'insider information'—knowing what the performer goes through to make a performance come alive can increase your efficiency and your music's accessibility if you are truly writing music to be performed."

One of her most intriguing recent commissions was from Metropolitan Opera basso cantante Valerian Ruminski for three song cycles on texts by the late poet, Charles Bukowski. The first two song cycles—*From Buk's Battered Heart* and *Bukowski: Out of Absurdity*—enjoyed premieres in Los Angeles and New York City, respectively, and the third cycle, *Bukowski: Blood, Guts & Tears*, premiered at Canisius College in October 2001. In her review of the Los Angeles perfor-

mance (September 20, 2000), Jane Brockman wrote: "A new work by a living woman emerges triumphant....Persis Parshall Vehar has the cockles of feminine hearts swelling with pride as her music stands in the company of the Dead White European Male Greats....Vehar's ability to create seamless dramatic continuity from this material borders on mystical...." (*IAWM Journal* 7.1/2 [2001]: 41-42). *Los Angeles Times* reviewer Josef Woodard described the songs as "whiskey-breathed," in which "languid melody rubs up against a terse harmonic setting...to moving effect" (September 12, 2000).

Vehar considers her *Peace Requiem* for children's chorus, soprano solo, baritone solo, SATB, and orchestra her biggest and most successful performance work to date, and describes it as "a respectful response to Britten's *War Requiem*." The texts, compiled and written by Michael Ehrenreich, express "mankind's humanity, as opposed to its inhumanity." *Buffalo News* critic Herman Trotter reviewed the March 1999 premiere given by the Buffalo forces: "Musically, Vehar's plan was to move, as the piece progresses, from dissonant chromatic textures to complete consonance in the ninth section....Whatever her path through the music, Vehar has invariably wrapped each section up with a very satisfying harmonic resolution or a quick, snappy, unexpected coda....The concluding ninth section...has a strikingly heart-warming effect radiating optimism" (March 28, 1999).

Vehar comments that she loves color and clarity and aims "for a certain simplicity within ultimate complexity." The most important European influences for her in this regard were Messiaen, Stravinsky, Ravel and Poulenc. She says, "I tend to write slowly, and erase more than I keep in pursuit of this aim. I find I need large chunks of free and unscheduled time to work effectively....People around me do not often realize I may be writing in their midst because I am always writing in my head. I must know the ideas from hearing them first....As a performer I have learned to sense the shape they will take."

Projects presently underway include the opera *George Sand: Heart, Mind & Body*. Dr. Sharon Mabry will premiere the work at Austin Peay State University in Tennessee for the 2003-2004 "Dimensions New Music Series." Vehar explained:

I am adapting the libretto from a one-woman play written and performed in Buffalo and Cleveland by my daughter, Gabrielle. Mezzo-soprano Sharon Mabry commissioned a 20-minute one-woman opera, and Gabrielle's work inspired me to take a musical look at George Sand, who focused almost single-mindedly on what it was she believed she was meant to do, undeterred by the social mores, dictates or expectations of her times.

*Life Dances* premieres at the Sigma Alpha Iota Convention in August 2003, played by the Effiny Saxophone

Duo (Susan Fancher and Mark Engebretson) with the composer at the piano. Set in three movements entitled "Passionate Encounter" (a tango), "Trail of Tears," and "Urban Jump," the trio was commissioned to acknowledge SAI's 100th anniversary. Mostly, it represents the decidedly American "feel" Persis Vehar celebrates. *Nightlights—Paris*, written for the Canisius Trio, is her tribute to the relationship she observed firsthand between the people of France and the United States.

I believe Americans have all been changed by the catastrophic happenings of September 11th. My husband Bob and I were out of the country, and found ourselves in France on 9/11. Our French hosts were just wonderful people...helpful and sympathetic. Once safely back at home, I had to focus on what had happened and search for strong points to begin a personal response—this is the real challenge!

My life has only proven richer thanks to getting to know myself in terms of my national and familial aspects. Because of the technology available to us today, we find ourselves living in a global community—we are not on our own any longer. We have to learn how to get together and take care of each other.

Aspiring young women of today seem preoccupied with the order in which they should focus on developing themselves personally and professionally. I suggest, choose life first and then have faith—you will know what to do as you go along. After all, we women are the primary players in birthing and living and dying. Our complex life roles should prove distinctly advantageous in the overall scheme of things. I believe it is the quality of what you choose to do that proves most important in the final analysis.

How did Charles Bukowski (1920-94) put it in "rolling the dice" from *What Matters Most Is How Well You Walk Through the Fire*? "If you're going to try, go all the way. Otherwise, don't even start...."

*Flutist Cheryl Gobbetti Hoffman is an adjunct Assistant Professor of Music at the University of Buffalo, where she administers the whoosh flute resource fund and performs with the Slee Sinfonietta—a chamber orchestra dedicated to music of the Baroque, the 20th century, and beyond. She is flutist for the Beaufluvian Players and Artistic Director of Cheryl Gobbetti Hoffman & Friends; both performing ensembles are dedicated to sonorous exploration and commissioning new works. Gobbetti Hoffman was formerly a tenured musician with the Buffalo Philharmonic Orchestra and program host for WNED-FM/Buffalo; she is a cultural writer for Buffalo Spree magazine.*

## SELECTED WORKS

(title, medium, duration, publication, recording)

Choral*For God Is Love* (SAB) 3' (Mark Recording)*Spring Things* (SSA, pno) 3½' (Shawnee Press) (Mark Rec.)*Mourning Bird* (SATB, pno) 3' (Plymouth Music Co./Colla Voce) (Mark Rec.)*Ho-La-Li-Days* (3-pt voices, opt 2 fls/recorders, vc) 3'*Beach at Sundown* (2-pt voices, pno) 2½'*Faith, Hope, Love* (SSA, str orch, 2 hrs) 11'*What the Lark Said* (3-pt voices, 2 fls, pno) 4'*Lullaby* (SATB) 4' (Plymouth Music Co./Colla Voce) (Mark Rec.)*The Yellow Monster* (3-pt voices, opt perc 1-4) 4'*The Lord Is My Keeper* (SSAA, perc 1, timp) 6'*Reflections on Childhood* (SATB) 3'*Swan of Avon* (3-part voices, SATB, 2 trpts, pno) 9' (Mark Rec.)*Missa Brevis Pro Pace* (sop, SSAB or SATB, str qrt or str orch) 10' (Northfield Press) (Mark Rec. & mp3)*A Canadian Boat Song* (2-pt voices, pno) 2½' (in Doreen Rao's *Choral Music Experience*, Boosey & Hawkes)*Hodie Christus Natus Est* (3-pt voices, 2 trpts, trom or kbd) 3½' (Mark Rec.)*Song of Life* (SATB) 3', from the opera *Hill of Bones* (Mark & Starfield)*A Whitman Salute* (sop, SATB, str orch, pno) 11'*Cantate Domino* (SATB, piano, opt perc qrt) 5'*Zoo-Day* (3-pt voices, pno) 4' (Mark Rec.)*Dona Nobis Pacem* (SATB) 4' (Rodney Eichenberger Series by Colla Voce) (Mark & University of North Texas Recordings)*Sacrum Convivium!* (SATB with opt kbd) 3½'*Peace Requiem* (SATB, children's chorus, sop & bass soloists, full orch) 35' (texts in Japanese, English, French & Latin by Michael Erhenriech)*Dormi Jesu* (SATB) 3½' (Mark Rec.)*Ubi Caritas* (SATB with echo chorus) 4'*The Music of the Spheres* (children's chorus, SATB, chamber orch) 12' (Starfield)*Edges* (SSA, pno) 6'*The Cathedral of the Universe* (SATB, org) 5'Songs*Verbum Caro Factum est* (medium voice, kbd) 3½'*My Love Is Come to Me* (high voice, pno) 3'*The Laughing Song* (sop, str qrt) 2'*In Praise of Mercy* (sop, str orch) 8'*Hearing Music* (sop, fl/cl, ob/va, pno) 2½'*She Never Told Her Love* (sop, fl/cl, pno/harpsichord) 3'*Moods of the Pacific* (sop, pno) 6'*Shout Out for Joy!* 1'Song Cycles

(All song cycles are being recorded in NYC, Andre Gautier, producer)

*Walden Thoughts* (baritone, ww trio) 9½'*Sonnets* (mezzo-sop, pno) 13½'*Millay-sia* (sop, str orch) 15'*Emily D.* (sop, fl, ob/cl, pno) 11'*Women, Women* (sop, pno) 6' (Leyerle Pub. CD; Sharon Mabry on Aeolian)*Three From Emily* (high voice, vc, pno) 9' (Leyerle Pub. CD; King on Aeolian)*In A Shine Tangent to the Planet at Evening* (sop, ob, Eng hn, bssn, pno) 15' (Buried Treasures Pub.)*Three Renaissance Tableaux* (high voice, ob/fl/cla/vln, bssn, vc, pno) 7' (Buried Treasures Pub.)*Ghosts of Lindsay* (bass, pno) 13'*The Smith Songs* (sop, tenor, str orch, synthesizer/org) 20'*The Butterfly Songs* (mezzo sop, pno) 15'*Three Walking Songs* (sop, vc, pno) 13'*From Buk's Battered Heart*, 14¾'; Bukowski: *Out of Absurdity*, 15'; Bukowski: *Blood, Guts & Tears*, 13¾'; Bukowski: *Love iz a Big Fat Turkey and Every Day is Thanksgiving* (bass voice, pno) 7½'Opera*A Hill of Bones* (sop, mezzo-sop, tenor, bar, non-singing child, chamber orch/2 kbds) a one-act family opera (46' video is available)*French Friends* (sop, bar, pno) 30' (French Language Assoc. video is available)*Bukowski: Larger Than Life* (30' monodrama, bass Valerian Ruminski, pianist Vehar)*George Sand: Heart, Mind and Body* (monodrama) in progressSolo Keyboard*Lullaby for Gabrielle*, 2'*Albright-Knox* (Gallery Walk 1) 8'*Nine Silences for Song* (pno/narrator) 8½'*Waltz for a French Ancestor*, 1½'*Parker Treescapes* (Gallery Walk 2) 12½'*Two Sides of Michael Tunney* (Gallery Walk 3) 5½'

*Sound Piece for Organ*, 12'

*Hudson River Diary*, 7'

### Solo Instrumental

*Four Pieces for Alto Saxophone and Piano*, 8½' (Tenuto Publications)

*Aria* (cl, pno) 4½'

*Lord Amherst March* (trpt, pno) 2½'

*Foursquare* (trpt) 6½' (Kendor Music)

*Sounds of the Outdoors* (alto sax) 8' (Kendor Music)

*Circles in Space* (fl) 5' (Almitra Music)

*Trilogy for Friends Remembered* (trom) 6'

*Four Developments* (bssn, pno) 8'

*Sound-Piece* (Trpt[s], pno) 15½' (Fleur de Son Classics, Ltd. CD)

*Pierrot Discovers Spring* (vln, pno) 4½'

*Yesteryear Suite* (Eng hn, harpsichord/pno) 8'

*Sound-Piece* (cl, pno) 13'

*Time Studies* (guitar) 11'

*Sweet, Silent Thought* (fl, pno) 4'

### Instrumental Chamber Music

*Sonata for Brass Quintet*, 8'

*Prelude and Dance* (cl, ob, pno) 6½'

*Promenade and Cakewalk* (sax qrt) 5½'

*A Frame of Reference for All Time* (fl, ob, pno) 6'

*A Day Off* (vln, alto sax, pno) 11'

*Sonata for Saxophone Quartet*, 16½' (Dorn Pub.)

*Three Brevities* (perc qrt) 6'

*String Quartet*, 17'

*Lux Aeterna-Roman Amphitheatre in Pula* (trpt[s], vc, pno) 5½'

*Whimsies* (perc trio) 15'

*Tous Deux* (2 alto saxes) 6'

*North Country Suite* (guitar qrt) 12'

*Sea Pieces* (ww qnt) 9¾'

*The Four Directions* (brass, perc) 17'

*Night Lights-Paris* (trio) 8½'

*View From the Mountain-Top* (2 trpts, org) 7¾'

*Life Dances* (sop & alto sax, pno) 11' (C. F. Peters)

### Wind Ensemble

*Winter Mountain* (wind ensemble) 9' 40"

*View from the Catskills* (wind ensemble) 3'

*Pan-American Overture* (symphonic band) 4'

### Solo Concerti

*Quintus-Concertino for Alto Saxophone and Wind Ensemble*, 7½'

*In Celebration* (str orch, pno) 14'

*Night Concerto for Piano & Chamber Orchestra*, 11'

*Clarinet Concerto*, 15-20'

### Orchestral

*Requiem for Heroes* (full orch) 6½'

*Four Attitudes* (str orch) 12'

*Light/Lux/Svietlo* (full orch) 6'

*The Inevitable Dawn* (full orch) 5'

*With Roses* (str orch) 4' (Northfield Press)

*Strolling Dinosaurs* (elem str orch) 3' (Northfield Press)

*Above the Brightness of the Sun* (H. S. str orch) 2' 05" (Northfield Press)

*The Aliens Come to Visit!* (elem str orch) 2' (Northfield Press)

*Symphony I: Resurrection of the Spirit* (full orch) (in progress)

### Dance

*Steps #12* (fl/picc, alto sax, 2 perc) 13' (with choreographer Gus Solomons, Jr., Floorplay Dance Co., video available)

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Persis Parshall Vehar

65 Hyledge Drive

Buffalo, NY 14226

v-mail: 716-833-7618; e-mail: PPVehar@aol.com

Works not listed by publisher are self-published and are available from the composer.

# Zenobia Powell Perry, An American Composer

By Jeannie Gayle Pool

Composer and pianist Zenobia Powell Perry was born on October 3, 1908,<sup>1</sup> to a well-educated, middle-class family. Her father, Calvin Bethel Powell, was a black physician, and her mother, Birdie Lee Thompson, was Creek Indian and black. Perry was trained in piano by a local teacher, Mayme Jones, who had been a student of black pianist-composer R. Nathaniel Dett. Years later, in 1931, Perry went to the Eastman School in Rochester, New York, to study music with Dett. Although her studies with Cortez Reece at Langston University in Oklahoma were brief, he encouraged her to think seriously about composition. She had a significant educational opportunity at Tuskegee Institute in Alabama, where she assisted the famous black choir director, arranger and composer, William L. Dawson. After completing her degree, Perry headed a black teacher-training program, supervised in part by Eleanor Roosevelt, who became a friend, ally and mentor and sponsored her graduate studies in education in Colorado. She also studied composition with Darius Milhaud, Allan Willman and Charles Jones at the University of Wyoming and the Aspen Conference on Contemporary Music in the late 1940s and 1950s.

Zenobia Perry's first university faculty position (1947 to 1955) was at Arkansas Agricultural, Mechanical and Normal College (later called University of Arkansas, Pine Bluff). From 1955 until 1982, she was a faculty member and composer-in-residence at Central State University, Wilberforce, Ohio, where she is now Faculty Emerita.<sup>2</sup> Her compositions have been performed by the Cleveland Chamber Symphony, the Detroit Symphony, West Virginia University Band and Orchestra, and other performing ensembles, as well as by many singers. Her opera, *Tawawa House*, based on the history of Wilberforce, Ohio, and completed with a commission by the Ohio Arts Council/Ohio Humanities Joint Program, premiered in 1987.<sup>3</sup>

Perry's hometown, the all-black town of Boley, Oklahoma, provided a lifetime of inspiration and material for her work as a composer, long after the town, known for its black ownership, self-governance and autonomy, had been destroyed by Jim Crow politics. The history of Oklahoma and, in general, the history of the United States in the early 20th century, as it related to race relations, had a tremendous impact on Perry's life. The philosophical outlook and political activism of Booker T. Washington, with whom she had a life-long family connection, strongly influenced her own life as well as the institutions where she studied and served as faculty and administrator.

Zenobia Powell Perry's life story highlights a need to re-evaluate what factors determine a successful career as a composer in the United States in the 20th century. She was

not born into a family of musicians; she was not a child prodigy; and she has never lived in a major urban center. Being black, Creek Indian and mid-western, as well as female, contribute to a fascinating combination of factors that make her music, which is full of originality and inventiveness, reflective of a unique perspective.

Perry did not begin composing seriously until she was in her forties. Although, while a young woman, she had been encouraged to compose by Dett and did some arranging as an accompanist and faculty member at Tuskegee Institute, she did not study theory and composition until she was well

into her thirties.<sup>4</sup> She would never be considered one of the leading-edge composers of our time because her success thus far has been limited, and her reputation extends to just a small community of people who hold a long-term interest in black American



Zenobia Powell Perry

music and women composers.<sup>5</sup> She is very modest about her accomplishments and has not been aggressive in promoting her music. She is, nevertheless, an important black American woman composer of concert music.

In many ways, Zenobia Perry has lived a blessed life, often seemingly in the right place at the right moment, always taking advantage of even the smallest of opportunities presented, and always meeting challenges with a "can-do" attitude. As a young woman, she was abandoned by her first husband while pregnant and then suffered the death of her 11-year-old son. Married a second time during World War II, she divorced again when her second child was only a preschooler. She successfully raised her daughter, Janis-Rozena Peri, who is a fine musician in her own right and a singer with a strong spiritual outlook and social conscience.<sup>6</sup> Perry raised her daughter while pursuing advanced degrees in music, includ-

William Braithwaite  
Moderato ♩ = 96

Zenobia Powell Perry  
1974

## Rhapsody

I am glad day long for the gift of

song, For gift of song, For time and change and

Zenobia Powell Perry, *Rhapsody* (1974), text by William Braithwaite. Printed with permission.

ing studies in composition and orchestration, and fulfilling her obligations as a college music instructor and administrator.

In addition to her extensive responsibility as the eldest sibling in her immediate family, she supported her elderly mother for many years and helped raise her brother's children. For these and other accomplishments, Zenobia Powell Perry offers an extraordinary role model for women who hope to achieve success in their music careers while being mothers or caring for family members. Not only has she had a successful career in music, she also has been active in the civil rights movement as a member of the NAACP since 1962.

Particularly since her retirement in 1982, Perry has received numerous honors and awards related to her teaching, composing and volunteer community work. But the most significant tribute to her is the continuing performance of her works by a devoted group of musicians, many of them former students, and also by those who have only recently discovered her music. To date, one piece has been published, a compact disc of her songs and piano works has been released,<sup>7</sup> and her name is beginning to appear in reference books as well as in publications about black American composers and women in music.<sup>8</sup>

Through the years, Perry has always demonstrated resourcefulness, determination and perseverance. She has pursued music throughout her life, despite her father's lack of encouragement, two marriages, two divorces, and two children. She tells a story of how she decided to follow R. Nathaniel Dett to the Eastman School to continue her studies with him. She took the funds deposited by her parents (required for all students) at Hampton Institute for her return ticket to Oklahoma and used it to settle in Rochester. Only afterwards did she contact her father to ask for his sup-

port.<sup>9</sup> This is a woman who, once she knows what she wants and needs, obtains it.

One discovers in Perry's music a fresh, clear, individual voice of a woman who lives a life of substance and breadth, a woman who carries with her throughout her life the love and strength of her own very proud and distinguished parents and the keen guidance of her musical mentors. She is the beneficiary of an extraordinary network

of friends, colleagues and several generations of music students. She cultivates these protégés with care, and, especially since her retirement, has been continuously asked for advice, reassurance and recommendations.

Zenobia Powell Perry is a precious and articulate link to a special moment in American culture of the 1920s and 30s, a period when black American composers and musicians were beginning to be recognized for their unique contributions to the country's musical life. Their influence extends worldwide in all kinds of music. Through the experiences of her teachers—R. Nathaniel Dett and William Dawson—Perry is linked to a musical tradition (particularly the spirituals) born of early African-American life, a tradition that reaches back to the music of the pre-Civil War African slaves. Among Perry's colleagues were black American musicians of earlier generations, some of whom made a living as traveling virtuoso performers and had international concert careers.

Her studies with French-Jewish composer Darius Milhaud and white-American composer Allan Willman brought Perry into contact with the international contemporary music community of the 1940s and 50s, allowing her to expand her musical language and make contacts among many first-class performers and composers. Their encouragement and support was critical in propelling her from a performance career to one in which composition was the focus of her musical life. Both Milhaud and Willman knew, respected and appreciated many successful women composers (including the famous French composition teacher, Nadia Boulanger) and both were interested in black American music.<sup>10</sup>

Perry has been influenced by both black American and native American folklore, music, language and poetry. These

## Benediction

Adagio  $\text{♩} = 96$   
*molto cantabile*  
 Z. Perry (1972)

mp

5

linger slightly

Not with my hands but in my heart I bless you, I bless you, I bless you;

p

mf

linger slightly

9

a tempo

may peace for - ev - er dwell with - in your breast! May truth's white light move with

a tempo

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cultural heritages are richly reflected in her own compositions, instrumental and vocal, and in her original poetry. Poised between the two traditions, she teaches us much about the nexus where black American and native American experiences converge. In this sense, her story is a uniquely American story, richly dense in substance and steeped in the hopes of each generation of minorities in this country as they have pursued creative expression.

Zenobia Perry lives a simple, healthy, modest life, deeply rooted in mid-western ways and common sense. Her values embody the highest sense of what is right and wrong, what is just and unjust, what is fair and unfair, and a commitment to fight for what is right. At the core of black rural American life, these values have enabled several generations to survive and prosper in a country that has been prejudicial and often hostile. Perry has had control over her life and work by owning the roof over her head and the tools of her trade. She managed to provide for herself, her daughter, her mother and others throughout her teaching career. Yet she may boast of having resources beyond what most of us have in terms of a fortified soul and a loveliness of being, which has particularly enabled her as one of the splendid teachers of our time.

Giving back to her community to repay what she has received over the years is of paramount importance to her. She

teaches quilting at a senior citizens' home, serves as secretary of the local NAACP chapter, and often speaks in local schools. She is active in her church and is a member of the Greene County Women's History Project, which is documenting the achievements of outstanding women in her area of Ohio.

The reasons to review the compositions of Zenobia Powell Perry are many.<sup>11</sup> For a number of years, particularly in the late 1950s and 1960s, not many contemporary composers wrote tonal music or music with clear, classic melodies—two aspects that characterize her works. Her compositional style is deeply rooted in singing traditions, reflected in its melodic integrity and in the length and balance of her phrasing. Beginning in the mid-1980s, composers using a more traditional tonal resource began to receive wider acceptance, although an international contemporary atonal idiom still prevails, to a certain extent, particularly among composers in academia. Perry always found support for her music in black colleges where the black American singing traditions have been carried on within choral programs and with the training of amateur singers; accordingly, Perry has continued to write in one style that satisfied her own creative aspirations. Despite not fitting into the stylistic mold of the academic American composer of her generation, she never felt compelled to follow the criteria of the contemporary music community's taste. Rather, she has com-

posed to please herself and the performers for whom she has chosen to write and thereby has always found an audience that appreciates her very personal, even intimate, expressions of emotion. Much of her music is straightforward and direct, yet elegant and profound.

Some may speculate that, had she been more widely performed, she may have gravitated to the atonal, more “modern,” compositional style of her peers. However, her ambition was never to be a famous composer, but rather to express herself through her music, while serving her community. Many gems may be found in this body of work, each of which shines, even glitters, on its own, meriting repeat performances. Rather than complain that, as a composer in America in the late 20th century, she has had to teach to support herself, Perry has found great joy in her teaching and was motivated by her students and academic life to compose.

Perry has also found constant inspiration in her love of poetry and deep admiration of several poets, both past and present, most notably Paul Laurence Dunbar (1872-1906), Donald Jeffrey Hayes; Claude McKay (1890-1948), Frank Horne (1899-?), R.H. Grenville (no dates available), and Thomas Hardy (1840-1928). Her profound love of language and keen ear for the many voices of her lifetime are apparent in the texts she has written for her own compositions.

Perry, thus, stands rightfully alongside other black composers of her generation: Julia Perry (1924-79); Ulysses Kay (1917-96), Hale Smith (b.1925), Thomas Jefferson [T.J.] Anderson (b.1928), Margaret Bonds (1913-72), Undine Smith Moore (1904-89), Eva Jessye (1895-1992), George Walker (b.1922), Evelyn La Rue Pittman (1910-92), Betty Jackson King (b.1928) and Arthur Cunningham (1928-97), among others. Yet major scholars and researchers who have tried to document the history of African American composers of the 20th century have overlooked her, and she is mentioned only briefly in the literature.<sup>12</sup> Among the few black American women writing concert music today—Dorothy Rudd Moore (b. 1940), Jeraldine Herbison (b.1941), Regina Harris Biaocchi (b. 1956), Tania Léon (b. 1944)—Perry is the most senior.

Her web site is [www.zenobiaperry.org](http://www.zenobiaperry.org).

#### NOTES

1. This date of birth has been confirmed by the 1910 U.S. Census Data, at P400 at 047 0136,0226 for Okfuskee County, Oklahoma: C.B. Powell, age 39, born Tennessee, Berdia, age 21 from Arkansas; Zenobia Perry, age 1½, born in Oklahoma. The information could not be confirmed by the Division of Vital Records, Oklahoma State Department of Health, Oklahoma City, which has no record of her birth as of November 16, 2001. Many sources incorrectly give 1914 as her date of birth. Her father was in fact 47 in 1910; he was born in 1863.

2. This was confirmed by phone December 18, 2001, by Treva Rogers in President Garland's office at Central State University. Zenobia Perry was named “Faculty Emerita” in 1985.

3. Vocalists who have performed her songs in concerts in recent years include Janis-Rozena Peri (Perry's daughter), Sebronette Barnes and Jo Ann Lanier (Lanyé).

4. The fact that a large number of composition prizes and awards are available only to young composers represents age discrimination.

5. Nicolas Slonimsky remarked on several occasions that he decided to add new contemporary composers to *Baker's Biographical Dictionary of Musicians*, Eighth Edition (New York: Schirmer Books, 1992) only after the composer's music received three reviews in a single concert season in New York, Los Angeles, Boston or San Francisco. This methodology excluded many women and minority composers as well as composers in the Midwest and South.

6. Her daughter, faculty at West Virginia University in Morgantown, West Virginia, has become Perry's most ardent supporter and promoter.

7. “Music of Zenobia Powell Perry,” volume 1: Art Songs and Piano, the first recording devoted to the music of Perry, was released December 2002 by Jaygayle Music in conjunction with Cambria Master Recordings of Lomite, California. The project was funded in part by a grant from the F. Eugene Miller Foundation. The album features Janis-Rozena Peri, soprano; John Crotty, piano; and Joyce Catalano, flute. To purchase the CD, contact Jaygayle Music, P.O. Box 8144, La Crescenta, CA 91224-0144; tel: 818-446-0082; e-mail: [jeanniegpoo@cs.com](mailto:jeanniegpoo@cs.com); price \$12 (includes postage and handling).

8. Helen Walker-Hill included Zenobia Perry's “Homage to William Dawson on his 90th Birthday” in the anthology, *Black Women Composers: A Century of Piano Music, 1893-1990* (Bryn Mawr, Pennsylvania: Hildegard Publishing Co., 1990).

9. Zenobia Perry, by author, tape recording, Morgantown, West Virginia, September 30, 2001.

10. This is discussed in greater detail in Jeannie Gayle Pool, “The Life and Music of Zenobia Powell Perry: An American Composer” (Ph.D. diss., Claremont Graduate University, 2002): 168-191.

11. Jo Ann Lanier (later Lanyé) wrote a D.M.A. dissertation, “The Concert Songs of Zenobia Powell Perry,” at the American Conservatory of Music in Chicago, Illinois, in 1988, available through UMI Press. Unfortunately, her dissertation contains misinformation, some of which was provided by Perry.

12. Although Zenobia Perry is not mentioned in any of musicologist Eileen Southern's books, I am certain that I introduced them to each other at the First National Congress on Women in Music in March 1981, New York University.

*Dr. Jeannie Pool is a composer, music producer and musicologist. Founder of the International Congress on Women in Music, she has produced festivals and conferences on women in music since 1980 in the United States and abroad. From 1980 until 1996, she hosted “Music of the Americas” on KPFK-Pacific Radio in Los Angeles, winning several broadcasting awards. In 1995, she was honored by the National Association of Composers U.S.A. (NACUSA) for her work in promoting American composers and music. Currently, she is adjunct faculty at Fullerton College, where she teaches courses on women in music and music appreciation.*



## In Memoriam

# Kay Gardner Memorial

By Casper Sunn

Kay Gardner, prolific composer, author, flautist, recording artist, conductor, authority on music for healing, and spiritual teacher, died suddenly on August 28, 2002 at her home in Bangor, Maine. She is world famous, with more than a dozen recordings.

Kay Gardner studied music at the University of Michigan for two-and-a-half years before dropping out, getting married and giving birth to two daughters. Years later, after her divorce and coming out as a lesbian, she returned to college and completed a master's degree in flute performance at the State University of New York at Stony Brook (1974). Even at that time she expressed interest in music by women composers, and for her master's exam, she performed works by Netty Simons, Daria Semegen and Ursula Mamlok.

Shortly after graduation, Gardner met guitarist Laurel Wise in New York and was impressed with the freedom and beauty of the music performed by this woman who had never taken a music lesson. Laurel Wise led a fascinating life. She visited Morocco to learn about women's drumming and dancing circles and spent about five years living on a women's commune in the Ozark Mountains of Arkansas, where the women often played music all night long on drums fashioned from goat skins and hollow logs. Gardner was inspired by Wise's "romantic" life-style and wrote a song about her called *Wise Woman*. In addition, Gardner called the music and recording business she established Wise Women Enterprises, and throughout her life, she named Laurel Wise, along with Jeriann Hilderley and Pauline Oliveros, as the three muses who most influenced her music.

In 1974, Gardner and Alix Dobkin became the first women to record and produce their own album on the Women's Wax Works label—an album called "Lavender Jane Loves Women." Gardner's first improvisation experience was with the Lavender Jane Band, and she credits vocalist Dobkin with teaching her how to improvise. The following year, Gardner released her first solo album, "Mooncircles," featuring her original compositions.<sup>1</sup>

Since the age of nine, Gardner's dream was to be an orchestral conductor, despite the fact that she had never seen (nor heard of) a woman orchestral conductor. This dream was not supported by the University of Michigan School of Music; thus, with no role model or academic encouragement, she dropped out of college in 1962 during her junior year. Fifteen years later, in 1977, she saw Judy Collins' documentary film about Antonia Brico, who founded the New York Women's Symphony in 1935 and was one of the few women

to gain international recognition as a conductor (*Antonia: A Portrait of the Woman*, 1974).

After seeing the film, Gardner called Dr. Brico to arrange conducting lessons for a few months in Denver while she stayed with friends. Just as Brico had started her own orchestra (The Denver Businessmen's Symphony), Gardner also co-founded an orchestra, the New England Women's Symphony, as a way of making her conducting dream a reality. As music director, she was determined to bring neglected women composers to a much wider audience.

Kay Gardner wrote her first piece for orchestra, *Rain Forest*, in 1977 and conducted the premiere (her conducting



Kay Gardner

debut) the following year at the National Women's Music Festival in Champaign-Urbana, Illinois. Antonia Brico was in attendance. Also in 1977 Gardner embarked upon a concert tour. She sent her choral music ahead of time to local women's choirs so they could rehearse and perform a piece she had written called *When We Made the Music* (for women's choir and piano). It was Gardner's choral music

that led to the founding of the Denver Women's Choir in 1977, a choir that has grown over the years, recorded several CDs, and is now celebrating its 26th anniversary.

Gardner was fascinated with the healing properties of music. As part of her research, she discovered *Saraswati*, the Hindu goddess of music and also the name of Gardner's favorite Indian *raga*. The *Saraswati raga* (half lydian and half mixolydian), with a raised fourth and flatted seventh, is a scale that appears in the natural series of overtones or harmonics (in the fourth octave). Because of its natural properties, it creates a soothing resonance in the human organism. Gardner liked to use the pentatonic scale, a scale basic to Asian, African and Native American music; she believed it had mystical properties that made it the most harmonious scale. From her Armenian heritage, Gardner borrowed the Ashkenazi scale—a rich Middle-Eastern mode with a flat-

ted second, raised third and flatted sixth. She also favored the whole-tone scale; she used it in “Soaring” (the seventh movement of *A Rainbow Path*—see below), commenting that the scale was perfect for airborne music because it lacked the anchoring effect of the perfect fifth.

Between 1976 and 1984, Gardner worked on *A Rainbow Path*, a large musical composition designed for meditation on the eight energy centers, or *chakras*, of the human organism. The composition has eight movements or eight healing pieces, one for each *chakra* with “color meditations.” Gardner did voluminous reading on the healing effects of sound, color and music before composing each piece, first in “black and white” as a piano solo, and then in “color” with orchestration. The last movement is scored for all the instruments used in the previous movements: flute, oboe, clarinet, bassoon, French horn, trombone, harp, violin, viola, cello, doublebass, vibraphone, timpani, bell tree, tambura, and a vocal drone by seven women vocalists. The entire compositional process took eight years, and Gardner learned to be patient, waiting for inspiration and allowing the creative process to take its own time. Music from *A Rainbow Path* was used in two 1985 films: an Australian film called *The Occult Experience* and a British documentary, *Invisible Women*, shown on British television.<sup>2</sup> Gardner conducted a live performance of *A Rainbow Path* at the National Women’s Music Festival in 1988.

After completing the work, Gardner turned to other projects. She toured Alaska, where she met pianist J. Althea, who recorded Gardner’s 1985 piano solo, *Downeast Rag*, and in 1986 Gardner produced “Fishersdaughter,” a recording of original folk-type songs.<sup>3</sup> In December of 1987 and January of 1988, Gardner and Don Campbell co-led a spiritual tour to Thailand and Bali, and in September of 1988, Gardner co-led a group of 18 women on a spiritual tour of women’s sacred “mystery” sites in England and Ireland. While in Glastonbury, she recorded solo flute meditations in the Chalice Hill Gardens for her “Avalon” recording.

Gardner is recognized internationally for her work in the field of sound and healing. She was intrigued with the possibilities of the power of music to heal. Her research culminated in a large, three-movement composition (1988) that she titled *Veriditas*—a Latin word coined by the 11th-century German mystic and composer, Hildegard von Bingen, to mean “greening power.” Hildegard frequently used a formula from sacred geometry known as the divine proportion (or the Fibonacci number series) in her compositions. Gardner also used these numbers (1,1,2,3,5,8,13,21, etc.): each number is the sum of the two previous numbers—proportions that are a frequent phenomenon found in nature.

She composed *Veriditas* for people with life-threatening diseases, such as AIDS or cancer. She believed that one must first honor the emotions of grief, fear, depression and anxiety that can accompany the realization of one’s impending

death before any transformation could occur. To reflect the listener’s despair, the piece opens with a solo introduction by an instrument suited to melancholy expression, the English horn playing in the blues scale. Gardner selected F-sharp as the tonal center for *Veriditas*, the tone that corresponds to the color green. There is also an interesting correlative phenomenon in physics: when the musical octave is compared to the octave of the nitrogen atom, F-sharp (the tritone relative to C) forms the key tension in the nitrogen atom during photosynthesis, when sunlight is transformed into chlorophyll, into living green. In Gardner’s research with AIDS and cancer patients, she also discovered that F-sharp is the key center that touches most listeners in the heart/thymus/lung area. The heart *chakra* is the center of healing; the thymus is the physical center of the immune system; the lungs are the organs most affected in many AIDS-related diseases.

Also in 1988 Gardner co-founded the “Women’s Windows” radio show on WERU-FM in Maine, a community radio station. It began as a 15-minute spot on a weekly morning magazine show, but within a short time it developed into its own hour-long program on Monday evenings.

The following year was one of great import. Gardner released two recordings, became a grandmother, and received the Jane Schliessmann Award for Excellence in Women’s Music. Years of research into the healing properties of music and the wisdom gained from the many workshops she taught at the Omega Institute of Holistic Studies went into Gardner’s influential book, *Sounding the Inner Landscape: Music as Medicine* (Caduceus Publications, 1990).

Gardner had a wonderful sense of humor and loved word puns. When the “Hot Wire” *Journal of Women’s Music and Culture* began in 1984, she wrote a regular column of her musings called “Free Style.”<sup>4</sup> To find the title for the column she went to her music dictionary, randomly opened a page, and pointed her finger to the first word that caught her eye: “Free Style.” In composition, it means not adhering to traditional rules of theory and counterpoint. This title wonderfully sums up Kay Gardner’s approach to life and to music: she loved being free with style.

#### NOTES

1. “Mooncircles” was funded by E. Shirley Watt, the only woman on the American equestrian team at the 1952 Olympics. Watt totally or partially financed many women artists’ projects. In addition to Kay Gardner, she sponsored Maxine Feldman, Robin Flower, Casse Culver, Mary Wings, the Boston Daughters of Bilitis, Gina Halpern, Susan Abod and Willie Tyson.

2. Other works by Gardner have been used in film and television programs. On November 12, 1985, music from a 1980 recording of *Moods & Rituals* was used on “Nova,” a series of science programs on public television. A woman filmmaker in New Zealand also used music from *Moods & Rituals* for an art film called *One Hundred Women*.

3. With this project she may have been working on her own healing; she dedicated "Fishersdaughter" to six friends and family members who had recently died.

4. Some of the information in this article is taken from various "Free Style" columns.

*Casper Sunn is a composer from Madison, Wisconsin, who had the privilege of filling in for Kay Gardner's pianist at the 1977*

*Musical Extravaganza concert in Denver. Sunn sang in Gardner's 1994 oratorio, Ouroboros, and was so moved by this large-scale work that she left her 15-year career as a professional social worker to pursue her dream of composing. While working on a music degree in composition at the University of Wisconsin-Madison, she completed a summer apprenticeship in composition with Kay Gardner in 1996 at Gardner's "Sea Gnomes" Bed and Breakfast in Stonington, Maine.*

## Celebrating Minuetta Kessler (1914-2002)

By Anne Gray

Minuetta Kessler, one of the National League of American Pen Women's most celebrated music members, passed away November 30, 2002, in her home in Belmont, Massachusetts. She came from a distinguished family. Her father, a self-schooled lawyer, became King's Council and later, Queen's Council, the highest honor bestowed on lawyers in Great Britain. Her mother, Luba Lubinsky, attended the University of Warsaw (higher education in those days was very unusual for a woman, especially a Jewish woman) and was awarded a gold medal in Russian literature. As a student Luba worked as a children's tutor and lived in the home of a woman pianist, becoming so infatuated with music that she dreamed some day she would have a daughter who would become a pianist. She conceived Minuetta in Calgary, Alberta, Canada, where she and her husband had emigrated, but pregnant and homesick Luba returned to Gomel, Russia, to be with her family. After giving birth (September 5, 1914), she found herself stranded by the outbreak of World War I. A dangerous sea voyage two years later brought mother and daughter back to Canada.

True to her mother's dream, Minuetta was a child prodigy, composing and performing her own piano pieces by the age of five. She was compared to a young Mozart, entering New York's Juilliard School of Music at age 15 on a scholarship. After graduation (1934) and post-graduate work (1936), she concertized at such prestigious venues as Town Hall and Carnegie Hall as well as with the Boston Civic Symphony and the Boston Pops, conducted by the famed Arthur Fiedler. *The New York Times* called her "a rare phenomenon among the younger pianists of today."

Kessler composed hundreds of pieces, her most famous being the *Alberta Concerto* for piano and orchestra, which she performed in the United States and Canada. She received the Gold Key to the City of Calgary, Canada, in 1948. Her last work was an opera, the *Doukhabors* (Spirit Wrestlers), about a Russian religious sect that emigrated to Canada in 1898 to escape the domination of the Russian Orthodox Church. The opera has been described as *Romeo and Juliet* as Tolstoy would have written it.

Kessler also developed an effective method for teaching music to very young children using a game called *Staftonia*. Until 1998, when her memory began to fail, she taught piano in her spacious Massachusetts home, where she had lived since 1953. She was a co-founder of the New England Jewish Music Forum, Concerts in the Home, and Friends of Young Musicians. She was a past president of the



Minuetta Kessler circa 1950s

New England Pianoforte Teachers' Association and of the American Women Composers of Massachusetts, and was named Woman of the Year by the Boston Chapter of Sigma Alpha Iota.

Besides being an accomplished and successful musician, Minuetta was a crusader in wanting to right wrongs and help people. She befriended those in need, ranging from struggling young artists to Russian emigrés. She represented the best in American values. Minuetta Kessler, beloved and respected throughout her long, illustrious life leaves, besides her son\* and daughter (both residing in Maryland), four grandchildren, Greg (b.1966) and Rachel (b.1969) Kessler, and Nathan (b.1986) and Julia (b.1989) Brenner.

(\*Ron Kessler was a journalist for the *Boston Herald*, *Wall Street Journal* and *Washington Post*. He is the author of exposés of insurance companies, the CIA and FBI, among other best selling books.)

*Dr. Anne Gray is Past President of the National League of American Pen Women, La Jolla Branch and California State South, 1998-2002, and author of The Popular Guide to Classical Music and the Popular Guide to WOMEN in Classical Music (publication pending).*

## Daphne Oram (1925-2003)

Daphne Oram, one of the pioneers of electronic music, died January 5, 2003. In 1943, at the age of 18, she started work at the BBC in London, UK, as a sound engineer, helping to make sound effects to accompany plays. In her spare time, she built an electronic studio, and after years of trying, she finally convinced the BBC to open a radiophonic workshop in 1957 to provide background music; she became the workshop's first director. The position brought her into contact with some of the world's leading experimental composers, such as Karlheinz Stockhausen and John Cage. She worked with Thea Musgrave during the 1960s and 70s, helping Musgrave to create a number of compositions for solo instrument and tape.

Oram eventually realized that she was more interested in creating music that would stand on its own rather than background music. She resigned her position at the BBC and started her own studio known as Tower Folly.

She developed a system known as Oramics, whereby pictures could be converted into sounds (strips of 35mm film, which were then read by photo-electric cells). Her Oramics Machine was one of the first mechanized synaesthetic composers. The attraction of this technique was the direct relation of a graphic image to the audio signal. Even though the system was monophonic, the flexibility of control over the nuances of sound production was unmatched in all but the most sophisticated analogue voltage-controlled synthesizers. Oram used the process to produce work for theater and films, such as *The Innocents*. Unfortunately, she received little recognition for her work. Hugh Davies, a well-known composer and electronics pioneer and experimenter who worked with Oram in the 1960s and 70s, is housing the Oram archives of paper, tape recordings and computer discs.

## Eileen Southern (1920-2002)

Eileen Jackson Southern, an authority on African-American and Renaissance music and the first African-American woman to be given tenure at Harvard University, died at age 82 on October 13, 2002 at her home in Port Charlotte, Florida. Born in Minneapolis, Minnesota, Southern studied piano and gave her first concert at age seven. She earned B.A. and M.A. degrees from the University of Chicago and a Ph.D. in musicology from New York University, with a dissertation on Renaissance music (it was published as *The Buxheim Organ Book*, 1963).

She was a distinguished scholar who made important contributions to field of African American studies. With her husband, Joseph Southern, she founded and edited *Black Perspectives in Music*, the first musicological journal devoted to black music (1973-90). She wrote, edited or compiled: *The Music of Black Americans: A History* (1971), now in its third edition (Norton, 1997); *Readings in Black American Music* (1971); the *Biographical Dictionary of Afro-American and African Musicians* (Greenwood, 1982); *African American Traditions in Song, Sermon, Tale, and Dance 1600s-1920* (1990); *African American Theater...* (Garland, 1994); *The Music of Black Americans* (Norton, third edition, 1997) and, with Josephine Wright, *Images: Iconography of Music and Musicians in African-American Culture* (Garland, 1998).

In her teaching career she was faced with racial discrimination and at first taught at black colleges in Texas and Louisiana. She later taught at CUNY and York College, where she served as chair of the music department. At Harvard University, she headed the department of Afro-American studies (1975-79) and retired in 1987. She received

the Distinguished Achievement Award from the National Black Music Caucus in 1986, the 2000 Lifetime Achievement Award of the Society of American Music, and the National Humanities Medal in 2001, for having helped to "transform the study and understanding of American music."

### American Academy of Arts and Letters

American Academy of Arts and Letters announced its music award winners for 2003. Of the 16 recipients, two were women: Barbara White and Melissa Mazzoli. Ms. White, a faculty member at Princeton University, will receive a Charles Ives Fellowship of \$15,000. She has also recently received an ASCAP Award to Young Composers, several MacDowell Colony Residences, and a Charles Ives Scholarship. Ms. Mazzoli, a Fulbright grant recipient studying with Louis Andriessen at the Koninklijk Conservatorium in The Netherlands, will receive a Charles Ives Scholarship of \$7,500, given to composition students of great promise. Harmony Ives, the composer's widow, bequeathed to the Academy the royalties of Charles Ives' music.

The Academy has elected eight new members, among them two composers, Philip Glass and Shulamit Ran. Ms. Ran is the William H. Colvin Professor in the Department of Music at the University of Chicago, where she has taught since 1943. To fill vacancies in the Academy's membership of 150 American artists, architects, writers, and composers an annual election is held: "The honor of election is considered the highest formal recognition of artistic merit in this country."

## IAWM News

# President's Message

Dear Friends,

Over the past two years, I have had the amazing opportunity to serve as the President of the International Alliance for Women in Music. This has allowed me to continue my work in researching women and music, and it has afforded me the possibility of meeting many of you in person, on the telephone and "virtually" through electronic mail correspondence. I thank you all for this wonderful and challenging opportunity.

Congratulations are in order for Patricia Morehead, who was unanimously elected President-Elect, and who will begin serving this June. Many of you know her through her long work as founding member and co-artistic director of the CUBE contemporary chamber ensemble. Thank you, Pat, for your willingness to serve the IAWM in this capacity, and we all wish you the best!

Elections are right around the corner. Please keep an eye out for the ballot (available both electronically and in hard copy). Lin Foulk, the IAWM Elections and Nominations Committee Chair, has been organizing the entire procedure, contacting prospective candidates, and handling the election materials. We have a very strong pool of candidates who are all worthy of your consideration.

In this issue, you will read about the Vienna Philharmonic. Once again, as they prepare for their tour, the IAWM must call attention to their unfair hiring process. William Osborne has tirelessly served in this capacity. The official IAWM letter was posted online, and we also reprint it here so you may read for yourselves the current state of the Vienna Philharmonic.

Many women-and-music festivals have transpired this fall, and more will occur in March as part of Women's History Month. The IAWM officially endorses many of these events. If you are seeking official IAWM endorsement, please contact any of the board members for further information. I would like to take this opportunity to highlight a few of the most recently endorsed events here. In November 2002, Deon Price chaired a concert in Los Angeles at the home of Alan Kay and Bonnie MacBird. The program included music by Jacquet de la Guerre, Clara Schumann, Jeanne Shaffer, Adrienne Albert, Jeannie Pool, Ruth Crawford Seeger, and several others. Also that month, Florida International University School of Music Festival 2002 presented a concert of electroacoustic and multimedia works by women composers, including Hideko Kawamoto, Alicyn Warren, Maggie Payne, and Beatriz Ferreyra. On March 20–22, 2003, the Hildegard Festival of Women in the Arts at California State University, Stanislaus, organized by Deborah Kavasch, featured choral works by women composers.

One of the largest international festivals to date will take place on April 9–16, in Seoul, Korea. The Korea Society of Women Composers, in cooperation with the IAWM, will be hosting the International Festival for Women in Music Today. Many IAWM members and affiliates will be presenting papers, reports, and concerts. Many thanks to Chan Hae Lee (President of the KSWC) and Cecilia Kim (Executive Director for the festival) for their tremendous efforts. We all look forward to attending this momentous event!

This spring, we will unveil the new IAWM web site and electronic mailing lists, and we thank Elizabeth Hinkle-



Turner and Erin Costelo for their countless hours of preparation. We will also present a new design for our logo, stationery, and membership brochure as well. We thank Michael Waite for his work on the logo, brochure, and stationery design, and we thank board members Melissa Maier, Deborah Hayes, and Ursula Rempel for revamping the membership brochure. As you travel to future conferences and festivals, please let us know

if you would like to bring membership information and sample journals. We would like to spread the word whenever possible!

Finally, on Saturday, May 31 and Sunday, June 1, 2003, we will conduct our annual board meeting in Washington, D.C. This is an open meeting, and as always, we invite members to attend. An agenda will be posted on the IAWM web site and sent through electronic mail in May. If you wish to add items for discussion, please contact any of the board members. The board continues to seek your input.

I have always been amazed at the sense of community this organization possesses. United by an overwhelming respect for gender equality, we grow as an organization and further our cause in the world of music; although we may disagree about specific issues, we respect and appreciate our differences. This supportive environment fosters a healthy dialogue among the membership, engages us in the differences that make us unique, and makes us sensitive to the complex issues that face women musicians. I am very glad to have served as your president.

- Kristine Burns -

# The IAWM Makes Its Digital Move

By Elizabeth Hinkle-Turner

Discussions with Kristine Burns and Sally Reid during the Spring of 2002 helped determine that it was a good time to consider moving the IAWM web site and listservs from their homes at Abilene Christian University to the University of North Texas (UNT). As a member of the Computing Center team at UNT, I was in a very good position to assume the web management of the IAWM site and the IAWM listservs. In short, this is what I do for a living, and I do this at one of the best-equipped universities, computer-wise, in Texas.

My qualifications include currently being the network administrator for two Novell Netware servers, a UNIX server, three Linux servers, and a Microsoft Internet Information Server. An able HTML developer, my skills also include considerable work in Perl cgi scripting and MySQL programming. I am very happy at the University of North Texas and do not intend to leave my position. I easily obtained the permission of the university to host the IAWM site and listservs and made arrangements with the webmaster of the university for hosting. Additionally, the listserv coordinator of the university was all ready to help in the transfer of the listservs. Fortunately, both of these gentlemen actually work in my hallway so it makes communication rather easy.

## Listsers

All administrative listservs have already been transferred to UNT, and their members are now using these listservs instead of the former ACU ones. As a subscriber to these listservs, you need to do nothing. The transfer is automatic, and you will not have to go through the tedious process of subscribing and unsubscribing to new lists. Once the transfer is complete, you will receive two messages, an administrative message and a WELCOME message from [LISTSERV@UNT.EDU](mailto:LISTSERV@UNT.EDU).

These messages will give you straightforward instructions about basic listserv commands and subscription procedures. As far as posting messages is concerned, nothing has changed except for the email addresses.

The new email addresses for the main IAWM listservs are [IAWMLIST@UNT.EDU](mailto:IAWMLIST@UNT.EDU) (replacing [IAWM@ACU.EDU](mailto:IAWM@ACU.EDU)) and [IAWMDIGEST@UNT.EDU](mailto:IAWMDIGEST@UNT.EDU) (replacing [IAWM-DIGEST@ACU.EDU](mailto:IAWM-DIGEST@ACU.EDU)). Once you have received your subscription confirmation messages, you can change your address books to reflect these new addresses. This change-over occurred during the month of December, but the old

## Editor's Message

By Eve R. Meyer

With this issue we welcome Sharon Mirchandani as co-editor. Sharon is Assistant Professor of Music History and Theory at Westminster Choir College of Rider University (New Jersey). Her research interests are music and gender issues, American music and historiography. She has presented papers on music by Ruth Crawford Seeger, Marga Richter and Libby Larsen for the AMS, SAM and CMS; and she has published articles on the hymnal of the Unitarian Universalist Church (*The Hymn*) and the choral music of Marga Richter (*The Choral Journal*). She has written the entries on "feminist musicology" and "feminist music theory" for *Women and Music in America Since 1900* and the entry on "Ruth Crawford Seeger" for the second edition of James Briscoe's *Historical Anthology of Music by Women* (forthcoming).

Jeanne E. Shaffer has retired as Broadcast News Editor, after writing the column for many years; she continues, however, as producer and host of "Eine kleine Frauenmusik." Thank you Jeanne for your outstanding service to the IAWM and the *IAWM Journal*. Casper Sunn, who has contributed to the column for several years, now

assumes the position of Broadcast News Editor. You will note a change in the column's focus with this issue. Rather than provide a summary of the music she plays on the radio programs she hosts, she offers a list of compact discs of music by women that are listener favorites plus her own favorites. Casper is familiar with hundreds of recordings and thought readers might find such a listing to be useful.

I wish to take this opportunity to express my appreciation to continuing members of the Journal staff for their conscientious work: Production Manager Lynn Gumert, Copy Editor Karen Fox, Members' News Editor Diane Follet and Review Editor Ellen Grolman Schlegel, and to thank our various authors and contributing reporters.

IAWM members are welcome to submit reports, proposals for articles, comments and suggestions to either Sharon Mirchandani ([smirchandani@rider.edu](mailto:smirchandani@rider.edu)) or me ([evemeyer@spotcat.com](mailto:evemeyer@spotcat.com)). If you would like to be included on our list of reviewers, please contact Ellen Schlegel ([eschlegel@frostburg.edu](mailto:eschlegel@frostburg.edu)).

IAWM lists from ACU remained in service until March 1. You need to post to the new IAWM lists. Information updates will be regularly posted to listserv members.

A few important changes have been made to the new IAWM listservs. The old listservs used a platform known as "majordomo." Typically, users are the most familiar with majordomo listservs. The new listservs, however, are LISTSERV listservs (how's that for repetition?) and some LISTSERV commands and procedures are a little different from the majordomo ones. However, these changes are explained in the initial welcoming messages from the listservs and should not cause confusion.

Additionally, the transference of the listservs from ACU to UNT should do something very important for which we should all be grateful: all that annoying spam should be eliminated! Several security features have been put into place to eliminate spammers, the most crucial of which was making these listservs CLOSED lists. This means that non-subscribers cannot send messages to the listserv, and all members must send messages from their subscribed accounts. If you are someone who has multiple email accounts you may wish to subscribe to the IAWMLIST from all of them so that your sending abilities are fully covered. I know that this is inconvenient for some people but personally, finding dozens of spam messages in the digital mailbox everyday can be even *more* annoying and inconvenient. LISTSERV also allows me to monitor all list subscriber and messaging activity so I can easily track when a spammer is trying to make his or her move to sell you new credit cards, aluminum siding for your home, various (ahem!) "life-style devices" or a secret bank account in Nigeria!

### Website

The second half of this digital transition project is the transference of the IAWM website over to UNT. Once again, this is a seamless move for all members. The URL will remain our web address. Currently, I have set up development accounts for all IAWMWEB team members for the new web

space at UNT. The members of the webteam have spent months updating and reconfiguring appropriate portions of the website. The planned launch of the new website is March 2003, and should be completed by the time you read this message. If you would like to help with the reconstruction and redesign of the website, please feel free to email Kristine Burns ([burnsk@fiu.edu](mailto:burnsk@fiu.edu)) or me ([ehinkle@unt.edu](mailto:ehinkle@unt.edu)) with your ideas and willingness to serve.

At the present time, we have identified many broken links on the old site and also several pages of out-of-date and incomplete information. The web team is busy correcting these problems and addressing these issues. For this work we were fortunate to have the help of UNT composition graduate student, Erin Costelo. Erin also helped me with the transfer of the listservs. Erin's position as student web intern was filled by another UNT composition senior student, Nikki D'Agostino, in the Spring. Erin has done a great job, and we look forward to more fine work by Nikki.

I hope that by the end of March 2003 our entire digital transition will be complete and successful. Your patience is greatly appreciated in this endeavor, and I encourage you to send me suggestions and comments every step of the way. The IAWM web team, the staff at the UNT Computing Center, and I are doing everything possible to make these changing seamless, non-confusing and efficient. Please let us know how we are doing!

Finally, now that I know how much work all of this digital documentation, monitoring and design takes, I am even more in awe of Sally Reid's and the ACU Computing Center's amazing contributions in this area for all these years! Our listserv and website offerings have always been outstanding under the care and consideration of these folks, and it is simply my hope that I can continue to offer the same level of service to the organization.

*Elizabeth Hinkle-Turner serves as Student Computing Services Manager and adjunct member of the music faculty at the University of North Texas. Her current projects include the completion of a book on women composers and music technology (forthcoming in 2003 by Ashgate Press) and the creation of a commissioned work for trumpet, organ, tape and video to be premiered at the 2003 International Trumpet Guild Conference in Fort Worth, Texas.*

### IAWM/NMWA Chamber Music Concert

The 13th Annual IAWM Chamber Music Concert will take place on Sunday, June 1, 2003, at 3:00 pm at the National Museum for Women in the Arts in Washington, D.C. We urge you and your friends to attend this special event. Joanne Polk will perform Judith Lang Zaimont's Sonata for Piano, and Vicky and Thomas King will perform songs by Clara Schumann; other performers and compositions will be announced at a later date.

### Renewing Your Membership?

Please include **all** member information, including street address, phone number, e-mail address and affiliation. If there is any information you do **not** want printed in the Members' Directory, please let us know, but we need complete information for our files.

# Expanding Our Networks: IAWM Affiliates and Exchanges

By Deborah Hayes

Readers of the *IAWM Journal* have undoubtedly noticed, on the inside back cover, a list of IAWM Affiliates. What is that about? IAWM Affiliate members are other music organizations, especially national women-in-music organizations. Affiliate relationships encourage a sharing of information, help avoid duplication of effort, and add to our numbers—our political clout for advocacy issues. We exchange newsletters and journals and other publications with our Affiliates. An individual member of the IAWM is not a member of the Affiliate organizations, and vice versa, unless, of course, the individual is a dues-paying member of the other organization. Affiliate organizations' representatives are welcomed at IAWM board meetings. The organizations do not pay dues to one another.

Members of these organizations, like IAWM members, act locally, nationally and internationally. They maintain archives and Websites, and they publish journals, newsletters, books and recordings. They are also effective in less public ways, maintaining individual contacts and larger networks. As we all work together throughout the world on behalf of women in music, and try to lessen injustice and discrimination in many areas, we are indeed making a difference!

The IAWM's affiliate and exchange members, like the IAWM itself, are constantly undergoing self-reassessment and, in some cases, change. Please send corrections to the material published here—and further information, if possible—to Deborah Hayes, IAWM Secretary and Affiliate/Exchange Coordinator, 3290 Darley Ave., Boulder, Colorado 80305-6412, U.S.A.; e-mail: [hayesd@spot.colorado.edu](mailto:hayesd@spot.colorado.edu).

What follows are profiles of our 16 Affiliate organizations.

## 1. Archiv Frau und Musik: Internationaler Arbeitskreis e.V.

<http://www.hebis.de/bibliotheken/ks15.html>

<http://music.acu.edu/www/IAWM/wimusic/frau.html>  
(old)

<http://www.archiv-frau-musik.de> (under construction as of Jan. 10, 2003)

The Archiv Frau und Musik (Women-and-Music Archive) in Frankfurt am Main is maintained by Frau und Musik: Internationaler Arbeitskreis e.V. (International Working Group on Women and Music, Inc.) in Kassel, Germany. The Arbeitskreis was formed to promote musicological research on women through collecting and preserving women's

musical works. The Archiv contains over 15,000 items concerning women from medieval times through contemporary music. It includes scores, books, portraits, recordings and videos. The staff provides consultation and reference services.

Archiv Frau und Musik publishes the journal *VivaVoce* four times a year. It also publishes catalogues of its collections and, in 1992, the book *Von der Spielfrau zur Performancekünstlerin: Auf der Suche nach einer Musikgeschichte der Frauen* (From Woman Player to Performance Artist: In Search of a History of Women in Music), edited by Freia Hoffmann and Eva Rieger.

## 2. Association of Canadian Women Composers (ACWC)/L'association des femmes compositeurs canadiennes (AFCC)

<http://www.composition.org/acwc>

The ACWC/AFCC is a professional organization for women composers in Canada. Formed in 1980, the Association, with offices in Toronto, promotes music written by Canadian women composers and helps them achieve a higher profile in the community. It seeks to educate the public in Canada and abroad about the music written by women.

The ACWC issues a newsletter three times a year and has published a Directory of Canadian Women Composers. The annual meeting involves discussions, seminars and concerts, as well as opportunities for women to meet each other and share ideas and compositions. An elected board of directors coordinates the Association's activities.

## 3. CID-Femmes

<http://www.cid-femmes.lu>

CID-Femmes (Centre d'Information et de documentation des femmes "Thers Bodé"), based in Luxembourg, promotes women's rights in all areas and has initiated the women and music project Euterpe-Fraëmuseksforum. The music archives of Euterpe, the only women-in-music collection in Luxembourg, include 2,000 scores by women composers, 3,500 compact discs, and 500 books, as well as several international journals about women and music. The organization's other activities comprise concerts, pedagogical projects and publications.

## 4. Fondazione Adkins Chiti: Donne in Musica

<http://www.donneinmusica.org>

Patricia Adkins Chiti founded Donne in Musica (Women in Music) in 1978 for the promotion and presentation of music



written by women. In 1996, in collaboration with the city of Fiuggi, Italy, she created the Adkins Chiti Women in Music Foundation, and she serves as its president. The Foundation organizes festivals, concert series, symposiums and exhibitions. It undertakes research projects and maintains international and Italian data banks. Its library archives include nearly 15,000 documents. The Foundation has created and produced radio and television programs for international networks and has presented more than 1,000 works by women composers living and working in 54 countries.

The Foundation is a member of the International Music Council of UNESCO and the European Music Council, and it works directly with the European Commission and with Culture Ministries in Italy, Europe, Asia and Latin America. The Foundation lobbies on behalf of women musicians to obtain recognition for women's achievements in music, culture and development and to ensure their participation in the formulation and implementation of cultural policies. Patricia Chiti, who is Italian State Commissioner for Equal Opportunities, is consultant on equal opportunities for many European governments and EUC projects and a member of the Vatican Commission for the celebrations in honor of the patron saints of Europe.

#### 5. Frauen Musik Forum Schweiz FMF/Forum musique et femmes suisse FMF

<http://www.fmf.ch>

The Frauen Musik Forum encourages the work of women in music and endeavors to improve their position in the music profession. It supports classical, contemporary and ancient music, improvisation and experiment. It collaborates with producers of festivals, concerts and symposia, providing advice on project and program design.

The FMF has been in existence since 1982 and has been supported by the Swiss Federal Office of Culture since 1995. The FMF secretariat is housed in Bern along with the European Archive FMF, which contains more than 5,000 works by women composers, as well as books and recordings.

FMF publishes *clingKlong* twice a year; the journal presents the musical cosmos of women composers internationally, covers political issues and reports on significant festivals at which music by women is played. It also introduces new CD releases and publications of sheet music, as well as books about women in music. FMF issues two newsletters per year that provide current information and concert dates. FMF has published *Musik von Komponistinnen für den Gottesdienst* (Catalogue of Church Music by Women Composers). The organization's AG-Sexismus (Sexism Workgroup) investigates and combats sex discrimination in music education (as

reported by Monica Hofstetter in the *IAWM Journal* 7/1-2 [February 2001], under Members' News).

The FMF has an Italian daughter organization, "Suonodonne" (also an IAWM Affiliate; see below), and forms part of an international network of organizations with similar objectives.

#### 6. Korean Society of Women Composers

<http://woman.composer.or.kr>

The Korean Society of Women Composers was founded in 1981 by Young Ja Lee, Kyung Sun Suh, Bang Ja Hurh, Chan Hae Lee, Sook Ja Oh and Sung Hee Hong: six woman composers teaching composition at universities in Seoul. After the founding concert in December 1981, KSWC has hosted regular forums twice a year, along with seminars and workshops. Members of the KSWC have received remarkable acclaim worldwide in fields of contemporary music. With the active participation of 120 current members in international exchange programs, and with its publication of scores, CDs and an annual bulletin, KSWC plays an important role in the development of contemporary music in Korea.

The society is hosting an International Festival of Women in Music Today in April 2003 in Seoul, in cooperation with the IAWM. Several IAWM members are participating. The "Report from Korea" has become a regular feature in recent *IAWM Journals*.

#### 7. Mu Phi Epsilon, Los Angeles Alumni Chapter

<http://www.muphila.org/la-chapter.html>

Mu Phi Epsilon, founded in 1903, is an international professional music fraternity with headquarters in San Antonio, Texas. Its purposes are the recognition of scholarship and musicianship and the promotion of friendship. The Los Angeles Alumni Chapter, organized in 1919, meets monthly from October through June, as listed in the Events Calendar on the Website. Members include prominent performers, composers and music educators from throughout the Los Angeles area. Several, including Adrienne Albert, Deon Price and Alex Shapiro, are IAWM members. A musical program immediately follows each chapter meeting featuring both members and special guests. For chapter members, an annual grant has been established to be awarded and used for a specific professional project. Past winners have used the grant to defray costs of travel expenses, accompanying, music engraving and compositional commissions. The chapter also advises and mentors two local collegiate chapters at the University of California at Los Angeles and the University of Southern California, and gives annual scholarships to members at these universities. These awards are given for performance, musicianship and musical potential at both the undergraduate and graduate levels.

## 8. National Association of Composers, USA (NACUSA)

<http://www.music-usa.org/nacusa/>

Founded in 1933 as the National Association of Composers and Conductors, NACUSA is a non-profit organization devoted to the promotion and performance of American music. In the Los Angeles area NACUSA has co-sponsored IAWM concerts. NACUSA's quarterly bulletin, *Composer USA*, provides information about contests and performance opportunities, articles about NACUSA members, and reviews of concerts and recordings.

## 9. National Federation of Music Clubs

<http://www.nfmc-music.org>

Founded in Chicago in 1898, the National Federation of Music Clubs is a not-for-profit organization dedicated to music education and the promotion of creative performing arts in America. It is the world's largest philanthropic music organization, one of only three music organizations to be chartered by the United States Congress, and the only music organization member of the United Nations (NGO).

NFMC includes more than 200,000 dedicated senior, junior and student members in 6,000 music-related organizations and clubs nationwide. Members are professional and amateur musicians, vocalists, composers, dancers, performing artists, arts and music educators, students, generous benefactors and music lovers who are working together to create a dynamic musical and cultural environment in their communities through education and sponsorship of musical events.

NFMC fosters and supports talented musicians of all ages. National awards total \$150,000 and include \$10,000 for each of four biennial Young Artists awards and the \$10,000 Ellis Award for Duo-Pianists. Both competitions include two years of performance bookings for winners. NFMC state and local organizations provide an additional \$600,000 in competitive awards.

## 10. National League of American Pen Women

<http://www.americanpenwomen.org>

Founded in 1897, the National League of American Pen Women promotes the development of professional women in the fields of Letters, Art and Music. It conducts educational and charitable activities in these three fields. The historic Pen Arts Building in the heart of Washington, D.C., houses the NLAPW headquarters. About 5,000 members belong to more than 200 local Branches. The NLAPW offers its members association with creative professional women, workshops, discussion groups and lectures. A biennial convention in the Spring of each even-numbered year

features workshops, seminars, inspirational speakers and National League elections, as well as sight-seeing and entertainment.

Membership is by invitation. In music, a woman may present professionally published original compositions or original creative arrangements, original unpublished compositions, or creative arrangements that have been performed by a professional artist or group. All credentials shall be submitted with proof of payment for works, or proof of performance in a public setting or via a communications medium within the last five years. For additional information, please see Anne Gray's report, "Pen Women in Music," *IAWM Journal* 6/3 (2000): 54-55.

## 11. Sigma Alpha Iota

<http://www.sai-national.org>

Sigma Alpha Iota was organized in the United States in 1903 to form chapters of women college students and alumnae who have a sincere interest in music. *Pan Pipes*, the fraternity's journal, was first issued in 1909 and is now published four times a year and carries news of chapter activities, achievements of individual members, reviews of books and recordings, and articles by well-known leaders in the music field.

SAI has seven national objectives for 2000-2003, one of which is similar to IAWM's mission: "Promote public awareness of women in all fields of music through increased support of performers, teachers, composers, conductors,

## *Women and Music: A Journal of Gender and Culture*

*By Catherine J. Pickar*

I am happy and extremely honored to announce that, after a search by members of the *Women and Music* editorial board led by Judy Tsou, Suzanne G. Cusick will be the new Editor-in-Chief of *Women and Music: A Journal of Gender and Culture* starting in January 2004. I will assume the position of managing editor. Suzanne Cusick recently accepted a position as a professor of musicology at New York University. She has published essays on feminist approaches to music history and criticism in *Early Music*, *JAMS*, *Musical Quarterly*, *Perspectives of New Music*, *repercussions*, and *Il saggittore musicale*. She is currently completing a monograph on the 17th-century singer, teacher and composer, Francesca Caccini, to be published by University of Chicago Press. Suzanne brings great knowledge, credibility and visibility to the journal; it will be a privilege for me to assist her in whatever way I can.

therapists, business and technology experts.” The other six address commitment to the fraternity, its founders, and its rituals, and the harmony of the sisterhood.

## 12. Sophie Drinker Institut

<http://www.sophie-drinker-institut.de>

The Sophie Drinker Institut für musikwissenschaftliche Frauen- und Geschlechter-Forschung (Sophie Drinker Institute for Musicological Research on Women and Gender) in Bremen, Germany, is an independent, not-for-profit research institute that specializes in women's studies and gender studies in music, particularly literature in German and English. The institute is currently collecting and cataloging a library of books and essays, the titles of which are available via the institute's homepage. The director is Prof. Dr. Freia Hoffmann. The Institute's building accommodates a library, a media center, and work space for six women employees. It also offers areas for smaller conferences and concerts, and lodging for a limited number of guests. Founded in 2002, the institute is named after the pioneering American music historian, Sophie Hutchinson Drinker (1888-1968), author of *Music and Women: The Story of Women in their Relation to Music* (1948, reprint edition 1995). A German translation by Irene und Karl Geiringer was published in 1952, entitled *Die Frau in der Musik: Eine soziologische Studie*.

## 13. Stichting Vrouw en Muziek

<http://www.vrouwenmuziek.nl>

Stichting Vrouw en Muziek (The Women and Music Foundation) in Amsterdam is a national organization whose primary goal is to promote the participation of women composers past and present, East and West. After the foundation functioned for many years on a volunteer basis, the national government acknowledged its importance with a four-year grant for the period 2001-2004, which enabled it to become more professional. With other external funds as well, the foundation has undertaken many new activities, such as: (1) the development of a strategic communication policy; (2) the development of a website, accessible in Dutch and English; (3) a digital

catalogue of its archive, including audiovisual materials, scores, and literature (soon to be available online on the website); and (4) the presentation of various projects, including concert series and publications, often in conjunction with other organizations. The year 2002 saw the publication of a biography of the Dutch composer/pianist Henriette Bosmans (1895-1952), a concert series with music by Italian Renaissance composers, and a broadly based meeting to discuss various issues crucial to the development of new directions for women and music.

Future plans include the stimulation of the performance of chamber music by offering concert planners a financial incentive to include music by women composers; a weekend devoted to music by the composer Sinta Wullur; an exchange program in conjunction with the Russian festival “St. Petersburg 300 years”; facilitating contact between young composers and leading policy makers in the Dutch music world; a symposium on women and Dutch electronic music; an internet lexicon on Dutch women composers; and a high school educational project. Since the launching of the website, requests for information from both individuals and institutions have significantly increased.

The foundation hopes to meet the review requirements in order to receive another four-year national grant for the period 2005-2009!

## 14. Suonodonne-Italia

<http://www.rugginenti.com/suonodonne/progetto.html>

Founded in 1994 and headquartered in Milan, Suonodonne-Italia, a subsidiary of FrauenMusikForum Schweiz (see above), promotes the creative process in music by women in Italy and works to improve their status within the music business. All genres, past and present, of music by women are included, as are all facets of musical production. Like FMF, Suonodonne organizes festivals and concerts, participates in cultural policy-making, conducts research in the science and sociology of music, supports the activities of its members, and offers advice in project planning and programming. FMF and Suonodonne administer two archives of music by women composers. Suonodonne and FMF publish *clingKlong*, which informs its readers (in German, French and Italian) about the women-in-music scene. Suonodonne's president, Esther Flückiger, is an IAWM board member.

## 15. The Women's Philharmonic

<http://www.womensphil.org>

The Women's Philharmonic was founded in 1981 in San Francisco to promote women composers, conductors and performers. It has presented works by more than 160 women composers, historical and contemporary, includ-

## Congratulations to Pat and Janice

CUBE artistic directors Patricia Morehead (IAWM President-Elect) and Janice Misurell-Mitchell were chosen as Chicagoans of the year (2002) by the classical music critic of the *Chicago Tribune*, John Von Rhein. They were interviewed and photographed for a *Tribune* article that appeared December 29, 2002.

ing 135 premieres and 50 commissioned works, and it has recorded five CDs. The Women's Philharmonic also offers career development, education, and outreach programs.

From 1983 to 2001 the orchestra presented an annual subscription concert series. In 2002, in view of economic factors and the continued gap in artistic leadership by women (the "glass ceiling"), the orchestra's board of directors replaced the concert series with an annual Women in Music Festival, to be launched in March 2004, to bring increased national focus on women composers and conductors. Other programs of The Women's Philharmonic include the National Women Conductors' Initiative; Composing a Career: Composers Symposium (Deon Nielsen Price reported on the June 2002 symposium in the *IAWM Journal* 8/3 [October 2002]); American Women Masters, an educational radio broadcast program; and Music in the Making: New Music Reading Session. This last program offers two or three emerging composers a first orchestral reading of their works and provides the composer with a professional recording of the piece. The deadline for this year's call for scores is March 14, 2003; guidelines are posted on the web site.

#### 16. Women in Music

<http://www.womeninmusic.org.uk>

Centered in London, UK, Women in Music (WiM) celebrates, supports and helps raise public awareness of women's achievements in all types of music, including rock, pop, classical and jazz. WiM was founded in 1987 and began by organizing a Women in Music Weekend at the South Bank, where Nicola LeFanu caused a media stir with a paper, "Master Musicians: An Impregnable Taboo," that drew attention to the paucity of music by women composers in the public eye. The first London-wide Women in Music Festival took place in 1990 in a great variety of venues across London. A second London-wide Women in Music Festival was held in 1994. Such conferences continue to be held regularly.

Members receive the organization's newsletter, *Women in Music Now*, six times a year. It features news and views

on issues facing women in music, as well as listings of performances, opportunities, competitions, scholarships and funding. The organization offers bibliographies and discographies on women in music, and the *Women in Music Guide to Orchestral Repertoire by Women Composers*. WiM recently launched a new Commissioning Fund for the creation of new music by women. WiM held a National Open Meeting in November 2002 at Bath University.

#### Exchange Organizations

In addition to its Affiliates, the IAWM has established several "Exchange" relationships with publishers, journals, national music centers and other organizations. Exchange members, like Affiliates, pay no dues. Listed below are eight organizations with whom the IAWM has established an information exchange. The Websites provide Links to the IAWM.

##### 1. Australian Music Centre

<http://www.amcoz.com.au>

The Website offers biographies and worklists of Australian composers, as well as retail sales of books, scores and recordings of all kinds. It provides lists of opportunities worldwide, including composer competitions, festivals, conferences and calls for research papers.

##### 2. Contemporary Music Centre

<http://www.cmc.ie>

Initiated by the Arts Council in 1986, the Centre, located in Dublin, Ireland, is the source of all information pertaining to Irish composers, women as well as men. See: Jane O'Leary, "Women Composers in Ireland: A Changing Profile," *IAWM Journal* (October 1996): 16-17.

##### 3. Culver Crest Publications

<http://www.culvercrest.com>

The company publishes works of Deon Nielsen Price (a past president of the IAWM).

##### 4. Hildegard Publishing Company

<http://www.hildegard.com>

<http://www.presser.com>

The company was founded in 1988 by Sylvia Glickman (a former editor of the *IAWM Journal*) to promote and preserve the music of women composers of the past and present. The current catalog lists more than 500 works by women composers throughout the ages. Theodore Presser Music Company is the exclusive world-wide distributor of Hildegard publications.

##### 5. The Rising of Women in Music

<http://www.thirdroad.com/rising/risingmusic.htm>

#### The Music of Tania León

DePauw University (Greencastle, Indiana) hosted an interdisciplinary symposium called "Cultural Intersections in Latin American Art Music" on April 5, 2003. The symposium focused on the life and works of composer and conductor Tania León and included topics more generally related to music and culture in Cuba and Latin America.

The Website is for women who are involved in the music business in any way. It provides CD reviews, feature stories, networking and support. The Rising of Women in Music offers CDs on [mp3.com](http://mp3.com). The online journal, *The Rising*, covers women's studies, women's issues, arts, music, travel, natural beauty, health and wellness.

#### 6. *Signs; A Journal of Women and Culture*

<http://www.journals.uchicago.edu/Signs/journal/home.html>

The new electronic edition, published by University of Chicago Press, can be downloaded at the Website. The Autumn 2002 issue is a special issue on Gender and Cultural Memory. The Journal is seeking submissions for "Beyond the Gaze: Recent Approaches to Film Feminisms," a special issue slated for publication in Autumn 2004.

#### 7. Society for the Performance of New Music

<http://www.spnm.org.uk>

The Society for the Performance of New Music, with offices in London, is a major advocate of new music in

Britain today; the music ranges from contemporary, jazz, classical and popular to that written for film, dance and other creative media. Founded in 1943, SPNM promotes music composed by living musicians born or residing in the United Kingdom.

#### 8. Swedish Music Information Center

<http://www.mic.stim.se> (Swedish and English)

The Website offers news and information about Swedish composers and their music in contemporary classical, jazz, pop/rock and other popular genres. One can also order scores, books and recordings. The Music Information Center publishes contemporary Swedish music through Edition Suecia (scores) and Phono Suecia (recordings). Women composers include Madeleine Isaksson (b.1956), Kerstin Jeppsson (b.1948), Carin Malmöf-Forssling (b.1916), and Karin Rehnqvist (b.1957).

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

## IAWM 2003 Call for Scores

*By Maria A. Niederberger*

IAWM composers world-wide are invited to compose and submit scores for the Annual IAWM Chamber Music Concert in June 2004 in Pasadena, California. The featured ensemble will be the Belgian recorder ensemble, APSARA, a professional ensemble of four players.

#### Eligibility:

Composers must be IAWM members by the time of score submission and be willing to renew the membership in the following year, if they want to be considered for the concert. New members are always welcome. The IAWM offers many benefits for its composers. For information on how to become a member, please refer to the IAWM web site: [www.iawm.org](http://www.iawm.org).

#### Deadline:

Scores must be received by **September 15, 2003**.

#### Instrumentation:

Composers may submit an *anonymous* score for consideration that is written for up to FOUR performers. The instruments include: soklein flute, sopranino recorder, soprano recorder, alto recorder, tenor recorder, bass recorder in F, contrabass recorders in F and C. With the exception of the contrabass, multiples of a single recorder may also be employed, as long as four performers are able to play the work.

#### Submission Process:

##### Step One:

Check your membership status or apply for a new IAWM membership. Sorry, submissions by non-members will be automatically disqualified. IAWM web site: [www.iawm.org](http://www.iawm.org)

##### Step Two:

Eliminate your name from the score and provide a pseudonym instead.

Send two identical scores (copies only — no originals, no parts) and a cassette or CD, if possible. (A computer-generated tape is acceptable.)

##### Step Three:

First, mark an envelope with your pseudonym. Second, enclose two copies of the *composer information form* (see below). Third, include a self-addressed, stamped business envelope for the IAWM reply.

#### Composer Information Form: Information Required on the Form

1. Name of composer (last name, first name)
2. Mailing address (please include country), e-mail address, phone number (non U.S. members, please include country code).

3. Title of work
4. Approximate duration (entire work)
5. Movement names
6. EXACT instrumentation
7. Program notes (no longer than 70 words)
8. Short biography (no longer than 70 words)
9. Include a self-addressed, stamped business envelope for the IAWM reply.
10. Include any additional pertinent information.

#### Step Four:

Include a stamped, self-addressed envelope if you wish your submitted materials to be returned.

**HEED THE DEADLINE:** ALL scores must be received by **September 15, 2003**.

There is a submission limit of ONE work per composer. Please send scores to:

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

#### IAWM Selection Process:

The IAWM selection committee will chose works in collaboration with the APSARA Ensemble, using an anonymous submission process to ensure fairness. Please mark each score and tape or CD with a *pseudonym* only. Scores that carry the composer's actual name will have to be disqualified.

#### Composer Responsibility:

Composers whose works are chosen for performance are expected to attend the IAWM Benefit Concert in Pasadena, California, in June 2004, when their works will be presented. Travel and accommodations are the responsibility of the composers. All music (parts and score) must be performance-ready by the time of submission. Parts and scores are the responsibility of the composer. The music may be hand-written if legible. Computer prints are preferred. The main concern is that performers are able to read the music with ease. Illegible music will be disqualified.

#### Return of Materials:

If you would like your materials to be returned, enclose an envelope with your return address and sufficient (international) postage or coupons. Sorry, submissions without SASE (self addressed, stamped envelope) or without sufficient postage cannot be returned.

#### Additional Comments:

The work does not have to be previously unperformed to be eligible for the IAWM selection. There are no specifications regarding the length; it is our view that a work of art unfolds in its own time. Since we are trying to represent a number of composers, lengthy pieces will have a smaller chance of being selected. The organizers of the IAWM score call will assume sensible care of the submitted materials. They are not liable for lost or misplaced material, however. The IAWM also reserves the right to cancel a performance if it is not feasible due to unforeseen events.

#### Questions:

E-mail Dr. Niederberger: [niederbe@mail.ETSU.edu](mailto:niederbe@mail.ETSU.edu) under the heading: 2003 IAWM Score-Submissions.

## The Vienna Philharmonic Tour: IAWM's Press Release

*By Kristine Burns and William Osborne*

In February, the IAWM emailed a very detailed press release to the music critic of each major newspaper in the seven cities the Vienna Philharmonic visited during its United States tour. The IAWM also sent the release as paper mail a few days later. The paper version was signed by Kristine Burns, IAWM President. The release contained all the information and sources journalists need to write about the orchestra's employment policies. I hope at least some of them will address the issue. It is my experience that journalists cannot use one page fliers, but need substantive, complete, up-to-date, and highly documented information about the orchestra's employment practices. That is what we tried to provide. *William Osborne*

#### Letter addressed to music critics:

As President of the International Alliance for Women in Music, I am writing concerning the coming performance of the Vienna Philharmonic.

As you probably know, the Vienna Philharmonic has a long tradition of excluding women and people of color from membership. It has been their belief that they have a special aesthetic unity as an all-male ensemble, and that people of color would destroy their image of Austrian authenticity.<sup>1</sup>

In February of 1997, under intense international protest organized in great part by our organization, the Vienna

Philharmonic reluctantly voted to admit women members. Their harpist, Anna Lelkes, who had performed with the orchestra in an associate status for 26 years, was granted official membership. This appeared to bring to an end the orchestra's 150-year-old tradition of being an all-male ensemble.

Ms. Lelkes was *forced* into retirement in 2001, even though she wanted to continue working. Since the orchestra had not hired any other women, this left the Vienna Philharmonic once again an all-male ensemble.

(As background, it should be remembered that the orchestra exists in two formations: an opera orchestra called the Vienna State Opera Orchestra, and a concert formation known as the Vienna Philharmonic. Musicians must complete a three year tenure in the opera orchestra before becoming eligible to apply for membership in the Philharmonic.)

Harpist Julie Palloc was hired to replace Ms. Lelkes, but she left the orchestra last year over a pay dispute and never completed the three year tenure requirement that would have made her eligible for the Philharmonic.

Yet another woman harpist, Charlotte Balzereit, has been hired to replace Ms. Palloc, but due to the tenure requirement, Ms. Balzereit will not be eligible for membership in the Philharmonic until 2005. It is very important to note that the Vienna Philharmonic has always allowed women harpists to play with them as non-members, so their employment does not represent significant change.

In an interview with the Austrian magazine, *profil*, on February 24th, 2003, the Business Manager of the Philharmonic, Peter Schmidl, notes that, "Two thirds of the Philharmonic members are for allowing women into our orchestra."<sup>2</sup> This is actually very problematic. The competition for positions in top orchestras is fierce, and the votes are often very close. With one third of the orchestra a priori against women, it is extremely difficult for them to win auditions unless they completely outplay the men.

As an illustration of this problem *profil* quotes a Philharmonic string player: "Three women are already too many. By the time we have twenty percent, the orchestra will be ruined. We have made a big mistake, and will bitterly regret it."

Such prejudice helps explain why only two non-harpist women have been hired in the six years since the State Opera Orchestra/Philharmonic presumably ended its discrimination. They are tutti violist Ursula Plaichinger, who won an audition on February 13, 2001, and a tutti cellist, Ursula Wex, who won an audition so recently that we do not have the details of her audition date or when she will begin work.<sup>3</sup> Due to the tenure requirement, Ms. Plaichinger will not be

able to apply for membership in the Philharmonic until September of 2004, and Ms. Wex will not be eligible until at least 2006.

This means that in the six years since the Vienna State Opera Orchestra/Vienna Philharmonic agreed to admit women, 21 men have been hired and only 3 women. The ratio for non-harpists is 20 to 2.<sup>4</sup>

This contrasts starkly with the men to women ratios for graduates of the University of Vienna's School of Music (Wiener Musikhochschule). In the 1994/95 school year 161 women graduated and only 100 men.<sup>5</sup> In the 1995/96 school year the ratio was 85 women to 79 men.<sup>6</sup> Women graduates consistently outnumber men, but in the Vienna Philharmonic's newest employment ratios men outnumber women 21 to 3.

This 21 to 3 new-hire ratio also compares very poorly with other orchestras. In 1997, in reaction to our highly publicized protests against the Vienna Philharmonic, the all-male Czech Philharmonic also opened its doors women. Since then it has hired eight non-harpist women, including even a woman brass player, hornist Petra Cermáková.<sup>7</sup> (To contact the orchestra, see the information in the endnote.) And during the same time period, the Zurich Opera Orchestra, which is very similar because it is a state opera house in a small German-speaking country, has hired 20 women out of a total of 30 free positions.<sup>8</sup>

Why has the Vienna State Opera Orchestra/Vienna Philharmonic hired only 3 women in the same time period the Zurich State Opera Orchestra has hired 20? Why is the ratio 21 men to 3 women in Vienna, and 10 men to 20 women in Zurich?

To disguise that the Philharmonic does not have any official women members, and that the State Opera Orchestra has taken six years to hire just two non-harpist women while engaging 21 men, the Philharmonic has begun taking a small number of temporary women substitutes on tours to the USA. Last year they brought along Balzereit and Plaichinger (who are not yet, and may never be, Philharmonic members) along with three women engaged only for the tour.<sup>9</sup> The USA is the only place in the world where the Vienna Philharmonic faces open protest, and it is the only place where the orchestra uses women substitutes.

The false impression created by these women substitutes confuses the American public and media, and allows the Vienna Philharmonic to continue excluding women from membership in the orchestra through the use of egregious tokenism.

In spite of the 20 to 2 non-harpist employment ratio, the American hosts for the orchestra's tour last year said they no longer see any problems with the Philharmonic's employ-

ment practices. In an interview with the *Los Angeles Times*, Dean Corey, executive director of the Philharmonic Society of Orange County, said protest against the orchestra is “kind of a moot point.”<sup>10</sup> And Robert Harth, executive and artistic director of Carnegie Hall, said, “It really is a non-issue now.”<sup>11</sup>

On February 23, 2003, Wynne Delacom, of the *Chicago Sun-Times* interviewed Nikolaus Harnoncourt, who is the conductor of the current US tour: “It’s over,” Harnoncourt said of the controversy about admitting female members. Pointing out that his wife, Alice, was Concentus Musicus’ co-founder and long-time principal violinist, he is more interested in talking about the Vienna Philharmonic’s upcoming Chicago concert and the symphonies of Bruckner.”<sup>12</sup> Given the 20 to 2 employment ratio for non-harpists, we would respectfully disagree that the problem is over.

Within the next five to seven years, the Philharmonic will need to replace approximately 50 positions due to a wave of retirements. It is a golden opportunity for women to enter the Philharmonic, but at the current rate only 4 will be en-

gaged by the State Opera Orchestra and thus become eligible for entry into the Philharmonic. The other 46 positions will be filled by men.

Are concerns about such employment practices really a “non-issue,” a “moot point,” and “over” as Mr. Corey, Mr. Harth, and Mr. Harnoncourt would claim? Why do the Orange County Center for the Performing Arts and Carnegie Hall—two of America’s most important arts institutions—take such a stance?

Apparently they are not alone. This year the Vienna Philharmonic’s US tour will be the most extensive ever. With conductor Nikolaus Harnoncourt and soloist Gidon Kremer, the Vienna Philharmonic will travel to seven major cities and perform in virtually all of America’s most famous concert halls:

Chicago, February 26, 2003 - Orchestra Hall

Detroit, February 27, 2003 - Opera House

Boston, February 28, 2003 - Symphony Hall

Cleveland, March 2, 2003 - Severance Hall

Washington, March 3, 2003 - Kennedy Center

Philadelphia, March 5, 2003 - Kimmel Center

New York, March 7, 2003 - Carnegie Hall

If last year is any indication, these will again be joint concerts by the all-white-male Vienna Philharmonic and “Rent-A-Frau.” Naturally, we are deeply concerned that this form of egregious discrimination is still acceptable to the world of American classical music. We hope you will help us address this issue.

After the endnotes for this letter, I have included articles on the web you might consult for further information, along with the email addresses of two scholars who have studied the Vienna Philharmonic for many years.

Sincerely,

Kris Burns

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

William Osborne

Advocacy Committee member, International Alliance For Women in Music  
100260.243@compuserve.com

#### Endnotes and Contact Addresses

1. For concise information about the orchestra’s gender and racial ideologies, see: William Osborne, “Blind Auditions and Moral Myopia,” at <<http://www.osborne-conant.org/blind.htm>>. See also the additional reading listed below. The racial ideology is directed specifically toward Asian musicians. For more details, see: William Osborne, “The Special Characteristics of the Vienna

### A Joint Statement from American Composers and Songwriters

We, the undersigned, in acknowledgment of the importance of the rights of music creators, condemn any practice of production companies or broadcasters in demanding that composers and songwriters forfeit or otherwise surrender their writers’ performance royalties as a condition of employment.

The American Society of Music Arrangers & Composers (ASMAC)

The Film Music Network (FMN)

The International Alliance for Women in Music (IAWM)

Los Angeles Women in Music (LAWIM)

The Music Managers Forum US (MMF US)

The National Association of Composers/USA (NACUSA)

Professional Musicians, Local 47, American Federation of Musicians (AFM)

The Recording Musicians Association - Los Angeles (RMA-LA)

The Seattle Composers Alliance (SCA)

The Songwriters Guild of America (SGA)



Philharmonic's Racial Ideology," December 31, 1999, at: <<http://www.osborne-conant.org/posts/special.htm>>.

2. Peter Schneeberger, "Die Zwei-Prozent-Gesellschaft," *profil* (February 24, 2003).

3. Peter Schneeberger, "Die Zwei-Prozent-Gesellschaft," *profil* (February 24, 2003).

4. The fifteen to one ratio is for the last three years. The ratio for non-harpists taken from the date the orchestra voted to admit women members (February 1997) is even worse.

5. *Hochschulbericht* 1996, Band 2, S 176.

6. *Statistischem Taschenbuch 1997 des BM für Wissenschaft und Verkehr*.

7. For information about the Czech Philharmonic, contact their press secretary, Petr Vlha, at e-mail: [p.vlha@cfmail.cz](mailto:p.vlha@cfmail.cz)  
[www.ceskafilharmonie.cz](http://www.ceskafilharmonie.cz)  
phone/fax: +420-227059354

or paper post at:

Czech Philharmonic Orchestra  
Press and PR Dpt.  
Alsovo nabrezi 12, 110 01 Prague 1

8. Peter Schneeberger, "Die Zwei-Prozent-Gesellschaft," *profil* (February 24, 2003).

9. Mike Boehm, "Still a Men's Club?" *Los Angeles Times* (Sunday, March 10, 2002).

10. *ibid*.

11. *ibid*.

12. Wynne Delacoma, "Venerable Vienna still red-hot as a music classic," *Chicago Sun-Times* (February 23, 2003). This article is (or was) available at: <http://www.suntimes.com/output/delacoma/sho-sunday-vienna23.html>

Please feel free to contact the two scholars listed below if you have any questions. Both have studied the Vienna Philharmonic's employment practices for many years.

**WILLIAM OSBORNE**

100260.243@compuserve.com

tel. (01149) 7404 8531 [The first number is the international code for Germany.]

Mr. Osborne has written more articles about the orchestra's employment practices than any other person. His work has been used by media institutions around the world, including the *New York Times*, *Los Angeles Times*, National Public Radio, and the BBC. He has a website at <http://www.osborne-conant.org>

**DR. ELENA OSTLEITNER**

[ostleitner@mhsw.ac.at](mailto:ostleitner@mhsw.ac.at)

Prof. Dr. Ostleitner is Director of the Institute for Music Sociology at the University of Vienna. She has studied the Vienna Philharmonic for over 25 years. [For assistance in obtaining her telephone number, please contact: William Osborne. tel. (01149) 7404 8531]

To learn more about the International Alliance For Women In Music, please consult our website at: <http://www.iawm.org>

## ADDITIONAL READING

William Osborne, "Blind Auditions and Moral Myopia" at <<http://www.osborne-conant.org/blind.htm>>. Concise information about the orchestra's gender and racial ideologies.

William Osborne, "First Woman Performs On Vienna's New Years Concert (As A Substitute)," January 3, 2003. <<http://www.osborne-conant.org/plaichinger.htm>> This article discusses the recent appearance of tutti violist Ursula Plaichinger on the Vienna Philharmonic's last New Years Concert.

William Osborne, "Art Is Just an Excuse: Gender Bias in International Orchestras," *IAWM Journal* (October 1996): 6-14. <<http://www.osborne-conant.org/excuse.htm>> This article discusses the problems of gender bias in numerous orchestras and is useful for contextualizing the situation with the Vienna Philharmonic.

William Osborne, "Symphony Orchestras and Artist-Prophets: Cultural Isomorphism and the Allocation of Power In Music," *Leonardo Music Journal* (Vol. 9, 1999) M.I.T. Press. <<http://www.osborne-conant.org/prophets.htm>> This article discusses the intellectual and cultural history that led to the Vienna Philharmonic's employment practices.

William Osborne, "Ozawa Conducts the Vienna Philharmonic's New Years Concert: Tokenism and Public Relations," January 1, 2002. <<http://www.osborne-conant.org/ozawa.htm>> This article discusses how Mr. Ozawa became music director of the Vienna State Opera in spite of the Vienna Philharmonic's opposition to Asian musicians among its rank and file.

*Special thanks to Monique Buzzarté for her continuing and vigorous advocacy in maintaining the Vienna Philharmonic Watch website: <http://www.buzzarte.org/vpwatch>, for keeping the IAWM listserv apprised of the advance publicity regarding the orchestra's United States tour as well as post-concert reviews, and for encouraging all members to become involved by protesting and writing letters to the newspapers.*

## Academic Women in Music

IAWM members are cordially invited to join the Academic Women in Music discussion list and the Academic Women in Music WebRing, which are devoted to the needs and concerns of women academics in music-related higher education, including composers, theorists, musicologists, IT people, and other creative fields.

Listserv:

<http://groups.yahoo.com/group/AcademicMus/>

WebRing:

<http://b.webring.com/hub?ring=academicwomeninm>

## Reports

# "Voices of Women in the Arts—The Sphere of Musical Composition"

Millsaps College, Jackson, Mississippi, October 10-12, 2002

By Catherine Freis

A stimulating three-day conference entitled "Voices of Women in the Arts—The Sphere of Musical Composition" was held at Millsaps College in Jackson, Mississippi, on October 10, 11 and 12, 2002. The conference was conceived and executed on a very high professional level, combining panels, workshops and presentations with an array of exciting concerts, all of which were designed to allow performers, musicologists and the audience to explore the achievements of women composers from the renaissance to the 21st century.

A unique feature of the conference was the presence (at almost all the sessions) of two internationally renowned women composers, Augusta Read Thomas and Judith Lang Zaimont. They gave presentations, participated in three panels, presented pre-concert informances, conducted open rehearsals, attended the concerts, and were available for questions and discussions.

Another memorable feature of the conference was a special concert by Stanislav Ioudenitch, the Gold Medal Winner of the Eleventh Van Cliburn International Piano Competition, on the first night of the conference. [For additional information, see Anne Kilstofte, "An Interview with Judith Lang Zaimont: The Dual Process of the Cliburn Competition," *IAWM Journal* 7/3 (2001): 1-7.] For the Van Cliburn competition, Ioudenitch chose to perform Zaimont's *Impronta Digitale*, and at a panel discussion entitled "Competitions and Compositions" he commented on the artistic challenges and pleasures of performing Zaimont's work. He also participated in a discussion about competitions with panelists Elizabeth Moak, Lester Senter Wilson, Cheryl Coker, and Zaimont and Thomas.

Four other concerts were given during the conference. Participating artists included regional professionals as well as artists from across the nation. Thirty-one musicians performed and the quality of each performance was exceptionally high.

The Millsaps College Singers (conducted by Timothy Coker) contributed a performance of choral compositions by women composers: Francesca Caccini (from her opera *La Liberazione di Ruggiero*, the first Italian opera performed outside of Italy), Fanny Mendelssohn Hensel, Emma Lou Diemer and Elizabeth Alexander.

At the Friday night concert, Zaimont's moving exploration of a dying Alaskan woman's thoughts in *From the Great*

*Land: Women's Songs* (Lori Bade, mezzo soprano; Stephen Cohen, clarinet and Eskimo drum; Jan Grimes, piano and Eskimo drum) and a sampling of her music for piano were performed (Elizabeth Moak, piano). Thomas' haunting *Among dawn flowers* (performed by mezzo soprano Lester Senter Wilson and pianist Lynn Raley) and *Spring Song* (Alexander Russakovsky, cellist) gave the audience another perspective on contemporary music.

Ruth Watson Henderson was represented by two of her choral pieces, performed by 60 singers from The Mississippi Girlchoir (directed by Lillian Lee, accompanied by Judy Foster, piano, and Bob Davidson, trumpet). Her *Chromatic Partita* was performed by organist Len Bobo. Katherine Hoover's duet for two flutes, *Sound Bytes* (Sybil Cheesman and Julie Maisel), filled out a program that featured a number of different styles and instruments. This concert also included the world premiere of a work by Zaimont based on Eudora Welty's *The Golden Apples*; it was commissioned by Mr. and Mrs. Richard Wilson. Since Eudora Welty was a revered resident of Jackson, Zaimont's *Virgie Rainey: Two Narratives* was a special treat for members of the audience, who appreciated how dramatically Zaimont transferred to music Welty's explorations of character (performed by soprano Cheryl Coker, mezzo soprano Lester Senter Wilson, and pianist Lynn Raley).

The Saturday morning concert was sponsored by the Chaminade Club of Jackson, which was established in 1903 and is one of the oldest Chaminade Clubs in the United States. Featured performers included Rachel Heard (fortepiano), who played Maria Theresia von Paradis' *Fantasie pour Le Piano-Forte in G Major*; mezzo soprano Nash Noble with Mime Linehan (horn), who presented Leila Lustig's *Opposites: a Song Cycle*; Sandra Polanski (piano), who performed *Troubled Waters* by Margaret Bonds, an African-American composer, as well as *Etude I* by Louise Talma; and Julie Maisel (flute), who played *Hommage à Haute Savoie*, written by another African-American composer, D. Antoinette Handy. The concert concluded with soprano Kimberly Davis and pianist Rosângela Sebba performing a set of songs by Cécile Chaminade.

The final concert included violinist Song Xie performing Thomas' *Incantations*, pianist Lynn Raley in Thomas' *Two Etudes* and Chen Yi's *Ba Ban*, and Cheryl Coker and

Elizabeth Moak presenting Zaimont's song cycle, *Chansons Nobles and Sentimentales*. Performers also included Gale Odom (soprano) singing songs of Pauline Viardot, and Eugene Jones (clarinet) and Lynn Raley (piano) in Joan Tower's *Fantasy*. The concert concluded with Tower's rousing *Fanfare for the Uncommon Woman, No. 5* performed by trumpeters Wayne Linehan, Darcie Bishop, Robert Cheesman and Don Mullen.

Although the concerts were the featured events, the array of panels, workshops, forums and presentations were also wide-ranging and dynamic. Included in these events was a lecture entitled "The Life, Times and Music of Jeanne-Louise Dumont Farrenc" by Gail Olszewski, which concluded with a performance of Farrenc's *Trio* by Sybil Cheesman, flute; Janette Sudderth, cello; and Gail Olszewski, piano. Other lectures included "Sir Georg Solti—the Last Superconductor," presented by Marilyn Herring, and the opening address by Zaimont entitled "Reflections on an Undescribable Art—Being a Composer." Panels ranged from "The Marriage of Creativity and Reality," a discussion with Zaimont and Thomas with area businesswoman Sandra Person Burns, arts executive Betsy Bradley, and moderator Penny Prenshaw, to "The Shelf Life of Musical Compositions" with modera-

tor Laura Franey, librarians Marilyn Herring and Thomas Henderson, and composers Zaimont and Thomas. The Millsaps College Lewis Art Gallery also sponsored an exhibition of Women Artists, coordinated by Sandra Smithson and Lester Senter Wilson with a reception sponsored by Sandra Person Burns of Mississippi Health Partners.

The two organizers of the conference, Cheryl Coker and Lester Senter Wilson, with the help of their sponsors, St. Dominic Health Service and Southern Arts Federation in partnership with the National Endowment for the Arts and Meet the Composer, Inc., hosted a truly cutting edge conference, which allowed Mississippians to realize that the title "woman" composer is obsolete—for the works featured in this event proved that "women" composers were and are artists of the highest stature.

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## Report from China

Chamber Music Concert, Poly Theatre, Beijing, China, July 25, 2002

*By Li Yiding and Yao Henglu*

As a step toward expanding interest in the International Alliance for Women in Music in China, we presented a novel chamber music concert, endorsed by the IAWM, at Poly Theatre in Beijing on July 25, 2002. Located in Poly Plaza, the Poly Theatre, with 1,320 seats, two VIP boxes and eight balconies, is a hall worthy of its name. It is equipped with advanced multi-functional stage facilities, acoustic equipment, stage lighting, sound system, and well-appointed dressing rooms as well as precious cultural relics that are on view in the exquisite VIP Hall and VIP Private Box. Each year, more than 300 plays, dramas, large-scale operas, symphonies, ballets and music dramas from China and abroad are produced. This has resulted in increased communication between Asian and Western cultures and the arts.

The concert was the part of Volkswagen (China) Sound Foundation (2002) Free Concert Week, and this particular concert was sponsored by Volkswagen. Mr. Sun Jiazheng, the Cultural Minister of the People's Republic of China, provided encouraging comments that were included in the program notes. The approximately 1,000 people who attended enjoyed the concert very much and gave every work on the program warm applause. After the concert, several Chinese



Poly Theatre Concert (l to r): Jin Jing (student composer), Yao Henglu (composer), Li Yun (pianist), Li Yiding (composer), Yang Zongxiang (composer)

women musicians expressed interest in joining the IAWM. China Central Television (CCTV), Central People Broadcast Station and a few Chinese newspapers reported on the concert.

Seven compositions by five IAWM composers were on the program plus works by Schubert, Kreisler, Saint-Saëns and Li Yinghai. The IAWM composers listed below were present and introduced their works to the audience.

Deon Price (IAWM past president): *Angelic Piano Pieces* was composed in 1992 and comprises eight pieces, including one that was inspired by Green Tara of ancient Tibet. Price had previously performed this work at Beijing Concert Hall on June 7, 2001.

Chen Yi (IAWM advisor): *Romance and Dance* for violin and piano adopts material from Chinese traditional opera, but with the use of contemporary techniques an entirely new composition is created.

Li Yiding (IAWM board member): *Guge Kingdom Ruins* for cello and piano uses material from Tibetan music and combines the methods of primitive Tibetan traditional opera with those of modern composition. Her piano suite, *Paki-*

*stan Sketch*, contains six pieces and portrays an ancient scene from the South Asian Subcontinent.

Yao Henglu (IAWM male member): *Duo for Horn and Piano* is a new work that features some dazzling contemporary compositional devices. *Sonic Track of the Origin* for piano maintains a nationalistic style but uses a new musical language.

Jin Jing (IAWM student member): *Dancing* for piano is filled with feeling and activity. The high quality of the work ushers in the prospect of promising creative compositions by young Chinese women.

The performers are listed below:

Li Yun (France/China): pianist (guest performer). Her father, Li Yinghai, is a famous composer in China, and she performed his *Flute and Drum at Sunset*.

Li Hongying (Canada/US/China): pianist (IAWM member)

Li Xiang L. (China): cellist (IAWM member)

Li Xiang S. (China): pianist (guest performer)

Zhou Hong (China): horn (guest performer)

Tong Weidong (China): violinist (guest performer)

## Report from Canada

By Melinda Boyd

In the past, my reports have been largely focused on the West coast, perhaps not surprisingly, since I have lived in Vancouver and studied at the University of British Columbia (UBC) for the last eight years. The present report is no different in that respect.

As I prepared to write this report, I began to reflect on my experiences at UBC. The School of Music at UBC has never been regarded as a hotbed of activity with respect to women in music, with the exception of Jean Coulthard, who served on the composition faculty for many years. I arrived at UBC to start graduate studies in the fall of 1994, having been turned on to the fascinating world of women composers by Ursula Rempel (IAWM Board of Directors) at the University of Manitoba. I anticipated writing my master's thesis on Clara Schumann, only to be told by a faculty member that "you can't do that here." At the time, UBC had only one woman on the academic faculty, very few women graduate students (again, on the academic side) and no one with research interests in women composers, feminist musicology or gender studies.

Whether by coincidence or a curious alignment of the stars, that situation has changed dramatically. At Spring Convocation (May 2002), doctoral degrees were conferred on five women: Jocelyn Morlock (D.M.A., Composition),

Janina Kuzmas (D.M.A., Piano Performance), Karen DiBella (D.M.A., Piano Performance), Lisa Norman (D.M.A., Flute), and Melinda Boyd (Ph.D., Musicology). In addition, masters' degrees were conferred on Jennifer Butler (M.Mus., Composition), Barbara Siemens (M.A., Musicology), Andrea Hess (M.A., Musicology), and Shawna Martin (M.Mus., Opera).

As the number of women graduate students has increased, research on women-centered topics has also grown exponentially. My dissertation focuses on the operas of Ingeborg von Bronsart. (By the way, I did write my master's thesis on Clara Schumann!) France Fledderus (Ph.D., Musicology) recently completed her dissertation on folk-rock artist Jane Siberry (look for some of Fledderus's research to be published in a forthcoming issue of *Women in Music*). Karen McCann is writing her master's thesis on Cécile Chaminade, and Laurel Parsons (Ph.D. candidate, Theory) is nearing completion of her dissertation on Elisabeth Lutyen's opera, *The Numbered*. She has also published an article on Lutyen's *Wittgenstein Motet* in the *Canadian University Music Review*. Moreover, UBC women graduate students continue to achieve recognition by winning major awards. Janina Kuzmas won the Governor General's Gold Medal as head of the graduating class in the Faculty of Arts. Jocelyn Morlock is earning an international reputation for her com-

positions. Laurel Parsons, Melinda Boyd and Sherry Lee all held substantial Doctoral Fellowships from the Social Sciences and Humanities Research Council of Canada. Sherry Lee was also awarded the prestigious Alvin Johnson AMS 50 Dissertation Fellowship for 2001-2002 (her dissertation is still in progress).

Canadian members, please let me know what is happening. Any news of awards, performances, recordings,

or other accomplishments is most welcome and will be included in the next report. Contact me by email: <melindaboyd@shaw.ca> or snail mail: c/o UBC School of Music, 6361 Memorial Road, Vancouver, BC, V6T 1Z2.

*Dr. Melinda Boyd is a free-lance musicologist and part-time lecturer at the UBC School of Music. She is also co-editor and contributing author to the interdisciplinary book A Vision of the Orient: Texts, Intertexts and Contexts of Madam Butterfly (University of Toronto Press, forthcoming).*

## Report from Japan

By Taeko Nishizaka

The Women and Music Study Forum of Japan will hold a concert entitled "Japanese Women Composers and Germaine Tailleferre" at the Japanese Culture Hall (101 bis, quai Branly F75740) in Paris, France, on March 28, 2003, at 8:00 pm. The composers whose works will be performed were active mainly in the first half of the 20th century: Tsune Matsushima (1890-1985), a pioneer among Japanese composers; Kikuko Kanai (1906-86), a proponent of Okinawan music; Takako Yoshida (1910-56), a pacifist and feminist; Michiko Toyama (b. 1913), the first Japanese winner of international composition contests; Kyoko Watari (1916-74), a scholar of Czech music; Germaine Tailleferre (1892-1983). The works on the program are as follows.

### Songs

Kikuko Kanai: *Tozai Tozai* (Ladies and Gentlemen); *Hibiscus*

Kyoko Watari: *One day at the beach; Mam's stand chatting*

Germaine Tailleferre: *La rue chagrin*; excerpts from *Six chansons françaises*; excerpts from *Pancarte pour une porte d'entrée*

Michiko Toyama: Excerpts from *Voices of Yamato*

Takako Yoshida: *Complaint of a juggler; Don't die, my brother; A hoe*

### Piano music

Tsune Matsushima: *Valse; Album leaves*

Kikuko Kanai: *Maidens under the moon*

Germaine Tailleferre: *Fleurs de France*

### Violin and piano

Germaine Tailleferre: *Second sonata*

Tsune Matsushima: *Prélude*

Takako Yoshida: *Sonata in D*

### Performers

Yumi Nara (soprano), Mie Kobayashi (violin), Chiharu Hanaoka (piano)

Pre-concert lecture by Hiromi Tsuji

### Rashomon

Among the other news of women in music in Japan, of particular significance was the performance of *Rashomon*, an opera by Mayako Kubo based on a novel by Ryunosuke Akutagawa. It was premiered in Japanese at the Nissei Theater, Tokyo, on November 15, 2002. It was originally commissioned by the Graz Opera House in Vienna, where it premiered in 1996. Both the original libretto in German and the Japanese version were written by the composer. According to a review in the Asahi newspaper, the music and the story project multiple viewpoints in modern society, and an unexpected reversal at end, which is neither in the novel nor in Kurosawa's movie, *Rashomon*, suggests the power of women throughout history.

## Feminist Theory and Music 7: Crossing Cultures/Crossing Disciplines

The FTM 7 (Feminist Theory and Music) conference will be held at Bowling Green University in Bowling Green, Ohio, July 17-20, 2003. One focus of this year's conference will be feminist theory in cross-cultural perspective. How have feminist political concerns shaped, and been shaped by, ethnomusicology, ethnographic approaches, and multicultural music pedagogy? As always, the FT&M Conference welcomes contributions drawing on feminism, women's studies, LGBT or queer studies, area studies/ethnic studies (e.g., Africana, Asian, Latin American) and gender studies from all disciplinary perspectives of musical inquiry.

# MLA Women in Music Roundtable

Music Library Association, 72nd Annual Meeting, Austin, Texas, February 2003

By *Renée McBride*

The Music Library Association's (MLA) Women in Music Roundtable session at MLA's 72nd Annual Meeting in Austin, Texas, was varied and stimulating, as attendees have come to anticipate from Roundtable co-coordinators, Alice Abraham (WGBH Radio, Boston, Mass.) and Judy Weidow (The University of Texas at Austin).

Carl Rahkonen, Music Librarian and Professor at Indiana University of Pennsylvania, opened the program with "The Real Songcatchers: American Women Pioneers of Ethnomusicology." His jumping off point was the 2002 film *The Songcatcher*, which brought to light the fact that many of the early pioneers in the field of ethnomusicology were women. Rahkonen described the lives and work of 19th- and early 20th-century pioneers: Alice Cunningham Fletcher, Frances Densmore, Natalie Curtis Burlin, Helen Roberts, Laura Boulton, Ruth Crawford Seeger and Sidney Robertson Cowell. These women were among the first ethnographers to go into the field and live with their informants, recording, transcribing and analyzing their informants' music. All were prolific in their output of research, as well as politically active in support of minority rights at a time when it was unpopular to do so. In support of his discussion of the current state of research and publication about these pioneers, Rahkonen distributed two informative handouts, one a bibliography of works by and about these women, the other a sketch of their training and work, interests and research, and publications and collections.

Susan Jackson, a visiting scholar at The University of Texas at Austin, with her Ph.D. from The City University of New York, spoke about "Buchtrucker(in): Women and the Book Trades in 16th-Century Nürnberg." Sixteenth-century Nürnberg was one of the centers of Renaissance printing and book production, especially important for music and theology. Approximately five percent of the professionals registered in the book trades—printers, type cutters, booksellers and scribes—were women. This number excludes wives, daughters and other family members who customarily worked alongside their male relatives in Nürnberg's merchant houses. Jackson consulted Nürnberg's city records as part of her dissertation research, discovering that women in 16th-century Nürnberg were active in business, including publishing, contrary to what she had been led to believe, namely, that Renaissance women were illiterate. She discussed the lives and careers of women active in the publishing trade, in particular Katherina Gerlach and Elizabeth Ott. Jackson's discussion of the place of women in Renaissance Nürnberg society sheds new light on the issue of the

power of a woman's voice in the transmission of knowledge. Examination of these women's lives raises important questions about female literacy, professionalism, and influence in shaping the taste of the buying public, not only among Nürnberg's merchant classes, but throughout literate Renaissance Europe.

Kevin Mooney, lecturer in musicology at The University of Texas at Austin and Southwest Texas State University, closed out the Roundtable session with his presentation, "In Her Own Words: Documenting the Musical Life of Mary Austin Holley." Holley (1784-1846), cousin of Stephen F. Austin and author of the first English-language history of Texas, has been acknowledged as a valuable source of first-hand information on early Texas. What has been overlooked is what her writings tell us about her thoughts on music. After discussing Holley's correspondence and the extent to which she wrote about music, Mooney persuasively argued that her writings provide rare documentary evidence of a woman's perspective on the role of the arts and music in the lives of both women and men in the early 19th-century United States.

*Renée McBride is Humanities and Music Cataloger at UCLA and the Music Library Association liaison to IAWM.*

## Rebecca Clarke Society

The latest Rebecca Clarke Society Newsletter is now available on the organization's website (in PDF format): <http://www.rebeccaclarke.org/>. The website has been newly revised and expanded, and two Clarke CDs are now available for purchase. The Newsletter contains the following:

Clarke's String Quartet "*Poem*" in World Premiere Recording (Audio clips are on the website and the recording may be purchased.)

Clarke's Viola Concerto

Remarkable Premieres: Clarke's complete choral music performed

Mrs. Vaughan Williams supports Clarke Society

Eva Rieger reviews Daniela Kohnen's book, *Rebecca Clarke: Komponistin und Bratschistin*

"Lost" Viola Music Published

From our Readers and Members

## Book Reviews

# Nancy B. Reich: *Clara Schumann: the Artist and the Woman*

Second edition, Ithaca and London: Cornell University Press, 2001. ISBN 0-8014-86 7-8

By Anna E. Kijas

After Nancy Reich's first edition of *Clara Schumann: the Artist and the Woman* was published in 1985, Reich thought that her work was complete, but, as she confessed recently, she was mistaken. The first edition of the biography sparked a renaissance; within several years it was available to an international audience, translated into Japanese, German and Chinese and published in England. Reich observed that "suddenly there was an explosion of interest in Clara Schumann and her music."

In the first edition Reich presented a new perspective on Clara's life. Many of the previously written biographies were based largely on Berthold Litzmann's *Clara Schumann: Ein Künstlerleben* (published between 1902 and 1908) and on correspondence with Johannes Brahms.<sup>1</sup> Litzmann's biography, however, omitted important information about Clara's life, which was available in the original sources. Reich believes the reason for this omission was "perhaps to protect the persons involved or perhaps because he [Litzmann] believed it was not worth consideration."<sup>2</sup> In contrast, Reich's first edition depended on original German sources, and she provided her own translations. Instead of referring only to Litzmann's edition, she used the first volume (1832-38) of the letters written by Clara and Robert Schumann, edited by Eva Weissweiler (*Briefwechsel: kritische Gesamtausgabe/ Clara und Robert Schumann*, 1984).

Sixteen years after its initial publication, the second edition of *Clara Schumann: the Artist and the Woman* further expands our knowledge of Clara, attempts to answer questions raised by contemporary musicians about her contributions and influences, and provides the reader with a perspective on her involvement in the musical life of the 19th century. The first edition focused on key issues, such as Clara's relationship with her father, her struggle for independence, and coping with Robert's illness, but in Reich's second edition old sources appear in a new light and new sources are exposed. This second edition can also be attributed to recent availability of documents, medical reports, letters and compositions.

These newly available documents include the medical log (published in 1994) kept by Robert Schumann's physicians in Endenich, Clara's correspondence with Dr. Härtel of Breitkopf & Härtel (published in 1997) and with the List family (published in 1990), and the letters and diaries of her granddaughter Julie (published in 1990). The second vol-

ume of Eva Weissweiler's *Briefwechsel: kritische Gesamtausgabe/ Clara und Robert Schumann* (published in 1987) was also important in Reich's re-examination of Clara Schumann. Reich further enriched her documentary sources through additional interviews with Schumann's relatives, including several great-great grandchildren and descendants of her students, such as the Robinow brothers, grandsons of Ilona Eibenschütz. The author also viewed correspondence between Clara Schumann and Ilona Eibenschütz.

The most important of the new sources is the medical log, which provides answers to the previously held speculations about Clara's failure to visit Robert in the hospital. Now we learn that the doctors forbade Clara to visit him because they feared he would become even more ill. The log also reveals that Robert's illness was more severe than Clara knew, and that his violent outbursts and deterioration into general paralysis were, as the physician explained, symptoms typical of tertiary syphilis. Reich speculates, however, that this diagnosis may or may not have been valid because in 1856 it was impossible to officially diagnose this illness. All told, these new documents and interviews present more information about Clara Schumann's personality and provide a deeper understanding of Robert's illness.

The second important source, *Das Band der ewigen Liebe: Clara Schumanns Briefwechsel mit Emilie und Elise List*, was banned from publication by order of the descendants of Friedrich List until after 1996.<sup>3</sup> This collection of correspondence depicts Clara's moods, from her joys and successes to tragedies and financial problems. One sample is a letter about her first solo appearance since her marriage, written to her friend Emilie List on March 31, 1841:

I was received with such enthusiasm that I went pale and red; it did not cease even when I had already seated myself at the piano. (I have never yet heard anyone received like this, not even Thalberg.) You can imagine that this gave me courage since I had been shaking all over with anxiety. I played as I can hardly ever remember having played. The applause after each piece did not end.<sup>4</sup>

These letters contain Clara's thoughts and reactions to her own compositions and concerts, her love for Robert and problems with her children.

Reich also explores Clara's feelings about her own creative work and speculates why she stopped composing after

Robert's death in 1856. She suggests that the astonishing number of responsibilities Clara bore as both mother and musician restricted her time spent composing. In addition, Reich inserts into chapter eleven a new section, "Ambition, Ambivalence and Women's Work." Here, she examines societal attitudes toward female composers, which Reich thinks contributed to Clara's low self-esteem: Clara was viewed not as a composer but as a "woman composer."

Another aspect of the second edition concerns the controversial rumors about the relationship between Clara and Johannes Brahms, which are proved incorrect, thanks to the publication of Clara's letters to her daughter Emilie. Contrary to the claim Jan Swafford makes in his biography of Johannes Brahms, these letters provide a clear picture of the relationship: they were no more than close friends and musical colleagues.<sup>5</sup> In the final chapter, Reich makes use of recently published letters between Clara and a close friend, Ilona Eibenschütz. These contain advice Clara gave her pupils, illustrating her concerns for their well-being and musical studies.

A new appendix of musical works includes many previously unknown or unpublished works that have been published recently. Included are excerpts from diaries and letters of both Clara and Robert, which provide a deeper insight into her compositions. The first edition listed only 18 published songs, while the second edition contains 25. Some of these songs, such as *Der Abendstern*, *Lorelei* and *Oh Weh Des Scheidens* have only recently been published.<sup>6</sup> It is puzzling why some of the finest works by Clara Schumann took 140 years to be published.

## The Kapralova Society

The Kapralova Society, named after the late Czech composer and conductor, Vitezslava Kapralova, and dedicated to the promotion of women in music, announces the publication of her *Prelude de Noel* (1939) by the Czech Radio Publishing House (Nakladatelství a vydavatelství Českeho rozhlasu). For more information about the publication please visit: [www.kapralova.org/RESEARCH2.htm#edition](http://www.kapralova.org/RESEARCH2.htm#edition).

The world premiere of Kapralova's *Leden* for voice and quintet (flute, two violins, cello, and piano) was performed by the music faculty at the University of Michigan on January 19, 2003. The new address of the Kapralova Society is: 415 Jarvis Street, Suite 226; Toronto, Ontario; M4Y 3C1 CANADA. The email address is: [society@kapralova.org](mailto:society@kapralova.org) and the website address is: [www.kapralova.org](http://www.kapralova.org).

The greatest revision in Reich's second edition is the Catalogue of Works, now four times its original size. In addition to the opus number and title, the second edition includes the dedicatee, text (vocal works), origin of the work, autographs, first edition, performances, reviews, later editions, facsimiles, reprints, arrangements, transcriptions, translation, literature and commentary. The catalogue is divided thusly: published works with opus numbers, vocal works without opus numbers, piano works without opus numbers, published editions, arrangements and transcriptions, arrangements of Robert Schumann's works to which Clara Schumann contributed, problematic works and lost or missing works cited in diaries, programs and correspondence. The depth, accuracy and inclusiveness of this catalogue serves as a major contribution to musicians, researchers and educators; it encourages further study, research and performance of Schumann's compositions.

Reich's first edition contributed to the increase in interest in Clara Schumann and in the performances and recordings of her music. The publication of this second edition will continue to stir interest with the availability of new documents, letters and the extensive list of newly published music; further, this new edition offers a much more detailed look at Clara Schumann's life and music. At this time, the second edition has not yet been translated into other languages, but it certainly deserves that recognition in the near future.

## NOTES

1. B. Litzmann, *Clara Schumann: ein Künstlerleben nach Tagebüchern und Briefen*, i (Leipzig, 1902, 8/1925), ii (1905, 7/1925), iii (1908, 6/1923); Eng. trans., abridged (London, 1913/R).
2. Nancy B. Reich, *Clara Schumann: the Artist and the Woman* (Ithaca and London: Cornell University Press, 2nd ed., 2001), xiii.
3. E. Wendler, ed., *'Das band der ewigen Liebe': Clara Schumanns Briefwechsel mit Emilie und Elise List* (Stuttgart, 1996). Translated as: *The Bond of Endless Love: Clara Schumann's Correspondence with Emilie and Elise List*.
4. Reich, "The Marriage," *Clara Schumann: the Artist and the Woman* (2001), 87.
5. Jan Swafford, *Johannes Brahms* (New York: Alfred A. Knopf, 1997).
6. Joachim Draheim and Brigitte Höft, "Der Abendstern," "Lorelei" and "Oh Weh Des Scheidens," *Samtliche Lieder für Singstimme und Klavier*, 2 vols. (Wiesbaden: Breitkopf & Härtel, 1990, 1992). Kristen Norderval, "Lorelei" and "Oh Weh Des Scheidens," *Seven Songs* (Bryn Mawr, PA: Hildegard Press, 1993).

*Anna Kijas is studying music literature, performance and women's studies at Northeastern University in Boston, Massachusetts. A pianist, she has performed in recitals as a soloist and accompanist for the past nine years, and is passionate about promoting women in music.*



# Richard Newman with Karen Kirtley: *Alma Rosé: From Vienna to Auschwitz*

Amadeus Press, 2000, ISBN 1-57467-051-4, 431 pp., \$29.95

By Anne Gray

Two years ago prominent Boston-based pianist Virginia Eskin recommended that I read a new book, *Alma Rosé: From Vienna to Auschwitz*, written by award-winning Canadian journalist Richard Newman. In his 45-year career, he has been a music critic, entertainment editor and travel writer. No one could have been better suited to the task. He had known Alma's brother Alfred since the latter had arrived in Canada to join the music faculty of the University of Western Ontario (London) in 1946. Newman had seen the lovely photo of Alma with her violin in Alfred's study—the sister who was never mentioned. But it was not until after Alfred's death in 1975 that his widow, Maria, and Newman went through an old trunk marked "Philharmoniker." They found a treasure trove of family memorabilia, papers of Uncle Gustav Mahler and 60 letters that Alma had written to her brother from Vienna and Nazi-occupied Holland. As Newman put it, "I was meeting the woman who would dominate the next [22] years of my life." For it indeed took the author two decades of research and the skills of Amadeus Press editor Karen Kirtley to sort through the mountains of material to bring this exciting portrait to publication. The book, which has received excellent reviews, is well illustrated and features maps, 52 photos and 21 line drawings.

Alma Rosé is a name that should be known to all who love classical music, but until the publication of this book, the only acquaintance Americans received was through the 1980 HBO movie *Playing for Time*, starring a shorn Vanessa Redgrave as French singer and concentration camp survivor Fania Fénelon, and Jane Alexander, who won a supporting actress Emmy for her portrayal of Alma. Unfortunately, according to Newman and others, the film's portrayal of Alma was distorted and inaccurate.

Alma was born in Vienna into musical "royalty" on November 3, 1906. Her father was Arnold Rosé, leader of the world-famous Rosé Quartet and concertmaster of the Vienna Philharmonic, a position he had assumed under his original name, Rosenblum, in 1881 at the age of 17 by virtue of his extraordinary talent. Her older brother, Alfred, was a professional musician—a clarinetist, pianist, conductor and teacher. Her mother, Justine, was the younger sister of the celebrated Austrian composer Gustav Mahler (1860-1911), while she was the namesake of his wife, Alma Mahler. As a child, Alma showed remarkable talent on the violin and knew, by the age of six, that she wanted to follow in her father's footsteps. One of her closest childhood friends was Erica

Morini, who would become one of the world's greatest women violinists.

At age 15, Alma presented a well-received solo debut on July 29, 1922, at an elite summer resort; her father and brother were also on the program. Her formal Vienna debut (December 16, 1926), which included playing Bach's Double Violin Concerto with her father, elicited mixed reviews. Her technique was praised, but her more deliberate "masculine" musicianship was less than favorably compared to the fiery style of Morini, who by this time was the toast of Europe and America. As one critic pointed out, perhaps Alma was carrying the burden of too many famous names. Nevertheless, over the next few years, her career as a soloist progressed.

In 1927 handsome, dashing Váša Prihoda, a 27-year-old Czech violin virtuoso, entered Alma's life. They were married in 1930. Now, under the name Alma Rosé-Prihoda, she played several solo recitals, and sometimes toured with her husband. Too often, however, Váša left her behind, since he was in great demand in Europe and the Middle East. He even appeared in a few films, which led to gossip about his relationship with glamorous stars.

In 1932 Alma, already despondent over her failing marriage, had an inspiration that gave her a new lease on life. Following in the tradition of Viennese all-female salon orchestras, she, with invaluable help from her father and other musicians, organized the *Weiner Waltzermädeln* (Viennese Waltzing Girls). Averaging from nine to 15 members, they comprised two harpists, a pianist or two, a singer and strings. Alma, who usually played a solo in each concert, was a strict director; she maintained high artistic standards and insisted that all music be memorized. The ensemble's Vienna debut in 1933 immediately attracted a large following, but in March of that year the group was stranded in Munich. Their concert was canceled at curtain time due to anti-Semitic demonstrations in the streets by gangs of brown-shirted thugs. Hitler had been in power since January, and his Third Reich policies were already in evidence. Váša sent money for the orchestra's fare back to Vienna, and Alma vowed never again to accept an engagement in Munich.

Meanwhile, in the few remaining years of comparative artistic freedom, the *Weiner Waltzermädeln* successfully toured Budapest, Prague, Warsaw, Zurich, Geneva, The Hague, Copenhagen, Stockholm, Paris and Berlin. Although

her husband sporadically appeared with the orchestra, by 1934 the programs bore only Alma's maiden name. In 1935 Prihoda filed for divorce. Alma was devastated.

On the advice of influential friends, Alma and her family were baptized Catholic, a procedure many Jews were adopting as a means of protection against the ever-mounting Nazi threat, but the arrests of Jews escalated, even for those who had converted. In 1939 Alma went to Amsterdam and London to seek avenues of escape for her father and herself (her mother had died, and her brother and sister-in-law had already left for America). She met with conductors Bruno Walter in Amsterdam and Adrian Boult in London. She also lunched with one of her admirers, Rudolf Bing, then artistic director of the Glyndebourne Opera, and later general manager of New York's Metropolitan Opera for over 20 years. Everyone pledged support, and through Walter's connections, a residency and work permit for Arnold was obtained from the British Home Office.

Alma began an active musical life in London playing second violin in her father's string quartet, but insufficient income and a continuing ambition for a solo career prompted her to accept an offer to play at the Grand Hotel Central in The Hague in still neutral Holland. Her subsequent successful tours in that country enabled her to send money to her father, but also delayed her return to England. In 1940 the Germans captured Holland, and Alma was trapped. Curfews and travel restrictions were enforced, and her only professional outlet was giving concerts in people's homes. To survive, Alma entered into an unconsummated marriage with the extremely eccentric scion of a well-established Dutch family, but she was still in danger of arrest. She refused offers to go into hiding, and chose instead to attempt a last possible escape route to Switzerland. She was captured in France and sent to Auschwitz, the death camp in German-occupied Poland. She was assigned to the "Experimental Block," where doctors performed gruesome operations without anesthesia.

A conundrum of the brutal Nazi character was their love of music. They had arrested the entire (all male) Polish Radio Orchestra, which performed at the concentration camp, but among the women there were only a few amateur musicians. When the news swept the camp that a professional woman violinist had arrived, Alma was saved from a barbaric death. For the next nine months she served as director of the women's orchestra. Working ten hours a day, Alma molded these women—both Jews and Catholics—into a creditable performing group. Moreover, thanks to her, anyone sent to the "Music Block," including those who could not play an instrument but could perform secretarial and music copying duties, was saved from the gas chamber.

Alma commanded such respect that she was the only inmate in the history of this Hell-on-Earth ever to be ad-

ressed by the courteous title, Frau. She had a tiny room to herself at the end of the cell block and at times received a little extra food. On April 3, 1944, Alma apparently ate some contaminated food and became deathly ill with a high fever and chest pains. In the camp hospital, Alma received unprecedented care. Seven doctors tried frantically to save her, but she died two days later. The musicians never recovered from Alma's death. After almost disbanding, a talented gypsy violinist, Lilly Mathé, led them, but only in light music. Alma was the orchestra.

As mentioned earlier, it was Fania Fénelon, a survivor from the "Music Block," who preserved the memory of Alma in her 1976 book, *Sursis pour l'orchestre* (in French), *Das Mädchenorchester in Auschwitz* (in German), and in English, *Playing for Time*. In the 1980 television film, Fénelon, whose major contribution to the orchestra was her prodigious memory in making musical arrangements, gave herself a major role, while portraying Alma as a harsh taskmistress who lived in fear of the Nazis and was a cold tyrant in her dealings with the musicians. Surviving orchestra members reacted strongly to these distortions of the truth. Fénelon also caused much pain in her derogatory descriptions of some of the players. This was not the Alma discovered by Newman. The real Alma was a dedicated, highly talented professional who, through her gift of music, inspired these doomed women to shut out the unspeakable horrors that surrounded them, and by her example and courage, enabled many to survive. In 1969 the City of Vienna recognized Alma as a martyr of the Nazi regime and named a small street on a quiet square, Alma Rosé Gasse.

*Dr. Anne Gray is author of The Popular Guide to Classical Music, and is currently culminating seven years of research for her 800 page The Popular Guide to WOMEN in Classical Music, a highly readable definitive history/reference volume—spanning from cavewomen to contemporaries—of women composers, conductors, performers, musicologists and women in the business of music, to be published in 2003. (Advance orders are being handled by WordWorld, P.O. Box 90309, San Diego, CA 92169. Enquiries: WordWorld@juno.com)*

## Arsis Press News

The 2003 edition of the Arsis Press Catalog is currently on the website: [www.arsispress.com](http://www.arsispress.com), which includes program notes about the music and biographical information about the composers. Arsis specializes in publishing music by women and includes a number of IAWM members on its list of composers. Order directly from Empire Publishing Service, PO Box 1344, Studio City, CA 91614. Tel: 818-784-8918. Fax: 818-990-2477. Email: [empirepubsvc@att.net](mailto:empirepubsvc@att.net)

## Compact Disc and Music Reviews

### Maria Niederberger: *Piano Quintet*

Score: *The SCI Journal of Music Scores*, vol. 31

CD: Empyrean Ensemble of the University of California at Davis. Capstone Records CPS-8701

By Susan Erickson

Admirers of the music of Maria Niederberger will be pleased to know that her *Piano Quintet* (1990) is now available both in score and on CD as part of an ongoing series of publications from the Society of Composers, Inc. The SCI, an organization with a membership of over 1,000, has already issued 31 volumes of *The SCI Journal of Music Scores* and 17 CDs in its *SCI CD Series*. The project aims to make available a selection of music of the highest quality being written today in a variety of styles. Works are chosen for inclusion in the series by a regionally rotating panel of composers in order to assure both excellence and variety of approach.

The inclusion of Niederberger's *Piano Quintet* in this distinguished series is cause for celebration. The recorded performance, by the Empyrean Ensemble of the University of California at Davis, is stunning. Director Ross Bauer has assembled five of the best instrumentalists performing today to produce a result that appears flawless. Ensemble mem-

bers on this recording are pianist James Winn, violinists Terrie Baune and Ellen Gronningen, violist Ellen Ruth Rose and cellist Thalia Moore.

The piano quintet as a genre has a long and distinguished history. Its origins are linked with those of the accompanied keyboard solo and the keyboard concerto in the baroque and early classic periods. While the number of full-fledged piano quintets from the 19th and 20th centuries is relatively small, the works are distinctive, of high quality, and characteristic of their composers' styles. Niederberger's piano quintet lies firmly within this honorable tradition, while at the same time extending the traditional boundaries of this genre.

*"Intensity and relief are nicely balanced, capturing the listener's attention throughout."*

Niederberger's quintet is highly structured, formally strong, yet fluid and expressive. In her prefatory notes, the composer indicates that tempi are to be treated flexibly, meaning that the indicated speeds may be adjusted to suit the particular acoustical requirements of the performing venue. Meters change frequently, even within a phrase, but these changes must not be treated as interruptions of the flow of musical ideas. The net effect, at least as perceived by the listener, is one of ever expanding and transforming musical impulses.

In the notes accompanying the CD, the composer writes the following: "The design of my *Piano Quintet* emphasizes modern melodic expressiveness. The harmonic unfolding carries the music into changing realms, transforming it from section to section." This is an apt description of how the work unfolds. The one-movement piece begins with a strong theme of wide compass played by the strings, first in unison, then expanded into divergent directions. The piano, when it enters soon after, becomes part of the ensemble, answering the opening theme, while at the same time fitting in as part of a contrapuntal web. At times, it even makes a double contribution to the polyphonic texture, with the right and left hands playing two distinct ideas in different rhythms. By the middle of the piece, however, the piano has emerged as a soloist and continues in this role intermittently until the final return, near the end, of the opening material.

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We thank all whose interest and participation has helped us grow from the six items in our original 1990 catalog to our current list of over 500 works by women composers throughout the ages—now including the complete works of Hildegard von Bingen with the addition of her *Ordo Virtutum* in 2002. I invite you to visit our updated website (<http://www.hildegard.com>) to peruse our catalog and score samples, listen to music excerpts on our "radio," join our discussion forum, and find material for your next concert! By Sylvia Glickman

The composer also goes beyond traditional boundaries in her writing for strings. Niederberger is herself a violinist (her early training was in that instrument, and she has played in orchestras and chamber ensembles), and her expertise in string writing contributes mightily to the overall character of the *Quintet*. She employs special effects such as *jeté*, *col legno battuto* and left-hand pizzicato. Such effects are common enough in contemporary music, but the ease with which she incorporates them into the overall design, combined with extended ranges of the strings (including the use of harmonics), produces a fluidity not often found in today's music. Particularly striking is a high cello solo early on in the *Quintet*, which is designated in the score as a main voice (the composer has thoughtfully designated such passages with an **H** to denote the main voice [*Hauptstimme*] in complex passages).

The transformations of the initially presented ideas are subtle, yet effective. Intensity and relief are nicely balanced, capturing the listener's attention throughout. Near the close

of the piece, both a tightening of texture and an escalation of harmonic tension occur. A final rounding section incorporates the initial themes, now transformed by variation.

This description of the work's compositional development touches upon just a few of the main events; yet each subsequent listening to this complex piece brings new and rewarding discoveries. The recording, produced by Capstone Records, is distributed by Albany Music Distributors, Inc., 98 Wolf Road, Albany, NY 12205. Orders may be placed by calling 1-800-752-1951. Individual parts may be obtained by contacting Maria Niederberger at [niederbe@etsu.edu](mailto:niederbe@etsu.edu) or by telephone at (423) 439-5946. In Europe, contact [ahusi@bluewin.ch](mailto:ahusi@bluewin.ch).

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

## Violeta Dinescu: *Satya I*, *Din Cimpoiu*, and *Kathargos*

"Beauty Enthralled," Parmela Attariwala, violin. Hornblower Recordings HR 97102

"The Secret Melody," Anette Slaatto, viola. Ambitus 96 823

"Landschaften," Georg Glasl, alto zither. Cavalli Records CCD 115 (LC 05724)

By Valerie Samson

Three soloists have selected works by Violeta Dinescu for inclusion on their recently-released CDs. A prolific composer well-known to readers of the *IAWM Journal*, Dinescu was born in Romania in 1953 and has lived in Germany since 1982.

Dinescu's *Satya I* for solo violin (1984) (8'40") is one of five pieces on "Beauty Enthralled," a CD of new violin music inspired by India. It was performed by Parmela Attariwala and recorded in Banff, Canada, in 1996 with the support of the Alberta Foundation for the Arts. The other works on this CD are Robert Rosen's *La* (1996), Rick Bidlack's *Beauty Enthralled*, *Eight Partitions of Tonal Space* (1994), Harry Somers' *Music for Solo Violin* (1974), and Kiran Ahluwalia's *Arti* (1996).

*"In her search for a deep level of musical communication, Dinescu transcends the borders of time, space and style."*

*Satya I* is the first of a cycle of five pieces. The first four are solos written, respectively, for violin, bassoon, double bass, and clarinet, while the fifth is written for the quartet formed by the soloists. In Sanskrit, "*satya*" means both truth and a ritual that must be performed continuously. Dinescu's *Satya* specifically refers to the ritual of seeking

spiritual enlightenment. She explains that "the rules are strict, but they leave one free for different interpretations" (liner notes). *Satya I* is unmetered, with note values in proportional notation, and with no exact tempo indications. Hence, each performer creates an individual rhythmic realization of the piece and no two performances are alike.

Parmela Attariwala successfully evokes the spiritual qualities of *Satya* in her performance. Her subtly shaped notes, delicate overtones and barely perceptible intonation shifts contrast sharply with passages of double-stops, sometimes as tremolo glissandi, and other expanded musical materials. The surprisingly bold character of these materials along with touches of Romanian melodic motion over drones suggests Dinescu's confidence that the search for spiritual enlightenment extends well beyond the borders of India. In her search for a deep level of musical communication, Dinescu transcends the borders of time, space and style.

Dinescu's *Din Cimpoiu* in three movements (1986) (15'38") is one of four solo viola pieces performed by Anette Slaatto on the CD "The Secret Melody." It was produced with the support of the National Federation of Danish Soloists, the Danish Composers' Society, and Karin Bach. The other works on this disc are Per Nørgård's *The Secret Melody* (1993), Giacinto Scelsi's *Cuelocanth*, and Ivar Frounberg's *Epitome* (1999).

In Romanian, “din cimpoi” means “played by bagpipes.” It is also the name of a dance for the elderly. Dinescu recreates the character of traditional bagpipe sounds and melodic patterns without directly quoting any specific piece. With extraordinary flexibility, she integrates traditional sensibilities and a wide range of modern viola techniques in a syntax that is exuberantly individual. Slaatto performs with such deft fluency it seems as if she herself is a native speaker of Dinescu’s musical language.

Thanks to the rich sonic possibilities of the viola and Dinescu’s skillful attention in articulating them, *Din Cimpoi* is less predictable than listeners might expect. A surprising variety of different timbres imitate the sounds of a bagpipe. Harmonics and trills move above drones in the first movement, “Quasi Andante piacevole.” Thanks to changes in bowing technique, hauntingly beautiful modal melodies seem to drift past on separate planes of musical space in the middle movement, “Placido e melancolico.” The sense of space is enhanced by contrasting lively pizzicato with other dramatic articulations. The third movement, “Calmo,” reflects a narrative quality; a low drone under a shifting melody creates a feeling of polytonality. *Din Cimpoi* illustrates how the traditional music of one instrument might inspire the new music of another. It also serves as an excellent example of how variety and virtuosity can serve musical goals in solo instrumental writing.

Dinescu’s *Kathargos* (1994/96) (19’41”) for alto zither, written for and performed by Georg Glasl, appears on “Landschaften,” Cavalli Records, Bamberg, Germany. Also on this disk are Fredrik Schwenk’s *Landscape, for Richard Long* (1994), Walter Zimmermann’s *Irrgarten* (1997), and Peter Kiesewetter’s *Jeshimon* (1996).

Anyone interested in exploring the range of sonic possibilities of the concert zither should listen to “Landschaften.” The zither presents unique problems for the composer, but its special qualities—“the nearly visual transparency, in the

richness of the overtone spectrum, in the refined manner in which such intimate elements become a whole world of sound”—make it well worth the effort. As Dinescu points out in the liner notes, “the instrument has an immense palette of timbres that can be perceived if one is patient....” One must also have a good sound system to aurally appreciate such timbres.

Dinescu writes that *Kathargos* is a musical journey through an imaginary landscape. It requires technical virtuosity to produce non-flamboyant sounds on the zither. As she suggests, the instrument is more suited to musical journeys than to powerful climaxes in classical forms. Using notation that allows the performer great latitude in creating an individual interpretation, Dinescu has constructed a piece in which “reliable” and “lost” melodic materials interact dramatically. Her technique results in a subtle but surprisingly effective underlying tension. Since the unexpected could and does happen at any time, we listeners remain as alert as if we were walking through a wildlife preserve.

*Kathargos* will interest those exploring various compositional topics such as interplay between tonal and atonal materials, the shaping of subdivisions within a longer single-movement piece, the relationship between repetition and development, and the use of register-specific pitch patterns. The piece follows a “form wave,” according to Dinescu.

The other pieces on this CD offer various individual solutions to writing for the concert zither. Unfortunately, the detailed liner notes omit all but one sentence about the well-known zither performer and teacher, Georg Glasl. Glasl has commissioned several composers to write for various sizes of Bavarian zithers, which are well-suited for new music.

*Dr. Valerie Samson is a composer and ethnomusicologist in San Francisco, California. She has written articles about Chinese music in the Bay Area and about music as protest strategy at Tiananmen Square in 1989. She plays the Chinese 2-stringed fiddle, zhonghu.*

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## CDCM Computer Music Series, Vol. 31

Music from CARTAH, Center for Advanced Research Technology in the Arts and Humanities, University of Washington. Centaur CRC 2512

By Anna Rubin

This recent offering from the excellent CDCM Computer Music Series features two works by women composers—Linda Antas and Elizabeth Hoffman—as well as the virtuosic performance by flautist Sarah Bassingthwaighe on two of the pieces. The other composers include the venerable Richard Karpen, director of CARTAH and longtime computer music innovator and educator; William O. Smith, who taught for many years at the University of Washington (UW), and who has been dubbed a “pioneer in the development of

new clarinet sonorities,” and two younger composers, Ron Averill and Bret Battey. Altogether, the age range of the composers on this disc extends from a “thirty-something” to a “seventy-something,” attesting to the open-minded creative atmosphere at CARTAH. This CD offers delights to the ears of both neophytes and experienced listeners of electroacoustic music, and I would highly recommend it to anyone interested in recent trends in the field of composition.

For IAWM readers, I wish to concentrate on the works by Antas and Hoffman. Antas' piece is the more traditional one, with a carefully crafted melody in discernible phrases pulling the listener through a complex and largely accompanimental sound texture. Hoffman's work is more abstract, with texture and polyrhythm the predominant parameters of her attention.

Linda Antas, who was completing her doctorate at University of Washington at the time of this recording's issue in 2001, is currently a staff member at CARTAH and has had her work performed internationally and recognized by several competitions. Her composition, *A River from the Walls* (1999), is composed for flute and computer-realized sound, with Antas herself performing on flute. Atonal in language, the work gradually spins out from a subdued and extended adagio opening to an extremely fast, intense ending. The opening section begins with a light background wash of computer-generated sound, upon which the flute inscribes delicate and sinuous phrases, with pitch-bending and careful timbral shading. In a second section, the flute and the computer-generated sound interact more frequently, the flute carefully matching pitches with its partnered sound. At approximately midpoint, a preliminary climax is achieved by an accumulation of sonorities and intensified melody. Antas then allows a temporary reprieve, only to re-activate the flute, this time

*"This CD offers delights to the ears of both neophytes and experienced listeners of electro-acoustic music..."*

with more angular and rapid passages against a tumultuous accompaniment in an intense and final crescendo. The work very successfully evokes a wide range of emotive states, and the flute writing is idiomatic and beautifully crafted.

Another of Hoffman's compositions, *Vim* (1995), is a bravura study of wave shape in a variety of parameters—registral ascent and fall, quickening and slowing tempos, and the path between centered pitch and noise bands. This meditative work opens with extremely high tones and their related overtones repeating in a periodic wave pattern of soft to loud to soft. These sounds are soon joined by a host of other cyclically repeating sounds, including percussive interruptions and slow glissandi. Vocal-like emanations create a complex texture against long, slowly-changing drones. Hoffman lets this activity ebb for perhaps a third of the way into the work and then begins to rebuild the momentum. Her textures continually shift, thicken and dissipate until the climax (ca. 9-11 minutes into the work), when several layers of textures—the glissandi, percussive sounds and drones—are joined by motor-like trajectories that increase in tempo and rise registerally into the stratosphere. Gradually, the work finally dissolves into a quiet ending. This meditative work is a marvelous study in the manipulation of texture and polyrhythm.

Elizabeth Hoffman teaches computer music at New York University and has had her work honored by a number of prestigious prizes and performances.

*Anna Rubin is the Director of the Linehan Artist Scholars Program and InterArts Studies Program at the University of Maryland/Baltimore County. She composes electroacoustic and instrumental music and is a member of the IAWM Board of Directors.*

## Women and Music in America Since 1900: An Encyclopedia

Kristine H. Burns, ed.

Oryx Books, 2002. ISBN: 1-57356-267-X, 808 pp., \$150.00

The 20th century heard a rich sound coming from America: women making music. Other works may be strictly biographical or cover only one type of musician. This two volume, A-to-Z encyclopedia represents the first major effort to describe the role of women in all forms of music in the United States since 1900. Entries cover such material as: Important Individuals, Biographical Overviews, Gender Issues, Education, Music Genres, Honors and Awards, Organizations and Professions.

The significance of an individual's contribution, rather than her popularity, determined who was to be featured in this collection. Included individuals must also have been born in, been a resident of, or made most of her contributions in the United States. Each entry concludes with a short list of further readings. Photos accompany

nearly 100 entries. A preface, an introductory historical overview, a chronology, a guide to related topics, a list of contributors, a general bibliography, and an index help to present the full spectrum of American women who changed the face of music in the 1900s.

The review in *Library Journal* states that "no other source so comprehensively covers American women and music simultaneously. Enthusiastically recommended for large public and music libraries." The editor, Kristine H. Burns, is Assistant Professor of Music and Director of the Electronic Music Studios at Florida International University, and she is President of the IAWM.

To order, visit [www.greenwood.com](http://www.greenwood.com), or call 1-800-225-5800.

## Jeanne E. Shaffer: "Sapphire Summer"

Vit Micka, conductor, piano, harpsichord; Rockland Osgood, tenor; chamber ensemble. MMC Recordings MMC-2112

By Debra Kotulski

With a career spanning over five decades, composer Jeanne Shaffer's musical journey has encompassed a large variety of musical genres, from orchestral music to ballet. A lyric and poignant reflection of this creative and spiritual journey is Shaffer's new CD, "Sapphire Summer," a collection of vocal and chamber music released in 2002.

Opening the collection is the cycle *Emptiness Became Music*, which features four songs with both music and texts by Shaffer. Described by the composer as "a retrospective of love from a mature point of view," the work resonates with sensitive expression and displays Shaffer's gift for exploring harmonic tone color. Most effective in this cycle is *when did our love begin* (no. 1), built on the juxtaposition of tone colors through an interwoven vocal and instrumental line. One particularly expressive moment occurs when the winds enter into a haunting counter melody with the voice, echoing the undulating quality of the waves and water referred to in the text.

Standing in lighthearted contrast is *How dare you talk of being old?* (no. 2), with its playful pizzicato in the strings poking fun at the indignant speaker. More reminiscent in tone is *I hear the music still* (no. 3), which opens with a melancholy solo in the oboe and features recurring descending scales against the vocal line. The song *Love is Like That* (no. 4) holds personal significance to the composer and recounts the story of her daughter's childhood visit to a farm. The text and music are charming and Shaffer's setting effectively captures the innocence of childhood without cloying sentimentality.

The cello sonata *Sapphire Summer* is comprised of three movements. *June* is highly rhythmic in style with a folk-like quality that reflects the simplicity of burgeoning life. *July*, the longest movement of the three, opens with an exchange between cello and piano and relies upon slow chromatic descents and languorous jazz harmonies to create the static, almost oppressive atmosphere of a hot day. Concluding is *August*, which mimics the whirling leaves of early autumn in a rhythmic exchange between cello and piano.

The song cycle *Eternity*, featuring the poetry of William Blake, is quite impressive, though some songs are stronger than others. Two standout pieces in the group are *Infant Joy* and *Infant Sorrow* (nos. 3 and 4), which effectively contrast the peace and raucousness of new human life through lyrical melody and a rhythmic ostinato

in the strings and flute. *Soft Snow* (no. 2) is appropriately lightly scored with flute. Less effective is *Wildflower's Song* (no. 1), in which the instrumental line occasionally overpowers the voice. This is certainly not the case in *Eternity* (no. 4), where the vocal line soars musically and figuratively heavenward, demanding agility in the singer's upper tessitura.

The chamber composition, *She Heard a Song*, is a moving elegy for the late Princess Diana and is interesting in its combination of percussion with various instruments. In several sections, Shaffer incorporates familiar melodies such as *Jesus Loves Me* with *Amazing Grace* for poignant effect.

*On Gardens, Minutes and Butterflies* is a song cycle with texts by Shaffer. The most expressive song in this group,

"...a highly expressive and poignant collection..."

*Come Slowly, Paradise*, is beautifully suited to Osgood's tenor voice. Stylistically reminiscent of the songs of Ralph Vaughn Williams, this piece masterfully exploits the harmonic color of the strings, combining it with the haunting quality of the flute. *What can I give you, my love* (no. 2) also reflects this richness

in color, punctuated by a lyric and expressive melody in the vocal line. The flute resurfaces in a counter melody with the voice in *Beautiful Fool* (no. 3), which is set against a recurring rhythmic motive in the strings and lends emptiness to the embittered text. Especially delightful is *On planting a garden and all that jazz* (no. 4), which depicts the enjoyment of the simple things in life. Reflecting its lighthearted nature, the scoring of the piece is transparent in texture, featuring a light combination of strings and flute and a falling-note motive in the upper instrumental voices. Even more joyful in tone is *Sing for days like today* (no. 5), which combines the delicate textures explored in the previous piece with warm, reflective phrases in the voice and strings.

Christina Rossetti's *My Mother and Me* is a song cycle revolving around themes of Life and Death. Shaffer has set *Up Hill* (no. 1) in a martial-like fashion with a marching ostinato in the lower instruments. In contrast, *Sleeping at Last* (no. 2) seems to undulate, the strings lending seamlessness to the sound that reflects the timelessness of death in the text. *Song* (no. 3) features a distinctly rhythmic

pizzicato in the strings and an effective use of the English horn, subsequently heard in the counter-melody of *Remember* (no. 4).

The chamber work *Woman with Parasol* was inspired by the Monet painting of the same name and conveys a pastoral-like quality through its lyric flute introduction and lilting rhythm. The strings are lightly scored, lending a transparent texture true to its impressionistic model.

The only work that falls short of the expressive standard set by the other works of the collection is the song *Juniper Shoes*. Much of the problem with the work lies with the text, which is too verbose to be effective. Shaffer's decision to set portions in narration seems a logical solution, yet

the piece is plagued by a lack of continuity between sung and spoken sections. This piece was originally scored for SATB choir, organ and narrator, a combination that would perhaps prove more successful than the version heard on this recording.

Overall, Shaffer's "Sapphire Summer" is a highly expressive and poignant collection that demonstrates the composer's formidable talents in both vocal and instrumental genres. Well-written music and strong performances make this CD a true standout.

*Debra Kotulski is a DMA candidate in voice at the University of North Carolina at Greensboro. She is an active performer and teacher and currently maintains a private studio in the Minneapolis area.*

## "S.C. Eckhardt-Gramatté: A Centenary Celebration"

Produced and distributed by the Eckhardt-Gramatté Foundation (1999). PBM 303

*By Nora Beck*

Like the dawn, S.C. Eckhardt-Gramatté's music intensifies as one experiences it. And like the dusk, it remains in one's memory after it ends. Sophie Carmen Eckhardt-Gramatté (née Fridman, 1899-1974) was a gifted violinist and pianist who discovered early in her career that she wanted to be a composer, and fortunately, found the right person to help her achieve this goal. This person was her second husband, art historian Ferdinand Eckhardt, who promoted her work during her lifetime and wrote her biography after she passed away. (Sophie met Ferdinand through his interest in her first husband, the painter Walter Gramatté.) Eckhardt-Gramatté's dedication to teaching and musical excellence is now preserved by the Eckhardt-Gramatté Foundation in Winnipeg, Canada, where the couple lived for more than 20 years.

"A Centenary Celebration," a two-disc collection, highlights her flexibility and range—indeed, Eckhardt-Gramatté composed over 175 pieces. This collection includes her *Molto Sostenuto* for string orchestra; *Triple Concerto for Trumpet, Clarinet and Bassoon*; *Symphony-Concerto for Piano and Orchestra* (Piano Concerto No. 3); *Vier Weihnachtslieder for Choir*; *Piano Concerto No. 1* (2nd movement); *Markantes Stück*; *Piano Sonata No. 5*; and two tracks (#9 and #10) of the composer testing sonorities at the piano. Eckhardt-Gramatté performs all the piano music herself.

*"Her keyboard writing is percussive...while her vocal writing is lyrical..."*

Her keyboard writing is percussive, like Prokofiev's, while her vocal writing is lyrical, like Clara Schumann's. The collection's highlight is the punchy *Piano Sonata No. 5*. Composed in 1950, it was influenced by her years of living in Vienna, where she met Anton Webern. The music is bold and chordal, vivacious and contrapuntal. The style is highly decorative: embellishments constantly deflect primary themes. The sonata reflects an improvisational quality, even though it is tightly constructed.

Eckhardt-Gramatté's choral writing is more traditional and tonal, as in her *Weihnachtslieder*, but her music for larger ensemble is highly imaginative. The *Triple Concerto*, awarded the Austrian State Prize, takes advantage of a sonically colorful palette. The piece is neoclassical in inspiration, harking back to concerto grosso alternations of tutti and solo passages. Her writing for winds is idiomatic and does not stretch boundaries, a divergence from some of her fellow modernists. The second movement begins with trumpet fanfare; Shostakovich comes to mind in the starkness of the music and the beats of the snare drum. Another selection, the *Symphony-Concerto*, opens with the piano and orchestra; the piano is played at a feverish pitch, like an uninvited person bursting into a party, unrelenting and clearly in control.

*Nora Beck is Associate Professor and Chair of the Music Department at Lewis and Clark College. After completing her scholarly Singing in the Garden: Music in the Tuscan Trecento, she published a collection of stories called Fiammetta, her feminist homage to Boccaccio's Decameron.*



## “Kokopeli: Katherine Hoover Plays”

Parnassus Records, PACD 96031

Katherine Hoover, flute; Stoddard Lincoln, piano; Don Bailey, flute; Scott Dunn, piano; Victoria Drake, harp. Flute works of Pleyel, J.C. Bach, Mozart, Abel, Bizet, Berlioz, and Hoover

By Lynn Gumert

The bulk of this Katherine Hoover recording is a CD reissue of an early LP titled “London Diversions” (1968), which focuses on early classical flute works by German composers with ties to London, performed on period instruments. The disc also includes works by Bizet (in transcription) and Berlioz for two flutes and harp. The CD features the first recording of three of Katherine Hoover’s original flute works, two for unaccompanied flute and one with piano. This review will discuss only Hoover’s compositions.

*Winter Spirits* (recorded in 1999), a one-movement work for solo flute, was inspired by Maria Buchfink’s picture of a Native American flute player that depicts beneficial spirits rising in clouds from his flute. Hoover describes her composition as both rising out of this concept of the flute as an invoker of beneficial spirits, and as being influenced by Native American music. This piece focuses on short gestures with repetitions and elaborations, characteristic of traditional Native American flute music. Each note is carefully shaded and nuanced. The structure alternates between low- to mid-range gestures punctuated by ascending lines leading to higher registers with quicker trills and tremolos. The more intense passages come more frequently towards the end, which creates a satisfying sense of shape; ultimately, the piece ends in an abrupt upward gesture.

The final work on the disc, *Kokopeli* (recorded in 1999), also for solo flute, is named after the legendary flute player hero of the Hopi and other Southwestern Native Americans. Kokopeli “is said to have led the migrations through the mountains and deserts, the sound of his flute echoing through the great canyons and cliffs.”\* This piece also reveals a Native American influence, using many of the same techniques as in *Winter Spirit*—that is, a focus on articulation and repetition of short melodic gestures, although in this work the gestures are often longer and cover a wider register. The meditative mood of the piece remains constant throughout, with the end trailing away into nothingness—an unusual but effective way to end a CD.

*Masks* (recorded in 2000) is a six-movement work for flute and piano composed for the National Flute Convention in Phoenix. Each short movement is designed to quickly capture a particular affective state. The first four movements are based on specific masks or mask-types, while the last two are “left entirely to your imagination.” The flute part is

the focal point of this composition, while the piano, sensitively performed by Scott Dunn, plays a secondary role, providing chordal punctuation and harmonic underpinning or echoing the flute’s gestures. Because of its greater variety of gestures and wider range of expression, this is the most immediately gratifying of the three original pieces on the recording.

The first movement, inspired by “a Haida mask of commanding presence,” immediately catches the listener’s

*“Hoover’s ability as a flutist translates into very idiomatic writing ... and provides a palate of typical gestures...”*

attention with a striking opening gesture; subsequent variations alternate with sections of great calm. The second, very short movement, suggests the “intricate beadwork of a Huichol Jaguar mask” by its use of continuous filigree activity in the

flute and sometimes piano. The evocative third movement, which was inspired by an “African-American death mask reflecting calm,” opens with slow gestures and lower registers; a second section in a slightly higher register seems to hover on the brink of expressing a folk-like melody that becomes more fully realized in the third section. This longer movement is more tonal, with hints of jazz harmonies towards the end.

The fourth movement, inspired by the cross-cultural idea of a clown mask, exploits the use of multiphonics, flutertonguing, bent tones, wide-ranging and disjunct melody lines, and a greater degree of dissonance than the other movements. It is primarily composed of brief gestures punctuated by short silences, and it features a solo flute section just before the energetic closing. Movement five is contemplative, with an ostinato variation-type pattern in the piano over which the flute plays sustained notes or short motives. The energetic final movement begins with both instruments playing syncopated, repetitious rhythmic patterns. The piano is a more equal partner to the flute in this movement and covers a wider range. Again, the main compositional building blocks are short gestures, which become more intense as the work builds to an emphatic closure.

Hoover's virtuosic performances, and those of the supporting musicians, are excellent, their playing sensitive and full of nuances. The three original pieces are programmatic, motivated by visual or narrative ideas, and show the influence of elements of Native American flute music. The pieces are organic, built of short melodic gestures. In a longer single-movement piece this structure might lead to a sense of disorganization, but it works well in these short, narrative works. Several of the pieces end inconclusively, lending to their organic nature. Hoover's ability as a flutist translates into very idiomatic writing for that instrument, and also provides a palate of typical gestures from which she draws. The disc is worth owning for these three evocative flute pieces alone.

The juxtaposition of Hoover's Native American-influenced compositions with the early classical performances on period instruments is a bit jarring, as are the French works, which have the added disadvantage of being from a live recording that is somewhat marred by audience noise and distortion. The richer, fuller sound of the modern flute and idiomatic playing style on her original pieces makes them especially evocative, and also more strikingly different than the pieces that precede them.

\*Here and elsewhere, the quotations are from the liner notes that accompany the CD.

## "Romance: Early Canadian Chamber Music"

Edvard Skerjanc, violin; Rosalind Sartori, violoncello; Elaine Keillor, piano. Works by Edward B. Manning, Leo Smith, Alexis Contant, Gena Branscombe, Clarence Lucas, Laura G. Lemon, Rodolphe Mathieu and Claude Champagne. Carleton Sound, CSCD-1009

By Lynn Gumert

This disc focuses on works by Canadian composers from about 1900 to 1930 (scores for pre-1900 Canadian chamber music have been lost). Of the 12 compositions on the CD, two are by women; this review will address those two works.

Gena Branscombe (1881-1977) was a pianist, composer and conductor. She studied in Chicago and Berlin and worked primarily in the United States, where she conducted the American Women's Association Orchestra in New York City. Among her many works for violin is the substantial one-movement *Sonata in A Minor* (1920). This compelling composition is tonal and sectional with interesting use of register and rhythm. It begins with a wide-ranging introductory section, originating with low piano phrases that lead to an ascending gesture in the violin; both gestures are repeated and elaborated, leading to a final sustained and very high violin note. A lyrical first theme group combines a low violin melody with a low syncopated piano accompaniment; the register rises as the section evolves until it ends with another sustained high violin note that is elided by the piano with the second, dance-like, theme. The third section begins again with low register piano phrases over which the violin enters with a long-breathed melody reminiscent of Dvorak. The piano part becomes more active, leading to a cadence on yet another sustained high violin note. A rhythmically vital scherzo-like short development section ensues, with a dialogue between violin and piano. The most recognizable material in this section is derived from the third theme group. This section ends with a low piano note that leads to a return of the material from the introduction and theme group one, both unchanged. The second theme group returns with greater

emphasis on the piano and more use of virtuosic gestures in both instruments—scalar passages, elaborations and a wider range. The third theme group is scored very differently; it opens with a high violin supported by the piano and leads to a triumphant and expansive ending. The interplay of the low and high cadence notes with the use of register as a structural element is very effective.

Laura G. Lemon (1866-1924), who studied in England, was primarily known as a writer of songs. Her *Three Moravian Dances*, for piano and violin, were dedicated to the Canadian violinist Kathleen Parlow (1890-1963), who also worked in England during the same time period. Only No. 3, *Mazurka*, is included on this recording. This is a lively piece; the violin's tonal melody is in the foreground, while the piano, mostly in a low register that sometimes sounds muddy, provides the chromatically inflected accompaniment. The violin employs a full, rich sound, and the use of multiple stops and slides creates an accordion-like effect.

The performances on the CD are solid. The liner notes provide both a good overview of the history of Canadian chamber music and short but useful information on the composers and the compositions. This would be a valuable disc for anyone interested in Canadian composers or early 20th-century women composers.

Lynn Gumert, composer, performer, and feminist theorist, is Adjunct Assistant Professor at Gettysburg College, where she has taught in both the Music and Women's Studies Departments. She is artistic director and performer with *Zorzal*, an ensemble dedicated to performing early music from Spain and Latin America.

# Thea Musgrave: “Pierrot Dreaming”

Chamber Music for Clarinet, Vol. 1. Clarinet Classics, CC 0038

By Mark Gallagher

Scottish-American composer Thea Musgrave has long been a significant contributor to the chamber music and clarinet repertoire and is one of the most respected and exciting contemporary composers writing today. A long-time resident of the United States, she has performed all over the world and has received many distinguished awards that include Guggenheim Fellowships and the prestigious Koussevitsky Award. Presently, Musgrave is a Distinguished Professor of composition at City University of New York, Queens College.

Containing three world premiere recordings, “Pierrot Dreaming” showcases the diverse and exquisite talents of clarinetist Victoria Soames Samek. Her clarinet playing is beautifully executed; it is sometimes highly dramatic and offers a fluid sense of line and refinement. Victoria Samek is well-supported by fellow chamber musicians Gabrielle Byam-Grounds, flute; David LePage, violin/viola; Matthew Sharp, cello; and Mark Troop, piano. Their combined talents coupled with Thea Musgrave’s powerful chamber compositions make for a truly wonderful recording: a “must have” for the CD collection.

The opening composition, *Canta, canta!* is based on a song from *Cantata for a Summer’s Day* that Musgrave wrote while a student in Paris. It is derived from a poem by Maurice Lindsey, which describes an orange tiger lily glimmering in the summer sun. This short and delightful work is arranged by Musgrave and dedicated to Samek. It is a slow and highly expressive piece that maintains a soulful dialogue between the clarinet and cello throughout.

The second piece, *Ring Out Wild Bells*, is a quartet for clarinet, violin, cello and piano, written to celebrate the new millennium. Based on a poem by Alfred Lord Tennyson, it is divided into six sections, each depicting specific lines from the text. This dramatic work is played without pause and is framed perfectly to highlight the essence of the poem. Throughout the piece, Musgrave craftily weaves the individual timbres of the four instruments into a sonorous and powerful work.

*Threnody*, for clarinet and piano, was commissioned by Samek to commemorate the death of her teacher, Roger Fallows. The title of the work corresponds to three lines of a verse from a medieval chant. Samek’s performance is passionate, underlining the personal nature of the work. *Threnody*’s three sections exploit the mournful and dark

lower register of the clarinet. The work opens with a rhapsodic statement in the clarinet that progresses into an angry and tumultuous middle section that utilizes the instrument’s full range; the clarinet then rests and states the final lament.

The title work, *Pierrot*, was commissioned by the Verdehr Trio and premiered in Istanbul, Turkey, in April 1986. This is a spectacular work. Beautifully crafted and musically linked to Debussy, the piece unfolds into a series of whimsical and colorful depictions of Pierrot and two other characters.

*“...a significant contributor to the chamber music and clarinet repertoire...”*

The violin represents Pierrot, the clarinet Columbine, and the piano Harlequin; they travel together through a series of eight seamlessly linked sections.

All three players perform masterfully. Especially noteworthy is violinist David LePage, who achieves a wonderful singing quality coupled with a superb technical command of the instrument.

The final work, *Chamber Concerto No. 2*, for flute, clarinet, violin, cello and piano, is a delightful piece written in homage to Charles Ives. The link to Ives is quite strong and includes several melodic quotations. Musgrave expands her timbral palette by having the clarinetist double on bass clarinet, the flutist on alto flute, and the violinist on viola. This creates a hauntingly dark quality reminiscent of Britten’s opera, *Turn of the Screw*. This highly technical piece features lyrically free sections and a number of virtuosic passages highlighted by a brilliant piano cadenza. Throughout, the work is skillfully executed by the ensemble.

*Mark Gallagher is adjunct professor of clarinet and music theory at Frostburg State University and performs throughout the United States and Europe. He also lectures extensively on occupational health issues for musicians and the Alexander Technique. Currently, he is researching the relationship of brain function and gender as it applies to music teaching.*

# “Bright Air/Brilliant Fire”: ElectroAcoustic Music by Diane Thome

Centaur CRC 2527

By Tildy Bayar

The single most interesting aspect of this collection of Diane Thome’s music is that here, pitch and timbre are conceived as structurally equivalent building blocks, most often conjoined in a kind of concerto wherein the harmonic center is negotiated at each moment between an acoustic instrument maintaining a tonal trajectory and unpitched or ambiguously-pitched electronic sound.

Thome is a born melody writer, a skill clearly reflected in her compositions. Her orchestrator’s ears incline toward a deep, lush sound, on the low end, and a bright sound that sparkles, on the high end; each of these tendencies is indulged in both the instrumental and the electronic domains. For example, a melody articulated by a lone, clear-trilling flute rides/traces the crest of a throbbing, onrushing ocean-deep wave, itself riding/tracing a line of enveloping white noise. Pitch, as embodied by instrumental melody, is sometimes foregrounded, but timbre, effluing in progressively detuned waves, threatens at any moment to engulf it.

The second most intriguing characteristic of this music is the manner in which interpenetrations between instrumental and electronic sounds create multiple harmonic implications, which seem to pull simultaneously in different directions. Queasily floating, harmonically ambiguous hanging waves destabilize and de-center the serenely unfolding melodic lines, while still seeming to support and propel them. Time warps and multidimensionalities as trajectories are fragmented and ambiguated, while on the surface a simple melodic line inevitably unfolds.

“...pitch and timbre are...structurally equivalent building blocks...”

Thome uses electronic sound delicately and sensitively, as might be expected from a composer with such a subtle ear. The electronics create densities and sustained multi-level sonorities impossible to achieve with traditional instruments, no matter how massed; yet they seem consistently intuitive as extensions of the instrumental sonorities. (I would call this “extended tonal music”; its amplification of tonal materials into the enharmonic spectrum is both subtle and unique.)

This quality is especially vivid in *Like a Seated Swan*, in which a solo violin plays with deconstructed versions of itself, like reflections in a broken mirror; and in *Unseen Buds*, for choir and electronics-as-underflow, the choir’s tonality subtly erodes over the course of ten minutes. In *Bright Air/Brilliant Fire* a flute floats, becalmed, above a wailing wind; it then, Pied Piper-like, invokes, exhorts roiling cauldrons of sound. Ultimately, the flute draws forth swells of an enharmonic chorus, and finally, in the effort, exhausts them both; the chorus subsides, becomes gentle, an ocean enveloping, rocking.

As in the title, *UnfoldEntwine* creates a sound world that seems to exist in some entirely new time dimension, a synthesis of contradictory motions: to go forward is to go in deeper; to open is to condense; to dig in is to uncover and explore. Time flows in on itself in the expanding center of a contracting soundworld inside of which we listen and meditate.

*Tildy Bayar is a Ph.D. candidate in the Critical Studies/Experimental Practices program at the University of California, San Diego. Her research interests center on the aesthetics of music technologies.*

## “Alma and Gustav Mahler: *Meine Musik—Deine Musik*”

Sabine Ritterbusch, soprano; Heidi Kommerell, piano. Audite 97.485 (2002)

By Suzanne Summerville

The evocative subtitle of this CD, *My Music—Your Music*, grew out of the extensively documented relationship between Gustav Mahler and his much younger wife, Alma Schindler. The following from her autobiography, *And the Bridge is Love*, shows the depth of her love for her older husband and the intensity of her admiration for his compositional genius.

To render me harmless he simply took away what living things he did not know how to handle. I was the little girl he had desired and was now going to educate. I shall reinforce the ground he walks on

with my hard earned calm....In exchange, I have a wise guide and endless conversation. I am filled to the brim with my mission of smoothing the path of this genius! I feel so often how little I am and have in comparison with his immeasurable riches.

Musicologist Christoph Becher and the performers Sabine Ritterbusch and Heidi Kommerell have made a close study of the notes, letters and later autobiographical publications pertaining to the eight-and-a-half years of the Mahlers’ marriage and the effect it had on the musical pro-

duction of the couple. The booklet notes, in German and also in excellent English translation by David Babcock, include a conversation with both performers moderated by Becher in which they discuss the songs and their personal thoughts in relation to the music and the poetry it illustrates.

Gustav Mahler's four songs from *Des Knabens Wunderhorn* (*Ich ging mit Lust, Scheiden und Meiden, Nicht wiedersehen* and *Rheinlegendchen*) and two each composed to the poetry of Richard Leander and Friedrich Rückert are among his best known and surely among his most beautiful. The great majority of Anna Mahler's possible 100 compositions were lost during WWII, but the eight songs presented on this CD, representing half of her extant repertoire, can be enjoyed by listeners for the first time in this premiere recording.

Soprano Sabine Ritterbusch has been a member of the Hamburg State Opera since 1993 and has appeared in several other important opera houses, but she has included time in her schedule for numerous recitals, recordings and radio broadcasts, many performed with pianist Heidi Kommerell. Ritterbusch's voice is lovely and her sensitive feelings for poetry and romantic innuendo are impressive.

For the last dozen years Kommerell has spent endless hours researching and performing the music of many lesser-

known and under-appreciated composers—many of them women. Her devotion to her concert series, "Music in Context," has led to invitations to perform in Europe, Latin America, Israel, Asia and the USA and to a close collaboration with many of the most important public radio stations in Germany and the national radios of Switzerland, Israel and Ireland. She plays beautifully and accompanies her vocal partners with a high level of musical backing that is always supportive and never intrusive.

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## "*Fee'n-reigen*: Music of Josephine Lang"

Heike Hallaschka, soprano, and Heidi Kommerell, piano. Sudwest Rundfunk—Audite 97.472 (2002)

By Suzanne Summerville

The CD entitled "*Fee'n-reigen*" (Fairy-dance) features Lieder by Josephine Lang (1815-90) performed by Heike Hallaschka, soprano, and Heidi Kommerell, piano. Felix Mendelssohn, who had been Lang's piano teacher when she was 16, was exceptionally enthusiastic about her as a pianist, composer and singer of her own songs—and that alone is reason enough to rescue Lang from relative oblivion.

Lang composed the 20 songs included on this CD over most of her lifetime. She set the words of three of the 19th century's most famous poets: Heine, Goethe and Byron, and for six of the songs she used the words of her husband, C. R. Köstlin, a professor of law at the University of Tübingen. Heike Hallaschka and Heidi Kommerell are able to move their listeners with the energy, pathos, expressiveness and soaring excitement of their performance, and they even put in the exclamation points in Goethe's *ja, sie liebt mich!* (yes, she loves me!).

The program notes by Holger Schneider, in a translation by David Babcock, are extensive and present a narrative of the composer's life with an examination of all of the difficulties faced by a composer, who was also a wife and mother of six children. (A complete listing of Lang's extant

compositions and related publications are available in the Music Division of the Württembergische Landesbibliothek Stuttgart, where the great majority of Lang's manuscripts and printed music are housed. The library's collection can be seen on the web pages of the Landesbibliothek: <http://www.wlb-stuttgart.de/referat/musik.html>.)

For those who might wish to include the music of German women composers, in addition to Clara Schumann and Fanny Hensel, in their Women in Music or Women's Studies classes, Josephine Lang and Alma Mahler Werfel are excellent examples of talented 19th- and 20th-century composers who managed to fill their lives with music-making, while at the same time confronting the societal barriers faced by creative women. Each was burdened with arduous family responsibilities, and in the case of Alma Mahler Werfel, the perils of two world wars. Many thanks to Heidi Kommerell, Heike Hallaschka, Sabine Ritterbusch, and the producers and editors of these two fine CDs for making such teaching options possible.

*Suzanne Summerville, mezzo-soprano, conductor and music historian, is celebrating her retirement as Professor of Music and Women's Studies from the University of Alaska-Fairbanks. She is also editor and publisher of ArtsVenture.*

# “Dancing Rivers—from South Africa to Canada: Carol Ann Weaver”

SOCAN Label, Lorac Productions, LOR-022

By Betty-Ann Lynerd

Songwriter Carol Ann Weaver composed the music on the “Dancing Rivers” compact disc during her year’s sojourn in South Africa. She states in the liner notes that her goal is not to write “African” music, but to bring the listener into a cultural awareness of her journey in that part of the world. Listeners will want to own to this album for pure listening pleasure as well as for the authenticity of its presentation.

Weaver, the pianist on this CD, is joined by jazz singer Natalie Rungan, Zulu singer Thandeka Mazibuko and a band of instrumentalists. Mazibuko sings and recites two songs that bring effervescence to the life and lore of Kenyan women. *Beer-Pounding Song* portrays the busy sounds of women making beer; more specifically, according to the liner notes, “the bustle of women, children, chickens, small animals, and the pounding of a wooden pestle pounding grains into beer.” Mazibuko’s improvisational vocals are embellished by the expert hand drumming of Lebohlang Mothebeng. *Calabash Woman*, also sung by Mazibuko, tells a traditional Kenyan tale about beauty and rivalry, but also includes a little nonsense. A photo shows a grinning Thandeka Mazibuko, and the listener can easily hear the laughter in her rendition of this folk tale.

To begin and end the collection, Weaver has written songs that connote movement in light and in water. In the first track, *Back To The Light*, the composer attributes her beat and mood to the buoyant sounds of South African jazz and popular music. In a comfortable progression of major chords, fluid guitar improvisation and an alto saxophone interlude, the song shares the “feel good” sounds one might hear on a David Benoit track, with a text that promotes hope and good will. The last song in the collection is *Dancing Dancing River*, a double reference to the album’s title. In the piano accompaniment, Weaver employs a boogie beat that urges the listener to dance. This selection also affords many solo opportunities for the instrumentalists.

In this collection of songs, Weaver brings a message of nurturing as well as responsibility. She incorporates the theme of nature admirably, replacing the weariness and sameness that sometimes accompanies nature texts with a fresh and joyful approach.

Betty-Ann Lynerd conducts and teaches music education at George Mason University in Fairfax, Virginia; she is president of the American Choral Directors Association chapter for Maryland/Washington, D.C.

## Early Music Recommendations

By Sarah Whitworth

The recent surge in compact discs of Chiara Margarita Cozzolani’s (1602-ca.1676-78) sacred vocal music is unexpected, and I am so pleased to list those recordings of her music that are currently available (mostly from [www.amazon.com](http://www.amazon.com)); some are two- or three-CD sets, as noted.

“Recognized during her lifetime as one of the finest composers in Italy, Chiara Margarita Cozzolani spent her entire adult life within the walls of the musically famous convent of Santa Radegonda in Milan. Contemporary accounts describe the huge crowds that filled the exterior church of the convent to hear the angelic voices of the nuns singing Cozzolani’s passionate and ecstatic music” (quoted from the liner notes for the Second Vespers CD).

1. “Chiara Margarita Cozzolani: *I Vespri Natalizi*” (The First Vespers, 1650), performed by the all-woman vocal ensemble, Cappella Artemisia, with Candace Smith, director. TACTUS 600301, 1997.

2. “Rosa Mistica: musiche di monache lombarde del Seicento” (Music of the Lombard Nuns of the 17th century), performed by Cappella Artemisia. TACTUS TC 600003 (Allegro Imports), 1999. Works by Isabella Leonarda, Maria Xaveria Peruchona, Caterina Assandra, Chiara Margarita Cozzolani, Rosa Giacinta Badalla, Biana Maria Meda, Claudia Sessa and Claudia Francesca Rusca.

3. Chiara Margarita Cozzolani: “Cozzolani: *Vespro della Beata Vergine*” (Second Vespers for the Feast of the Annunciation of the Blessed Virgin), performed by Magnificat, Warren Steward, artistic director. Musica Omnia MO0103 (three-CD set), 2001. See [amazon.com](http://amazon.com) for CD audio samples.

4. Chiara Margarita Cozzolani: “Cozzolani: *Messa Paschale*” (Mass for Easter Day), performed by Magnificat, Warren Steward, artistic director. Musica Omnia, MO0209, 2002.

5. Chiara Margarita Cozzolani: “*Marien-vesper, aus Salmi a voci concertati* (1650) und *Concerti sacri*” (1642), performed by Orlando di Lasso Ensemble, directed by Detlef Bratschke. Thorofon ASIN: B000071JWJ (two-disc set), 2002.

## New and Recommended CDs

### "Peace in Our Time" and "Weihnachten! A German Christmas"

Seattle Pro Musica, Karen P. Thomas, director. Seattle Pro Musica (SPM) CD

Recorded live in concert in the reverberant acoustic of St. James Cathedral in Seattle, "Peace in Our Time" is comprised of sacred music by English composers, focusing upon the theme of peace. Ralph Vaughan Williams' *Dona Nobis Pacem* for choir, soloists and orchestra is the featured work on the CD. Regarded as one of Vaughan Williams' greatest and most visionary choral works, *Dona Nobis Pacem* was written between WWI and WWII as Europe teetered on the brink of war. The other two works on the CD are Herbert Howells' sublime *Requiem* for double choir a cappella and Benjamin Britten's *Missa Brevis* for treble choir and organ.

"Weihnachten! A German Christmas" showcases the glorious tradition of German a cappella music, including such

favorites as Franz Biebl's *Ave Maria*. The grand style of Baroque *cori spezzati* (divided choirs) is featured with Heinrich Schütz's *Deutsches Magnificat* and works by Praetorius. Also on the CD are motets by Bruckner and Distler (his evocative variations on "Lo how a rose," from *Die Weihnachtsgeschichte*) and Johannes Brahms' *Marienlieder*.

These two new releases join Seattle Pro Musica's previously released CDs: "Alnight by the Rose" (2000) and Rachmaninov's *Vespers* (1998), both of which have received critical acclaim. The Seattle Pro Musica is directed by IAWM member Karen P. Thomas.

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### "Diversions"

Max Lifchitz, piano. North/South Recordings #1026

The CD features three works by Nancy Bloomer Deussen. *Piano Prelude* was inspired by the works of Frederic Chopin. Its poetic opening theme develops steadily, growing into an imposing climax before returning in the tenor register of the piano surrounded by bell-like chords in the upper registers. Bloomer Deussen composed *Amber Waves* during the summer of 1966, but the manuscript was lost in 1968 as a result of a flood in Northern California; the composer did not encounter it again until 1991, when she discovered it stuck to the back of another composition. The work's pensive, wistful character was inspired by the rolling fields of Eastern Oregon, where the high autumn grasses sway freely in the breezes. Waterfalls tumbling down rocks in a wooded setting inspired the composer to write *Cascades* (A Toccata). In the manner of an etude, this demanding composition features two contrasting themes: the first rhythmic and march-like and the second lyrical and chordal. The treatment of the

themes resembles closely the traditional sonata-allegro scheme. A brilliant coda brings the work to a close.

Other compositions on the CD are *Berceuse* and *Petit Rondo* by Russell Woollen, *Diversions* by Irving Fine, *Suite for Piano* by Harry Bulow, and *The Twelve Fingers* by Mark Alburger.

### Congratulations Jeanne E. Shaffer

Huntingdon College in Montgomery, Alabama, will award Jeanne E. Shaffer an Honorary Doctor of Humane Letters on May 18, 2003. On April 4 the American Guild of Organists is honoring Dr. Shaffer by sponsoring a concert that features her works for chorus and instruments.

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### "Treasures: Little Known Songs by Women Composers"

Linda Dykstra, lyric soprano; Joan Conway, piano; Mihai Craioveanu, violin; Richard Piippo, cello. Spera label, Hope College

The CD features seldom or never recorded art songs by women composers from the 18th to the 20th centuries. The composers whose works are performed are Alma Mahler, Madeleine Dring, Amy Beach, Clara Kathleen Rogers, Eleanor Everest Freer, Marion Bauer, Carrie Jacobs Bond, Katherine K. Davis, Louise Reichart and Libby Larsen; the

latter is the only living composer on the disc. The CD includes detailed liner notes and a biography of each composer plus the text and publisher of each song. The CD can be ordered at any Barnes and Noble nationwide, but may not yet be listed on their website.

## Concert Reviews

### In Praise of Music Concert Series

Church of the Lighted Window, November 3, 2002, La Canada, California

Jonathan Mack, tenor; Geraldine Rotella, flute; David Riddles, bassoon; Gayle Levant, harp

By Marietta Davis

Works of four Los Angeles composers: Jeannie Pool, Frank Bennett, Ardell Hake and Alf Clausen, were performed on November 3, 2002, at the Church of the Lighted Window in La Canada, California, as part of the In Praise of Music Concert Series. Three of the works were commissioned for this concert.

Jeannie Pool's *Sheer Delight* (2002) for tenor, flute, bassoon, harp and percussion was commissioned by flutist Susan Greenberg; she was unable to participate and the flute part was expertly performed by Geraldine Rotella. Pool said she was inspired to write the work in 1999 "after a vivid dream about a lush, green garden of lovely plants and trees, birds and insects"—a garden filled with "sensuous pleasures." She commented that the lightness of the piece was unusual because her life at that time had been filled with sorrow over the deaths of three women in her immediate family and several dear friends. Her dream and the subsequent composition provided her with much-needed rejuvenation.

*Sheer Delight* is a gripping composition that immediately captures the listener's attention as each new phrase unfolds. Particularly effective is the work's descriptive use of hand percussion instruments, including a rain stick, chimes, drums, rattles and bells.

The second commissioned work was *Margaret's Theme* for flute, bassoon and harp by Alf Clausen (composer for the TV program "The Simpsons"). *Margaret's Theme* is based

on one of his "women of mystery" themes that he composed for the ABC television series "Moonlighting." According to the composer, "the haunting melodic phrases are gently spun out like the web of the spider, gradually enveloping and caressing the mystery they support." *Margaret's Theme* is a gorgeous gem of a piece.

The third commissioned work, *Transcendental Dance* by Ardell Hake (orchestrator for "The Simpsons"), is based on the interval of the fifth. The composer explained: "Seven vertical fifth intervals make up the majority of the scale material, however an eighth is added, which...transcends traditional diatonic tonalities."

The remaining works on the program offered a balance between the old and the new. The pre-concert panel discussion, featuring Ardell Hake, Frank Bennett and Jeannie Pool, focused on their compositions and the challenges of writing music for harp.

This unique concert series, now in its fourth season, continues to present new music, particularly by women composers. The concert on February 16 includes works for organ by women composers performed by Frances Nobert, and the program on April 27 is devoted to works by Southern California IAWM members.

Marietta Davis is a student at Fullerton College and works for Boeing Corporation.

### FMF Festival: Caroline Charrière's Portrait Concerts

Konservatorium, Bern, Switzerland, January 24-26, 2003, sponsored by Frauen Music Forum Schweiz/ Forum musique et femmes suisse (FMF)

By Monica Buckland

Frauen Music Forum Schweiz/Forum musique et femmes suisse (FMF) presented a highly successful festival, Caroline Charrière's Portrait Concerts, at the Konservatorium in Bern, Switzerland, on January 24-26, 2003. More than 600 people were able to experience the music of the young Fribourg composer, Caroline Charrière. Standing ovations at the end of each of the three concerts confirmed that the music of Charrière, who is probably the most successful contemporary Swiss-French composer, is equally well-received in the German-speaking part of the country as in the French. Never before have FMF concerts attracted such a large audience. The enthusiasm at the end of each evening was witness to the listeners' genuine delight in the compositions of

Charrière, a sign that the music of today is perfectly capable of moving and exciting people.

The musicians made a vital contribution to communicating Charrière's message. Visibly moved, they all gave their best. The press reaction was positive: "Charrière strives less for pretty harmony than for inner truth. And it is precisely this charming contrariness that gives her compositions a rare vividness" (*Der Bund*, January 26, 2003). The concerts were also broadcast on *Radio DRS2*.

Future FMF Portrait Concerts: January 23-25, 2004: Louise Farrenc, Paris (1804-75); January 28-30, 2005: Marguerite Roesgen-Champion, Geneva (1894-1976).



# Comments and Opinions

## Topic: Composition

### What should we create, and for whom?

In December 2002 Naomi Stephen posed provocative questions to the IAWM listserv. As a reaction to the events of September 11, 2001, she stated that she had been unable to compose for several months and was spending her time on political action, study and discourse. Yet she knew that her calling was to create music. She asked herself, “What shall I write?” “For whom?” And then she asked if other composers had been beset by similar thoughts and quandries in these troubled times.

#### Shelley Olson's Reply

Historically, ours is not the first time the world has faced desperation. Somehow, from the moments of deepest fear and hopelessness, we, as artists, sometimes have the capacity to turn inward and come forward with a candle in the darkness. A voice of humanity. A voice of hope. A candle that lights a new path. Our music can be a candle in the dark. We read, we study, we think about big issues. Our music speaks not just from the mind but from the heart. If we cannot always change minds, we can sometimes change hearts with our concerts.

I remember thinking through the nature of a war for freedom in the Jerusalem hills and beyond as I researched what would become *A Chanukah Cantata*. (This was pre-9/11.) I had always been taught that Chanukah was a holiday about war—a struggle for freedom led the Macabees—and

a miracle of light. The more I pondered, the more I became convinced that Chanukah was actually about peace—a struggle to attain a peaceful society where one may live one's beliefs with dignity. I composed *A Chanukah Cantata* with peace, rather than war, as the central message; the theme song is called “Peace to the World.”

How, I was repeatedly asked, might one musical composition affect or transform an age-old holiday about war? “Everyone” knew that Chanukah was about war—who would be interested in a Chanukah about peace? I had no answer. I composed from the heart, letting the cantata take its own path.

Thanks to many of you wonderful souls in the IAWM, as well as others around the globe, my humble cantata for peace in Jerusalem and in the world has now received at least 20 international performances since December 1999, including an American premiere at the White House. It has received an orchestral performance before an audience of 12,000. It has been broadcast on radio in at least six countries and five continents, from The Netherlands to South Africa.

Naomi, this is my suggestion concerning “What is worth composing and for whom?” Write from your deepest convictions, write from the heart, write to uplift the world or a small part of it. Write for the people of the world, the human family, and write for eternity. Write from the still, small voice within which reaches beyond language to the common thread that weaves the international tapestry of cultural understanding. Write from beyond the mind—trust and write from the heart. Write from freedom and from truth. May 2003 be a year of freedom and truth. May 2003 be a year of hope for humanity.

A CD of *A Chanukah Cantata* is available from Tara Publications ([www.tara.com](http://www.tara.com); keyword: olson), and the score is available from the composer: [shelley\\_olson@hotmail.com](mailto:shelley_olson@hotmail.com)

#### Beth Anderson-Harold's Reply

One way of deciding what to write is to find a performer or an ensemble that would be willing to consider performing the work if you wrote it. Better still would be to find someone who says, “If you write it, I will definitely play it.” Best of all would be: “Here is some money; write something for us to play, and we will premiere it on (a particular date) in (a particular hall).” This works best if you already want to write for and are inspired by the performer or ensemble that is commissioning or

### World Peace Forum

The aim and outcome of the World Peace Forum is to inspire a dialogue on peace between religions, cultures and nations, and to strengthen the will to live together based on a common respect for humanity. This year's World Peace Forum was held on Saturday, March 29, 10:00 am to 5:00 pm at the Sydney Convention Center, Darling Harbour, Sydney, Australia.

Judy Campbell, director of the North Shore Temple Emanuel Adult and Children's Choirs, was invited to perform excerpts from Shelley Olson's *A Chanukah Cantata*, including the theme song, “Peace to the World.” This invited performance marked the 22nd live international performance of the Cantata since Judy Campbell's world premiere of the work in Sydney in December 1999. Approximately 1,000 people were expected to attend the Forum.

encouraging you. But even if the commission is not especially to your liking (for example, a middle-school band commission), you may find that in the midst of writing the piece you begin to know exactly what you want to write next. Getting the performers or the conductor involved early on can assist a composer in knowing what to write.

There are very few things more depressing than writing a full orchestral piece and then spending years seeking a performance opportunity. And yet, if we don't write big pieces, we don't get big performances.

### *Topic: Women in Music Courses From the Instructor's Perspective*

Margaret Lucy Wilkins, Head of Composition, University of Huddersfield, UK

My own experience with my Women in Music module at The University of Huddersfield (UK) has been positive. The course has been running for five years now, each year with a few more students (men as well as women) opting for it. The focus of the module is on the actual music, although a couple of the lectures are based on the cultural and social contexts in which women have made music. Thus, the students fully understand the historical reasons for the neglect of music by women (i.e., since neither the church nor the aristocracy employed women composers, how could they have produced any of the work that is now accepted as the Musical Canon?).

Since I am a composer myself, I am particularly informed about music of the 20th century and contemporary music. It is during the last hundred years or so that women have particularly blossomed as composers, creating music which in quality and quantity is gradually arriving at the critical mass necessary to have an impact on the evolution of the Art. Composers such as Sofia Gubaidulina, Kaija Saariaho, Rebecca Saunders, and others have world-wide reputations, with regular performances at international festivals.

During the lectures, I present musical examples from all eras, choosing the best music in the best performance, and I explain what I find especially interesting about the music. Fortunately, there is now an abundance of recordings of music composed by women. The students agree that this is good music and become enthusiastic about it. As a result, all of us become passionate about the whole subject!

Ideally, we should arrive at the stage where we do not need Women in Music courses because women's contribution to culture is fully integrated into all the other cultural courses. That time has not yet arrived. Until then, we all need to learn our own "story" and to pass it on to others.

You can also use competitions (this is excellent for creating deadlines if you work well under pressure) or opportunity listings to suggest what to write next. Those listings may request pieces for string bass and flute duet, or something romantic for coloratura, baritone horn and marimba. Such ensembles can give you ideas you might never have considered otherwise.

Most magical is to know within yourself what you want to write and for whom. Ideas come in dreams, during meditation or while washing the dishes. When in doubt, relax, give yourself time and an idea will be there.

Anita Hanawalt, University of La Verne, California

Back in 1995, I taught "Music of Women Composers and Performers" for the very first time at the University of La Verne, in southern California. I have been an adjunct there since 1983, and the course had been on the books but had never been taught. At a staff meeting in 1994, I volunteered to develop and teach the course, offering it for the first time during the January term in 1995. I revised the course and taught it in 1998 and again during the Spring of 2001.

Our current department chair wants me to offer the course more often to be sure that all music majors have the opportunity to take it during their course of study. It is currently an elective course and is open to general majors and music majors. There is no Women's Studies program at the university.

I have used both editions of Karin Pendle's text because I find that it is more accessible for more of my students. I also supplement the text with special readings. In the Spring of 2001, for example, I created a unit on women and music in Afghanistan, using readings from Veronica Doubleday's book, *Three Women of Herat*. I also invited a colleague, Gayle Serdan (an adjunct faculty member), to give a guest presentation on women in jazz. Every time I have taught the course, I have required students to interview a woman who is a musician, professional or amateur.

My teaching has been greatly influenced by attending three workshops sponsored by The College Music Society's Committee on Music, Women and Gender. The first was a general workshop, "Teaching Women in Music," followed by "Teaching Women in World Music," and "Teaching Women in Popular Music." As I recall, these took place between 1998 and 2000. At these workshops, I got ideas for meaningful assignments, such as writing a musical autobiography, keeping a journal of class readings (to aid in generating class discussions) and constructing musical webliographies. I also gathered ideas for assessment, including using a detailed point system.

## From the Student's Perspective

Maryanne Rumancik

This Spring I will be completing a four-year BA program in music composition at a Canadian university. I have also taught piano privately for about 14 years. You may wonder about the math—I am in my early forties. I had delayed taking music history courses due to the poor track record of many texts in including women composers. When I finally did take the history courses, I was pleased that the professor (male) was very aware of feminist musicology and made efforts to include information on women composers in the course. I was also encouraged in my choice of doing research papers on women composers. The *IAWM Journal* and IAWM website were important tools in my research and were listed in my bibliographies. At least 50 percent of the students in these classes were female and were also interested in doing research papers on women in music. It seems that the textbooks need to catch up to the needs of what is happening in the classroom!

I also did a lengthy research paper in which I analyzed the two major piano examination syllabi in Canada: the Royal Conservatory of Music and Conservatory Canada. Although women composers were included in 20th-century repertoire lists, they were noticeably absent from the Baroque and Classical repertoire lists. This might give piano students the false

impression that there were no women composers before the 19th century. I also found that while more women composers were included in the 20th-century repertoire lists—although their numbers never exceeded or equalled that of male composers—many of their compositions were not published in the “official” repertoire publications. This creates a barrier to the access of teaching materials. Conservatory Canada did better than the Royal Conservatory in including composers such as Clara Schumann, Fanny Hensel and Amy Beach.

I also analyzed the entries for local amateur music festivals and found much of the standard canon of repertoire represented, at the expense of 20th-century music written by both male and female composers. I do not think this information is new, but it points to the continuing need to expand the teaching horizons of those responsible for educating young musicians. I believe that the IAWM is an excellent resource in this regard. The challenge is to get the word out to the mostly private music teachers. Music retailers also need to be aware of the publications available of music by women composers in order to stock them for teachers. I have never had a student refuse to study a piano piece written by a female composer! Let us hope that in the 21st century these issues will be addressed and corrected.

## Broadcast News

### Women Composers: Favorite Recordings

By Casper Sunn

Casper Sunn is a frequent guest host on WORT (89.9 FM in Madison, WI), a commercial-free, listener-sponsored, community radio station, broadcasting throughout South Central Wisconsin. Anyone who would like to submit recordings of music by women composers for broadcast on future WORT programs is welcome to send them to: Casper Sunn; 806 Bowman Ave.; Madison, WI 53716-1706; USA. For more information, contact her at [sunn@merr.com](mailto:sunn@merr.com).

The following works were selected as listener favorites, as reported by phone calls or emails to the radio station. The list is based upon ten programs featuring women composers and many women performers (totalling 27.5 broadcast hours) that aired between June and November 2002.

#### Women's Philharmonic

Sarah Cahill interviewed Ellen Taaffe Zwilich on radio KALW (San Francisco Bay area) on February 16 as part of the Women's Philharmonic American Women Masters Program. The program is sponsored in part by the National Endowment for the Arts.

Following this is a list of my own favorite women-composer recordings, arranged primarily by genre. I hope these recommendations will prove useful for teachers and for those seeking to enlarge their own collections.

#### Listener Favorites

##### 1. Best story behind a composition:

The contemporary song, *Sarajevo*, by Linda Allen is about a cellist with the Sarajevo Symphony who bravely brought his cello and chair to the deserted street where 22 innocent people had been killed while standing in line outside a bakery in May 1991 at 4 o'clock in the afternoon. While Serbian shells were crashing all around him, he played Albinoni's *Adagio* each day at 4:00 pm for the next 22 days to honor each person who had died. Listeners enjoyed Linda Allen's performance of *Sarajevo* on “Heart to Heart, Hand to Hand” (Better World Music CD 2091), followed by Albinoni's *Adagio in G minor* performed by the women's New York Harp Ensemble on “18th Century Music for Harp Ensemble” (MHS LP 3239).

## 2. Chamber ensemble:

*Mermaids* (for flute, alto flute, voice, cello, piano and percussion) composed and performed by Kay Gardner on "Emerging" (Urana Records LP 83).

## 3. Choral:

Music of Hildegard von Bingen performed by the women of the Voices of Ascension on "Voices of Angels" (Delos CD 3219). All 14 tracks were played to honor the importance of the number seven in Hildegard's life (for example: wrote 77 liturgical songs; first visions came to her when she was 42 years and 7 months old; took 20 nuns with her to start the new convent in Bingen—for a total of 21 nuns). Several listeners called to say how soothing and healing they found Hildegard's music ("a good beginning to the stressful anniversary week of 9-11," and "just what I needed," from a woman whose mother had just passed away the night before).

## 4. Flute and piano:

*Songs of the Moon* by Marie Barker Nelson, performed by Laurel Ann Maurer and Joanne Pearce Martin on "Legacy of the American Woman Composer" (4Tay CD 4018).

## 5. Marimba solo:

Evelyn Glennie's 12-minute improvisation on Keiko Abe's *Michi* on "Rhythm Song" (RCA Victor CD 60242).

## 6. Orchestral:

*A Rainbow Path* by Kay Gardner on "A Rainbow Path" (Ladyslipper CD 103).

## 7. Piano solos:

*Rhapsody* by Kay Gardner, performed by Althea Waites on "Emerging" (Urana Records LP 83); and *Circles of Goodbye* ("To Jen," "To Elsa," "To Dad"), composed and performed by Kay Gardner on "My Mother's Garden" (Ladyslipper CD 119).

## 8. Violin and piano:

*Fantasy Etudes* by Gwyneth Walker, performed by Susan Pickett and Debra Righter on "Donne e Doni" (Leonarda CD 338).

## 9. Vocal solos:

*Mary, Don't You Weep* by Inez Andrews, performed by Aretha Franklin and the Southern California Community Choir on "Testify - The Gospel Box" (Rhino CD 75734); and the traditional *Child Ballad #81, Mattie Groves*, performed by Evelyne Beers with Robert Beers, psaltery, on "Folk Classics - Roots of American Folk Music" (Columbia CD 45026).

## Casper's Favorite Recordings

## 1. Highly recommended for orchestration classes:

I learned a great deal about orchestration by listening to each of the movements from Kay Gardner's *A Rainbow Path*, first as a piano solo on "My Mother's Garden" (Ladyslipper CD 119) and then as orchestrated on "A Rainbow Path"

(Ladyslipper CD 103). I also learned about her orchestration decisions in her book, *Sounding the Inner Landscape; Music as Medicine* (Caduceus Publications, 1990).

## 2. Most exciting discovery:

Learning that the famous popular song, *Over the River and Through the Woods*, was written by Lydia Maria Child, and finding an arrangement by Harry Simeone called *Grandma's Thanksgiving* on a 1947 (Decca 78 rpm) recording by Fred Waring and His Pennsylvanians.

## 3. Brass quintet:

*Raise the Roof!* by Gwyneth Walker (a fun piece scored to include hand and foot tappings to represent the rhythms of hammers pounding and carpenters at work), performed by the Iowa Brass Quintet on their CD "Americana: A University of Iowa Celebration." (It was also recorded by the Florida State Brass Quintet on "Strophes of the Night and Dawn" [Crystal Records CD 566].)

## 4. Chamber ensemble:

*wissahickon poeTrees* by Jennifer Higdon, performed by the Network for New Music on "Dream Journal" (Troy CD 488).

## 5. Choral:

*Song of the Goddesses* by Marie Barker Nelson, performed by the Slovak Chamber Choir on "American Chamber Music" (MMC CD 2010); and *Goodbye to the Roses* (SSA, piano and guitar) by Jennifer Armstrong (text: Margaret Mantle), performed by Priscilla Herdman, Anne Hills, and Cindy Mangsen on "At the Turning of the Year" (HHM CD 2000).

## 6. Guitar solos:

*Au cimetiere le Py* and *Nicht eingebracht* composed and performed by Annette Degenhardt on "Nicht eingebracht, nicht wild erfuhlt" (Andeg CD 01).

## 7. Flute:

*Inner Mood I* (flute solo) and *Lunamuse* (flute, guitar, cello, percussion and vocal loop) composed and performed by Kay Gardner on "Mooncircles" (Urana Records LP 80); *Soul Flight* (flute and echoplex) composed and performed by Kay Gardner on "Moods & Rituals" (Even Keel Records LP 39); *Five Pieces for Flute and Guitar* by Gwyneth Walker, performed by Musica Femina on "Returning the Muse to Music" (Lilac CD 3); *Theme and Variation for Flute and Piano* by Gwyneth Walker, performed by Laurel Ann Maurer and Joanne Pearce Martin on "Legacy of the American Woman Composer" (4Tay CD 4018); *Mountain Songs* (for flute choir) by Jennifer Higdon, performed by Flutes Unlimited on the Dallas Women's Chorus CD, "Music In Our House."

## 8. Marimba solo:

*Michi* by Keiko Abe, performed by Rebecca Kite on "Prism" (GP CD 9602). (Also recorded by Keiko Abe on

"Marimba Fantasy" [Wergo CD 60177] and Kai Stensgaard on "Singing Wood" [Mape CD 101].)

#### 9. Orchestral:

*Blue Cathedral* by Jennifer Higdon (noncommercial CD); and *Rain Forest* by Kay Gardner, performed by the Bournemouth Sinfonietta, conducted by Carol Ann Martin, on "Journeys: Orchestral Works by American Women" (Leonarda CD 327).

#### 10. Piano solos:

*Calendar Collection* (intermediate solos) by Judith Lang Zaimont, performed by Nanette Solomon on "Character

Sketches by 7 American Women" (Leonarda CD 334); *A Calendar Set* (virtuoso solos) by Judith Lang Zaimont, performed by Joanne Polk on "Zones: Chamber Music" (Arabesque CD 6683); *Prelude and Vivace* by Kathryn Mishell, performed by Rick Rowley on "Musical Voyages" (Pierian CD 14); *Kensington Swing* composed and performed by Margie Adam on "Naked Keys" (Pleiades Records LP 2748); and *My Mother's Garden* composed and performed by Kay Gardner (a collection of intermediate solos with score and CD available from Ladyslipper).

#### 11. String Quartet:

*Voices* by Jennifer Higdon, performed by the Windham String Quartet on "An American Sampler" (ERM CD 6662).

#### 12. Tuba:

Four traditional spirituals arranged and performed by the African-American woman tubist, Velvet Brown: "Sometimes I Feel Like a Motherless Child" (tuba solo) and "Deep River," "The Gospel Train," and "Joshua Fought the Battle of Jerico" (for tuba with trombone quartet) on "Velvet Brown, Tuba" (Crystal Records CD 692).

#### 13. Violin, clarinet and piano:

Trio for Violin, Clarinet, and Piano by Kathryn Mishell, performed by the Trio Contraste on "Musical Voyages" (Pierian CD 14).

#### 14. Voice and piano:

"Still" from *Though Love Be a Day*, words and music by Gwyneth Walker, performed by Louise Toppin and John O'Brien on "Ah! Love, But A Day" (Troy CD 385).

### Early Music Favorites

#### 1. Children's CD:

Traditional 17th- and 18th-century English ballads and dance tunes arranged by Carrie Crompton and performed by The Barolk Folk and singers, Barbara Hess and Madeline MacNeil on "Girls and Boys, Come Out to Play!" (Music for Little People CD 2275)

#### 2. Choral:

Two Madrigals (*Baccai per haver vita* and *Hor che la vaga Aurora*) by Vittoria Aleotti (texts: Giovanni Battista Guarini), performed by the Masterworks Chorale, conducted by Carol Poolman on "Choral Music by Women Composers" (Access Records LP 103); and the motet *Ardete* by Bianca Maria Meda, performed by Cappella Artemisia under the direction of Candace Smith on "Rosa Mistica" (Music of the Lombard Nuns of the 17th century) (Tactus CD 600003).

#### 3. Harpsichord solos:

Sonatas 1 through 6 by Elisabetta de Gambarini, performed by Barbara Harbach on "Sonatas by Elizabeth" (Hester Park CD 7702).

## Instrumental Women Series

Lauren Rico, producer and host of the Instrumental Women Series, announces the release of the following two new installments that were produced at Minnesota Public Radio for broadcast on national public radio stations. The web link is: [http://music.mpr.org/features/0302\\_instrumental\\_women/index.shtml](http://music.mpr.org/features/0302_instrumental_women/index.shtml)

### 1. Instrumental Women: Comparing Notes

The program shares untold stories of women composers and addresses the impact their missing narratives have had on the female composers of today. The program also examines current obstacles in the world of classical music that do not involve gender, but have more to do with time and the marketplace. As orchestras struggle to maintain ticket sales, contemporary composers find it increasingly difficult to get their music played.

Composers Libby Larsen, Joan Tower, Augusta Read Thomas and Judith Lang Zaimont join host Lauren Rico to discuss pressing questions facing the industry: Are audiences interested in new musical experiences? Is there a demand for new music when only the standards are programmed? Finally, is it possible to make a living making music?

### 2. Instrumental Women: On Record

Prompted by a renewed interest in women's musical history, scholars, musicologists and artists are unearthing and recording the masterful scores created by little-known female composers. In "Instrumental Women: On Record," host Lauren Rico shares rarely heard selections that were created by women from all over the world. Several historic works are complemented by pieces from more widely heralded contemporary composers.

Rico presents a broad range of musicians and styles, from 18th-century artist Louise Duval to 20th-century educational pioneer Ruth Crawford Seeger and contemporary film composer Rachel Portman. Ellen Taaffe Zwilich, Conni Ellisor and Mary Howe are among other musicians featured on the program.

## 4. Flute, violin, cello and harpsichord:

*Sonata Prima* by Mrs. Philharmonica, performed by Irene Schmidt, Jaroslav Sveceny, Wladimir Kissin and Fine Zimmermann on "Hofkomponistinnen in Europa," Vol. 1 (UBC CD 1801).

## 5. Trumpet (or violin) trio:

*Due Canone* by La Contessa (Maria Paterina, who flourished in Regensburg, Germany, between 1587 and 1600), performed by Ars Femina on "Musica de la Puebla de los Angeles" (Nannerl CD 004).

## Vintage Jazz and Blues Favorites

As a fan Lil Hardin Armstrong's music, I was delighted to discover that a new biography of her had been published: *Just for a Thrill: Lil Hardin Armstrong, First Lady of Jazz* by James L. Dickerson (Cooper Square Press, 2002). Unfortunately, the book was very disappointing, with its numer-

ous typographical errors and inaccuracies, and its insertion of lengthy fillers on the general news headlines and history of Chicago during Lil's lifetime instead of information about Lil, herself. The book contributes little to the body of knowledge already presented in Linda Dahl's *Stormy Weather: the Music and Lives of a Century of Jazzwomen* (Limelight Editions, 1996) and Sally Placksin's *Jazzwomen. 1900 to the Present: Their Words, Lives and Music* (Pluto, 1985).

An enjoyable new discovery was an arrangement of Lil's song, "Just for a Thrill," for trombone duet performed by Kai Winding and J.J. Johnson. "Struttin' With Some Barbecue" appears to be every jazz band's favorite; I have found 29 different recordings of it just at my local public and university libraries. A few of my other favorites by Lil Hardin Armstrong are "Flat Foot," "Perdido Street Blues" and "King of the Zulus." Two of my favorite blues numbers by Lucille Bogan are "Alley Boogie" and "Stew Meat Blues."

## Playlist of Works by IAWM Members Broadcast on WORT

*By Casper Sunn, "the friendly host"*

WORT 89.9 FM in Madison, Wisconsin, is a commercial-free, listener-sponsored, community radio station, broadcasting throughout South Central Wisconsin. This playlist for June through November 2002 serves as a supplement to the Members' News column.

**Degenhardt, Annette.** *Es geht auch weiter; Noch nicht alles verspielt; Sandino Will Win; Au cimetiere le Py; Nicht eingebracht, nicht wild erfuhlt; Farewell to Connaught; Leipzig '84; To Winnie and Nelson Mandela; Strasse der Zikaden; and Weit ins Land* (guitar solos) (Andeg CD 01)

**Folio, Cynthia.** Flute performance of **Jennifer Higdon's** *wissahickon poeTrees* (chamber ensemble) (Troy CD 488)

**Gardner, Kay.** *Prayer to Aphrodite* (flute with string quartet), *Changing* (vocal duet with string quartet), *Beautiful Friend* (vocal with guitar, violin and piano), *Moon Flow* (flute and piano), *Wise Woman* (vocal with autoharp, cello and small percussion), *Inner Mood I* (alto flute solo), *Touching Souls* (alto flute, guitar and hand drums), *Inner Mood II* (flute and guitar), and *Lunamuse* (flute, vocal loop, guitar, cello and small percussion) (Urana Records LP 80); *Melody, My Mother's Garden, Etude, Circles of Goodbye* (To Jen; To Elsa; To Dad), and *Golden City* (piano solos) (Ladyslipper CD 119); *Romance* (alto flute, cello and guitar), *Crys-*

*tal Bells* (flute, violin, cello and guitar), *Rhapsody* (piano solo), *Pisces* (flute duet), *The Cauldron of Cerridwyn* (voice, recorder, baroque violin, viola da gamba, lute and small percussion), *Mermaids* (voice, flute, alto flute, cello, piano and small percussion), and *Atlantis Rising* (flute, prepared piano, vln/vla, cello and wind chimes) (Urana Records LP 83); *Rain Forest* (orch.) (Leonarda CD 327); *When We Made the Music* (vocal trio with flute, alto recorder and guitar) (noncommercial CAS); *Saraswati* (bamboo flute and bell), *Mountain Melody* (flute solo), *Soul Flight* (flute and echoplex), and *The Temple of Ishtar* (alto flute solo) (Even Keel LP 39); *A Rainbow Path* (8 intermediate piano solos) (Ladyslipper CD 119); *A Rainbow Path* (8 orchestrated movements) (Ladyslipper CD 103); flute performance of *Carnival Intro* by Nurudafina Pili Abena (Ladyslipper Cas 113) and of *The Woman in Your Life* by Alix Dobkin (Women's Wax Works CD 007); conducting Barbara Kolb's *Crosswinds* (Galaxia LP 004)

**Higdon, Jennifer.** *Mountain Songs* (flute choir) (Dallas Women's Chorus CD); *Steeley Pause* (flute quartet) (Centaur CD 2203); *Autumn Reflection* (flute and piano), *Sonata for Viola and Piano, Rapid-Fire* (flute solo), and *Voices* (string quartet) (I Virtuosi CD 501); *Rapid-Fire* (CRI CD 867); *Voices* (ERM CD 6662); *Autumn Reflection* (Jennings CD 27006); *Autumn Music* (Crystal Records CD 754); *Deep in*

*the Night* (choir) (New World Records CD 80592); *wissahickon poeTrees* (flute, clarinet, bass clarinet, violin, cello, percussion and piano) (Troy CD 488); *Legacy for Flute and Piano* (4Tay CD 4018); and *Blue Cathedral* (noncommercial CD)

**Mishell, Kathryn.** *Suite for Piano: Images of Greece; Trio for Violin, Clarinet and Piano; Prelude and Vivace* (piano solo); *Voyage of the Spirit* (violin, viola and piano four-hands); and *String Quartet No. 2* (Pierian CD 14)

**Pickett, Susan.** Violin performance of Gwyneth Walker's *Fantasy Etudes* (violin and piano) (Leonarda CD 338)

**RaMusa, Alicia.** Flute performance of Kay Gardner's *Pisces and Mermaids* (Urana Records LP 83)

**Solomon, Nanette Kaplan.** Piano performance of *Cantos for the End of Summer* (piano solo) by Gwyneth Walker and "July," "August," "September" (piano solos) from *Calendar Collection* by Judith Lang Zaimont (Leonarda CD 334)

**Zaimont, Judith Lang.** *Greyed Sonnets: Five Serious Songs* (voice and piano) and *Two Songs for Soprano and Harp* (Leonarda CD 343); *Nocturne: La fin de siècle* (piano solo) (4Tay CD 4001); "July," "August," "September" (intermediate piano solos) from *Calendar Collection* (Leonarda CD 334); and *A Calendar Set* (12 piano preludes) (Arabesque CD 6683)

# Members' News: news of individual members' activities

Compiled by Diane Follet

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, presentations, recordings and other items. We recommend that you begin with the most significant news first—an award, a major commission or publication, a new position—and follow that with an organized presentation of the other information. Please send your news items via email to [dfollet@muhlenberg.edu](mailto:dfollet@muhlenberg.edu) or to the postal address: Diane Follet, Department of Music, Muhlenberg College, 2400 Chew St., Allentown, PA 18104. The deadline for submitting material for the next issue is June 15, 2003.

The Calico Winds performed **Adrienne Albert's** woodwind quintet, *Sam's Dance*, at La Sierra University, Riverside, California, on March 9, 2003.

On July 18, 2002, the Orchestra Sinfonica Di San Remo in Italy, conducted by Nick Palmer, performed **Beth Anderson's** *Kentucky Swale*, and in August, her *Harlem Songs* were sung at the Cincinnati Conservatory. On November 22, Anderson's *September Swale* was performed in recital at George Washington University, Washington, D.C. The program also included **Elizabeth Vercoe's** *Herstory IV* for mezzo-soprano and mandolin. Anderson's song, "The Seneca Falls Follies" for three women's voices and piano, written for the show *Remember the Women*, premiered at the National Theatre in Washington, D.C., March 3, 2003. The Calico Winds (woodwind quintet) performed a new arrangement made for them of *August Swale* at La Sierra University, Riverside, CA, March 9. *Quilt Music* for piano solo was performed with Daniel McCusker's choreography, *Commonplaces*, in Boston, March 21-23. John Gordon Ross conducted *Revel* with the Western Piedmont Symphony in Hickory, North Carolina, March 29. *Kentucky Swale*, *Precious Memories* and *Revel* are all scheduled for performances in 2003. Additional information about Anderson's works and upcoming performances may be found at <http://beand.com/>.

In September 2001, **Elizabeth Austin's** *Like the Grass of These Fields* for SATB choir, trumpet in B flat and organ, commissioned by the Westfield Congregational Church, Danielson, Connecticut, was premiered by this choir, David Vaughan conducting. On November 25, 2002, the *Rose Sonata* for piano solo, commissioned by Jane M. Roche, was premiered by Jerome Reed through the Jena Musikschule in Germany. On December 12,

*Ginkgo-Novo* for English horn, cello and piano, commissioned by the Trio PiaNoVo, was premiered in Weimar, Germany. In Marburg and Erfurt, Germany, the Trio M-S-W (flute, oboe, piano) included *Capricornus Caribiccus* on their program in March and April.

Austin's *Drei Rilke-Lieder* for middle voice and piano was published by Peter Tonger Verlag, Cologne, Germany, in 2002. New recordings include *The Master's Hands* for SATB chorus and piano on Capstone Records and *A Birthday Bouquet* for soprano and piano on Leonarda Recordings.

In June 2002, **Victoria Bond** was awarded a grant from Brahms Haus and spent three weeks in Baden-Baden, Germany, at the residence where Johannes Brahms spent many a creative summer. She used the time to begin her second piano concerto, *Ancient Keys*, which was commissioned by the Indianapolis Chamber Orchestra and soloist Paul Barnes and premiered on November 4. Kirk Trevor conducted an exciting performance that was greeted by a standing ovation and numerous curtain calls for the composer, soloist and conductor. The concerto was recorded by the Slovak Radio Orchestra in Bratislava, Slovakia.

Bond, with librettist Hilary Bell, completed their opera *Mrs. Satan* (the subject of an article in the *IJAWM Journal* 7/3 [2001]: 13-16). The opera was performed in concert at the John Drew Theater, East Hampton, New York, with a full cast and chorus on August 29, 2002, with the composer conducting. Singers Deborah Mayer, Adam Klein, Robert Osborne, Andrew Childs, Heather Sarris, Tami Swartz and Joy Hermalyn were the featured soloists. The reviewer in *The Southampton Press* (September 5, 2002) wrote: "It is music that overflows with lyricism and passion and is set to an intensely poetic and dramatic libretto. Its unabashed songfulness can capture the ear of even the most hesitant. There is no mistaking Ms Bond for anything other than a 21st Century American composer, but Puccini would have been thrilled to write some of those arias."

In July she was Composer-in-Residence at the Chamber Music Conference and Composers' Forum of the East in Bennington, Vermont. The Conference commissioned and premiered *Elevator Music II*. Soprano Carol Meyer, violinists Shem Guibbory and Renee Jolles, violist Danielle Farina and cellist Maxine Neuman performed Bond's *Molly Many Bloom*. The work will be released on the Albany label in the spring of 2003 together with the composer's *A Modest Proposal* with tenor Paul Sperry and the Cleveland Cham-

ber Symphony. In April, Bond hosted her New Music Series Cutting Edge Concerts at the Renee Weiler Hall in Greenwich Village, New York. Composers Joelle Wallach, Paul Chihara, Sir Richard Rodney Bennett, **Jennifer Higdon**, Robert Rowe, David Snow, Daron Hagen and Thea Musgrave were present for performances of their works. In October, Bond conducted Rossini's *Barber of Seville* with the Harrisburg Opera, where she is the Artistic Director. Zachery Lewis of the *Patriot-News* called the production "theatrical and musically impressive."

On January 30, 2003 Bond was interviewed by George Preston on "Overnight Music," WNYC 93.9 radio in New York City. Some of her compositions were also played.

*Fireworks!* a Fourth of July opera by **Kitty Brazelton**, was performed at Fort Greene Park in Brooklyn on July 2. The opera was presented by American Opera Projects and the Family Opera Initiative in cooperation with the New York City Department of Parks and Recreation and the Fort Greene Park Conservancy and was made possible, in part, by the New York State Council for the Arts (NYSCA) and the Jaffe Family Foundation. The opera tells the story of a space traveler who discovers why Americans shoot colored lights into the sky every Fourth of July.

The Danspace Project Commissioning Initiative at St. Mark's Church in the Bowery sponsored the premiere of Brazelton's *Time Remaining* in October. An all-male vocal ensemble joined Gina Gibney Dance, an all-female company. Additional forces—bass, cello, and percussion—performed live, complemented by prerecorded material. Douglas Frank, writing for *Dance Insider*, called it a "warm and passionate performance...a remarkably cohesive and thought provoking inter-arts creation."

New York and Cleveland musicians joined to celebrate the New York premieres of chamber music by **Margaret Brouwer** on January 13, 2003 at Steinway Hall. The works performed were *Winter Dream*, *Quartet* (for Sept. 11), *Under the summer tree...* and *Demeter Prelude*.

On March 27, Mary Baldwin College in Staunton, Virginia, will present a Women's History Month concert by the Arden Duo: soprano Sandra McClain, saxophonist **Carolyn J. Bryan** and pianists Lise Keiter-Brotzman and Lynne Mackey. In addition to works for solo piano, the program will include **Libby Larsen's** *Cowboy Songs*, Katherine Murdock's *Three Soliloquies*, and two song cycles by **Lori Laitman**: *I Never Saw Another Butterfly* and *Living in the Body*.

**Kristine Burns** was one of the composers featured on a November 14 concert at Florida International University. As part of the School of Music's Festival 2002, the concert of electroacoustic and multimedia works by women was presented in the Wertheim Performing Arts Center Concert Hall in Miami. The concert was performed in surround sound using the latest developments in computer music synthesis and video and film processing and spotlighted female artists from all corners of the world. Burns served as editor of *Women and Music in America Since 1900: An Encyclopedia*, a two-volume, 808-page encyclopedia that describes the role of women in all forms of music in the United States since 1900. It was published by Oryx Books in 2002.

The 1427 Salon, a performance series founded in September 1986 by composer/pianist **Andrea Clearfield**, is celebrating its 15th anniversary season. Clearfield hosts the Salons, modeled after 19th-century European salons, monthly from September through May at her Spruce Street location in Philadelphia. Unlike the Salons of the past, 1427 Salon was conceived with the idea of integrating different music genres as well as other arts. The Salon features not only classical chamber music and opera, but also some of Philadelphia's finest jazz musicians, original contemporary compositions, electronic, improvisation, folk, experimental and world music, dance, poetry and visual art. More information is available at <http://www.internationalopus.com/Clearfield.html>. Clearfield's oratorio, *Women of Valor*, was performed at Muhlenberg College in Allentown, Pennsylvania, as part of the College's alumni weekend in September. Clearfield is a graduate of Muhlenberg.

Cellist **Liane Curtis** was among the performers at a benefit concert for The Rebecca Clarke Society, Inc. and Music Events at the Women's Studies Research Center of Brandeis University, Waltham, Massachusetts, in September. Music by Rebecca Clarke, Fanny Mendelssohn, Amy Beach and Lili Boulanger was featured on the program.

The Interlochen High School Band at the Interlochen Arts Camp in Michigan performed **Nancy Bloomer Deussen's** *Reflections on the Hudson* in June. Virginia Allen transcribed the work and conducted the performance. Also in June, the Monterrey (California) Composers Group presented two performances of Deussen's Trio for Violin, Cello and Piano, with Deussen at the keyboard. Fresh Voices III of San Francisco performed her *Two American Songs* at three concerts in July. Celebrating its 40th anniversary, the Diablo Symphony of Walnut Creek, California, conducted by Joyce Johnson-Hamilton, played "Regalos" from Deussen's *A Silver, Shining Strand*. The orchestral version of *Reflections on the*

*Hudson* was heard in Sarasota, Florida, in October, with Christopher Confessore conducting the Florida West Coast Symphony. October also brought a performance of *San Andreas Suite* on a program of chamber music by West Coast women conducted by Phil Collins at the San Jose Museum of Art.

A new CD, "Diversions," recorded by pianist Max Lifchitz and released by North/South Recordings, features three of Deussen's works: *Piano Prelude*, *Amber Waves* and *Cascades* (A Toccata). More information may be obtained at <http://www.nancybloomerdeussen.com>.

On October 27, an organ recital of women composers of the past 400 years was held at Sand Point Community United Methodist Church, Seattle. Included were works by Elizabeth-Claude Jacquet de la Guerre, Caterina Assandra, Clara Schumann, **Emma Lou Diemer**, Gwyneth Walker, Delores Fox, and others.

**Esther Flückiger** wrote the libretto for the musical theater piece, *Sogni—Più bella della realtà svelata* (Dreams—More Beautiful than Unveiled Reality), which she adapted from the novel *Die Wachsflügelfrau* (The Woman with Wings of Wax) by the Swiss writer, Eveline Hasler. It tells the story of Emily Kempin-Spyrri, the first female lawyer in a German-speaking country. Kempin was a pioneer in the emancipation of women in Switzerland, Germany and America, and she founded the first law school for women in New York. In agreement with the author, Flückiger prepared a shortened version of the original text and added her own comments. The musical compositions are by Emanuela Ballio, Sonia Bo, Maria Bonzanigo, Andreina Costantini, Esther Flückiger, Mela Meierhans and Katharina Rosenberger and Roberta Vacca.

The work was performed in Rome on January 31 and February 1 and in Milan on February 6, 2003; Flückiger served as music director and pianist, and Anna Clementi was featured as both narrator and singer. *Sogni* was also presented in Rome, February 1-20, in an exhibition by the Swiss artist Felix Humm, with a sound installation by Mela Meierhans and Katharina Rosenberger. The project is by Suonodonne Italia/Magistrae Musiche, of which Esther Flückiger is the director, and the sponsors are Pro Helvetia, Migros, CCS Milano and Landis&Gyr.

Just In Time Composers and Players presented the premiere of *Elegy for Sarah* by **Erika Foin** on February 14, 2003 at Pickman Concert Hall in Cambridge, Massachusetts, and on February 16 at St. Paul's Church in Brookline, MA. The concert, entitled "Just In Time For Strings," was performed by the Arden String Quartet.

In October, Zorzal, an early music group founded and directed by **Lynn Gumert** and

dedicated to performing music of Spain and Spanish America, premiered her *La Niña Guerrera* at Gettysburg College, Gettysburg, Pennsylvania, and at St. Paul's Evangelical Lutheran Church, Biglerville, Pennsylvania. The work draws its text from an old Spanish/Sephardic ballad about a woman warrior and combines traditional instruments and melodies with a modern harmonic sense. The concert also included *Son de la Ma Teodora* by early Afro-Cuban composer Teodora Gines.

Under Gumert's direction, the Cithara Women's Chorale presented two concerts at Pennsylvania churches in November. The concerts featured Baroque motets and cantatas by Italian and Mexican nuns, Medieval virelais in honor of the Virgin Mary, settings of Hildegard, and several early American anthems and songs from *The Southern Harmony*.

The Atlanta Symphony Orchestra, Robert Spano conducting, premiered *City Scope*, a 30-minute symphony in three movements by **Jennifer Higdon**. The concerts were held on November 14, 15 and 17 at the Woodruff Arts Center, Atlanta, Georgia. Pierre Ruhe, in his review in the *Atlanta Journal-Constitution* (Nov. 15, 2002), praised the first movement, "SkyLine," for its "propulsive optimism" and "unstoppable pulse"; the second movement, "river sings a song to trees," for its "sincere, comforting and quite disarming expressive force"; and the finale, "Peachtree Street," for its whirlwind images and all-percussion interludes. Music critic David Patrick Stearns (Andante.com) described the music as "unabashedly beautiful," with "so much variety, so many beguiling sounds that you've never previously heard, that you can't tear your ears away."

Other works by Higdon were recently premiered. *Ceremonies* for organ and brass quintet (John Weaver, Matthew Glandorff, organ; Chestnut Brass Quintet) was performed at the American Guild of Organists National Convention, Cathedral of Sts. Peter and Paul, Philadelphia, July 1, 2002. *Sky Quartet* was played by the DaVinci String Quartet at the Colorado College New Music Festival on July 20. *Light Refracted* for clarinet, violin, viola, cello and piano was performed by Igor Begelman and Astral Artists at Perelman Hall, Kimmel Center in Philadelphia on September 15. *O magnum mysterium* for SATB choir, 2 flutes, 2 crystal glasses and chimes was performed by the Philadelphia Singers at St. Clement's Church in Philadelphia on December 30.

The Korea Society presented **Jin Hi Kim's** *Dong Dong Touching the Moons* at the Terrace Theater of the John F. Kennedy Center for Performing Arts in Washington, D.C., on October 9, 2002. (For details, see the *IAWM Journal* 8/3 [2002]: 70.) The Key West Symphony Orchestra, conducted by Sebrina



Alfonso, presented her *Eternal Rock* for Korean Komungo and Orchestra on February 7 and 8, 2003. The Korean Broadcasting System (KBS) Philharmonic, conducted by Apo Hsu, will present the work at Seoul Arts Center on April 8. Kim will appear as a komungo soloist with both orchestras.

Mezzo-soprano **Patricia Werner Leanse** is performing works by Dutch composer Marjo Tal in an 18-concert tour in The Netherlands this season. Leanse may also be heard on a newly-released CD, the premiere recording of Tal's Dutch lieder and French chansons. Additional information is available at [www.xs4all.nl/~monalisa](http://www.xs4all.nl/~monalisa).

Just In Time Composers and Players presented the premiere of **Pamela J. Marshall's** *Truth Becoming*, based on the poem "The Process" by May Swenson, on February 14, 2003 at Pickman Concert Hall in Cambridge, Massachusetts, and on February 16 at St. Paul's Church in Brookline, MA. The concert, entitled "Just In Time For Strings," was performed by the Arden String Quartet.

On December 8, a work for vibraphone, piano and recorded sound, composed by **Barbara Martyska**, was performed by Diane Ciccattelli and the composer at a Second Sunday Salon in Philadelphia. Martyska patterned her Salons after those of **Andrea Clearfield** and her programs are equally diverse. Members are invited to visit for more information [www.barbaramartyska.com](http://www.barbaramartyska.com).

Flutist **Elizabeth McNutt** performed a recital of works for flute and electronics on October 30 in Griswold Hall, Peabody Conservatory, Baltimore, Maryland. McNutt was a guest artist in residence at Peabody and also at the University of Iowa. In November, McNutt performed two works for flute and interactive computer in the Third Practice Festival at the University of Richmond, Virginia. She was the featured visiting artist of the Electronic Music Midwest Festival, the first time EMM has featured a performer rather than a composer. McNutt was the only musician this year to receive a fellowship from the Rocky Mountain Women's Institute in Denver.

**Janice Misurell-Mitchell** was a guest composer at the New Music Symposium held at Colorado College in July. Her work, *On Thin Ice*, for flute and marimba, was performed by Paul Nagem, flute, and John Kinzie, marimba. In October, she performed her work, *Uncommon Time*, for flute with frame drum, at a CUBE Contemporary Chamber Ensemble event sponsored by the Cervantes Institute of Chicago. On December 29, John von Rhein, music reviewer for the *Chicago Tribune*, announced that Misurell-Mitchell and **Patricia Morehead** were selected as "Chicagoans of the Year" in classical music for their work as Co-Artistic Directors of CUBE.

**Gail Olszewski**, piano, participated in the Womenperformers Midwinter Recital, with Nancy Cox, soprano; Molly Wilbur-Cohen, cello; and guest artist Isla Hejny, clarinet. The concert was held on January 19, 2003, at the Landmark Center, St. Paul, MN. The group presented a diverse program of 19th- and 20th-century vocal and instrumental music composed by Louise Farrenc, Evonne Desportes, **Margaret Garwood** and Betty Roe as well as local composers Ginger Reynolds and Sherry Wohlers Ladig.

**William Osborne's** article, "Chauvinism and the Sources of Violence" (listed by MSNBC as "Women, Sexism and War"), was included in *Arts Journal's* compendium of the week's best articles about arts, culture and ideas taken from over 200 publications (week of January 13, 2003): [www.artsjournal.com/music/](http://www.artsjournal.com/music/)

**Hasu Patel** performed a solo sitar concert on November 19 at Ohio State University, Newark, Ohio.

Works by **Deon Price** were featured on the Resident Artist Series in the Campus Theatre at El Camino College, California, in June: *Clariphonia*, which features unusual clarinets (basset horn, contrabass, A, E-flat soprano); *Three Faces of Kim, the Napalm Girl; America Themes*, a potpourri of traditional American tunes; *Freeway Fugue*; and *Passacaglia Professor*. The Price Duo performed.

Price and several other IAWM members appeared on "Music and Art," an event held November 10 in Brentwood. The program included historical and contemporary women composers and artist Rosemary MacBird. Works by Price, **Jeanne Shaffer**, **Margaret Shelton Meier**, **Adrienne Albert**, **Jeannie Pool**, and **Deborah Kavasch** appeared on the program, and the performers included **Frances Nobert** and **Rebecca Rollins**.

Price's "Mothering Sunday," an arrangement for ST/piano of a 14th-century carol from the Oxford Book of Carols, was recently released by Culver Crest Publications.

*Our Day to Remember* for vocal solo and piano or women's chorus and piano by **Adrienne Provenzano** was selected as a winner in the Sigma Alpha Iota Centennial Composition Contest. It will be performed at the 2003 National Convention of Sigma Alpha Iota in Dearborn, Michigan, July 31 to August 4, 2003. The song is dedicated to Provenzano's mother, Zelda, who died in December 2001.

In September, Provenzano performed a concert of music by women composers for the Northern Virginia Ragtime Society in Merrifield, Virginia. The concert featured the premiere of her piece *New Chicago Rag* for voice and piano and also included her compositions *Homage to Mary Lou*, *That Zooty Rag* and excerpts from *Limberlost Suite*. In October and November, Provenzano gave presentations on

"being a composer" to several hundred 4th and 5th graders at elementary schools in Indianapolis, Indiana, as part of the American Guild of Organists' PipeWorks Project.

Librettist **Linda Rimel's** adaptation of Hans Christian Andersen's *Thumbelina* will receive its world premiere on May 9, 2003 in a production by the Dance Theatre of Oregon in Eugene. **Danielle Baas's** setting of Rimel's text, *Alarm Clock*, was included on a concert called "Humor in Music" in Brussels, Belgium, in November. For details about Rimel's work, consult her website: <http://www.webspawner.com/users/rimel>.

**Anna Rubin** has joined the faculty of the University of Maryland/Baltimore County as an associate professor of music. She also directs the Linehan Artist Scholars and InterArts Studies Programs there. Upcoming Spring performances include a premiere of a new piano work commissioned by Leonard Stein (*Etude 1.2003*) to be performed at the Los Angeles County Museum of Art in May 2003; *Ice Song* for voice and percussion, to be performed in Berlin in April by Wiebke Hoogklimmer; and *Vater Unser* for chorus, flute and organ, to be performed in Schermbeck, Germany, in April. Some of her electronic works were heard in the Fall at the University of Richmond Third Practice Festival (*Family Stories*), Oberlin College's OCEAn Festival (*Landmine w/amplified flute*, performed by Greg McMahon), and Stanford University's CCRMA Fall concert (*Landmine w/amplified cello*, performed by Jeff Krieger). Her article on "Experimental Music" was published in *Women and Music In America Since 1900*. Her reviews have appeared in recent issues of the *Computer Music Journal* and *Sonic Network*. She sits on the boards of the Society of Electroacoustic Music-US, IAWM and *Perspectives of New Music*.

In October 2002, **Vivian Adelberg Rudow's** *With Love* was performed on "Portraits," a concert at the Maison de la Culture de Bourges, France. Also in October, *Rebecca's Suite* was heard at East Stroudsburg University in Pennsylvania. A November concert in the ElectroAcoustic Music Center at the University of Wisconsin-Milwaukee included *Cuban Lawyer*, *Juan Blanco*, and *MEDIA CIRCU[it]S'2002. Four Variations and Theme/Piece* were programmed with *Cuban Lawyer* and *Juan Blanco* at The Forum-Festival, Computer Music World, Electroacoustic Autumn, in Sofia, Bulgaria. Also in November, *The Bare Smooth Stone of Your Love* was performed by Troy Kenneth Stuart, cello, and Michael Adcock, piano, at the Unitarian Church in Columbia, Maryland. Rudow's *Racing Inside the Milky Way* was recently recorded on "Electroshock Presents: Electroacoustic Music Volume VIII," Artemiy Artemiev, producer, Moscow, Russia. The Concert Art-

ists of Baltimore, Edward Polochick, conducting, performed Rudow's *Spirit of America*, for orchestra and chorus, with audience participation, on March 2, 2003, at the Gordon Center for the Performing Arts, Owings Mills, Maryland. The work was repeated on March 3 at the Meyerhoff Symphony Hall for Baltimore public school students.

Manitoba composer **Maryanne Rumancik** appeared on a panel at the meeting of the Alliance for Canadian New Music Projects at Canadian Mennonite University, Winnipeg, in September 2002. Her works, along with those of Vancouver composer David Gordon Duke, were included on an evening lecture/recital.

Congratulations to IAWM member **Jeanne Shaffer**, whose CD "Sapphire Summer" was featured in October's *NewMusicBox*, an online monthly published by the American Music Center at <http://www.newmusicbox.org>.

**Alex Shapiro** has won the 2004 Commissioned Composer Award from the California Association of Professional Music Teachers. She will compose a flute quartet that will be premiered by The Los Angeles Flute Quartet in February 2004 at CAPMT's state conference in Los Angeles. She recently completed a commission from pianist Teresa McCollough for *At the Abyss* for piano, marimba and percussion. McCollough will include it on her new CD and 2003-04 national concert tour. Shapiro's *Re:pair* for flute and bassoon was performed at Redlands University in November as part of bassoonist Carolyn Beck's faculty artist recital, with flutist Sara Andon, and *Shiny Kiss* was performed by flutist Jamie Pedrini in December in Los Angeles at Westwood Presbyterian Church. Shapiro's website is [www.alexshapiro.org](http://www.alexshapiro.org).

**Judith Shatin's** *Run* for piano quartet received its world premiere at the ChamberFest in Richmond, Virginia, in February 2003. Also in February, her *1492* for amplified piano and percussion was featured at the Modus Concert at Florida International University.

Shatin's *Singing the Blue Ridge* for mezzo, baritone, orchestra and electronics made from wild animal sounds received its premiere at Wintergreen Performing Arts Festival this past summer. Commissioned by Wintergreen Performing Arts through Americans for the Arts, it was part of a larger project, Preserving the Rural Soundscape. Shatin also led soundwalks and discussions with local groups, and gave presentations and classes in elementary schools in Nelson County, Virginia. Her *Sea of Reeds* for amplified clarinet with pvc extensions and effects processor continues to be toured world-wide. Other international performances include the premiere of *Grito del Corazon* by Ensemble Barcelona Nova Musica and performances of her piano

trios by Trio de las Américas. Shatin is the recipient of a 2003 Virginia Commission for the Arts Composer Fellowship.

Chamber music by **Hilary Tann** appeared on an October 2002 concert at Weill Recital Hall at Carnegie Hall, New York City. The program, performed by flutist Cheryl Gobbetti Hoffman, saxophonist Susan Fancher and percussionist Anthony Miranda, included works by Hindemith, Varèse, Debussy, Berio, Takemitsu and Tann.

**Augusta Read Thomas's** *Chanting to Paradise*, a choral work with soprano, was given its American premiere January 9-11, 2003, at the Kimmel Center in Philadelphia, with Christoph Eschenbach conducting the Philadelphia Orchestra, the Philadelphia Singers and soprano Simone Nold. The work was commissioned by the North German Radio Orchestra and premiered last November in Hamburg. It is a Requiem in five movements based on poetry by Emily Dickinson. Inspired by Mozart's Requiem, Thomas opens her composition with a motive from that work.

"Alnight by the Rose," a new CD from **Karen P. Thomas** and Seattle Pro Musica, received a five-star rating in the July/Aug 2002 issue of the British journal, *Choir and Organ*. The review is available at [www.choirandorgan.com](http://www.choirandorgan.com). Two new CDs have recently been issued: "Peace in Our Time—Music on the Theme of Peace" and "Weihnachten! A German Christmas." "Peace in Our Time" is comprised of sacred music by English composers, and "Weihnachten!" showcases the glorious tradition of German a cappella music.

In early December, Thomas conducted the group in four performances of "A Celtic Christmas" in the Seattle area. The program, featuring Celtic music for the holiday season from Wales, Ireland and Scotland, included a new work by **Hilary Tann**. The concert was performed in Welsh, Gaelic, Latin and English.

The Lady Chapel Singers of the Women's Sacred Music Project, **Lisa Neufeld Thomas**, artistic director, presented a concert entitled "Sing We Now of Holy Women" on November 14 at Rosemont College, Rosemont, Pennsylvania. Music by Elizabeth Jacquet de la Guerre, Hildegard of Bingen and contemporary local composers, including **Andrea Clearfield**, appeared on the program.

Church Publishing, Inc., in New York has published a 22-piece sampler of the hymnal *Voices Found: Women in the Church's Song*, edited by Neufeld Thomas. The hymnal, to be released in July 2003, will include over 150 selections of hymns, psalms and spiritual songs by, for and about women. The Sampler is available free from Church Publishing. For more information and to request a copy, go to <http://www.churchpublishing.org/>. For more

information about the Women's Sacred Music Project, please go to <http://www.voicesfound.org>.

At the Philadelphia Fringe Festival in September 2002, the premiere of **Persis Parshall Vehar's** monodrama, *Bukowski: Larger Than Life*, was performed by New York Metropolitan Opera bass Valerian Ruminski, with the composer at the piano. In November in Lyon, France, Ruminski and pianist Stefan Cossar performed Vehar's song cycle, *Bukowski: Love Is A Big Fat Turkey and Every Day Is Thanksgiving*. In February, Vehar was a featured composer at the first New Music Festival at Pittsburg State University, Pittsburg, Kansas. The University Wind Ensemble performed her *View from the Catskills* and *Pan-American Overture*. Vehar presented a workshop on writing songs and participated in a master class for young composers. The South East Kansas Symphony concluded the festival by performing *The Inevitable Dawn* for full orchestra and *In Celebration*, a concerto for piano and string orchestra, for which Vehar was piano soloist. At the Sigma Alpha Iota 100th Anniversary Convention in Dearborn, Michigan, this summer, Vehar will be a Composer-Judge. Her three-movement saxophone trio, *Life Dances*, will be premiered. The new work was commissioned by SAI and will be published by C. F. Peters.

**Elizabeth Vercoe** was awarded the Acuff Chair of Excellence at Austin Peay State University in Tennessee for the spring semester of 2003. Her activities there include writing a new piece, coaching performances of her music, and meeting with students and faculty. Her clarinet and piano piece, *Four Humors*, is scheduled for release on Centaur Recordings sometime in 2003.

Funny man Bruce Vilanch joined the West Hollywood Orchestra under the direction of **Nan Washburn** as special guest narrator for "Peter and the Wolf and Other Family Favorites" on November 23. The concert, which initiated the orchestra's fourth season, was held at the newly renovated Pacific Design Center in West Hollywood.

In its 2002-2003 season, the Plymouth (Michigan) Symphony, with Washburn as Music Director and Conductor, performed works composed by three women. The world premiere of Felicia Sandler's *Rosie the Riveter* was played on November 16, **Ellen Taaffe Zwilich's** *Concerto Grosso* (1985) was played on January 11, and **Emma Lou Diemer's** *Organ Concerto in One Movement* (1996) was performed in February. Washburn directed a concert on February 1 entitled "Folk Tunes & Tales," featuring Donald McInnes, viola, and the Koshin Taiko Japanese drum ensemble.

**Eva Wiener's** *Homage to Braque* for solo guitar, written for and dedicated to Oren Fader, was given its world premiere by Fader on November 17 at the Ellington Room at Manhattan Plaza in New York City.



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