
Journal

● of the

IAWM

international alliance *for* women *in* music

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

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Editor-in-Chief:

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

Co-Editor
Sharon Mirchandani

Editorial Staff:

Production
Lynn Gumert

Affiliates
Deborah Hayes
Broadcast News

Casper Sunn

Copy Editor
Karen M. Fox

Members' News

Diane Follet

Reviews

Ellen Grolman

Contributing Reporters

Melinda Boyd
Violeta Dinescu

Elizabeth Hinkle-Turner
Cecilia Heejeong Kim

William Osborne

Jeannie Pool

Deon Price

Casper Sunn

Logo and Front Cover

Designed by Norm Evangelista
(spiff@aol.com)

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IAWM Administrative Office:

International Alliance for Women in Music
c/o Susan Cohn Lackman
Music Department - Box 2731
Rollins College
1000 Holt Avenue
Winter Park, FL 32789-4499
407-646-2400
e-mail: Slackman@Rollins.edu

IAWM World Wide Web Address

www.iawm.org

Reviews

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

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

Publications

Publications of affiliate members should be sent to:

Deborah Hayes
3290 Darley Ave.
Boulder, CO 80305

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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. 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 30 and December 30).

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

In Search of a Voice: The Story of Vitezslava Kapralova

By Karla Hartl

When I approached *IAWM Journal* editor Eve Meyer, requesting publication of my annotated catalogue of Vitezslava Kapralova's music, she asked a legitimate question: why should the *Journal* devote so much space to a fairly unknown woman composer? Indeed, I had to pose the question to myself: why should anyone care about a woman who lived in Europe between the two world wars and who had earnestly searched for her own voice before dying tragically young, at the age of 25, the day France fell. Being as familiar with the composer's music as I was, I already knew the answer: Kapralova was the most important woman composer in 20th-century Czech music. "There is no doubt that had she lived she would have become one of the greatest women composers in Europe."¹

When her first profile CD was released in 1998, it came as a revelation; the *BBC Music Magazine* (June 1999) declared Kapralova "a genuinely fascinating voice in inter-war Czech music," while *Tempo* evaluated her as "a substantial creative personality who had already hit her stride before her career was so cruelly cut short" (October 2000). Since then, Kapralova's music has found many passionate advocates, best represented by Timothy Cheek, of the University of Michigan, who claims that some of Kapralova's songs are among the finest in the art song repertoire.² Admirers such as Maurice Hinson consider her music "eminently pianistic";³ and brilliant performers such as Virginia Eskin, Jenny Lin, the Hawthorne Quartet, Ronald Corp and New London Orchestra, plus a host of others, keep her legacy alive.

Yet, despite this steadily growing recognition, Kapralova remains fairly unknown even in her own country,⁴ where the towering heroes of Czech music—Smetana, Dvorak, Janacek and Martinu—seem to forever overshadow the many gifted but "lesser" composers. In her homeland, she has been doubly disadvantaged both as a composer outside the "big four" and as a woman. With notable exceptions, her music (and women's music in general) is not being performed in the Czech Republic today, unlike during Kapralova's own time, when she was believed to be one of the brightest composers of her generation, with her music frequently performed in Prague and Brno.

During her life Kapralova was considered a major phenomenon: vulnerably young, attractive, and blessed by many firsts. She was the first woman to graduate as a composer and conductor from the Brno Conservatory, the first woman to receive a prestigious Smetana Award for her *Military Sinfonietta*,⁵ the first woman to conduct the Czech Philhar-

monic, and—if not the first—one of the few women ever to conduct the BBC Orchestra prior to WWII. Like Lili Boulanger, Kapralova found her distinctive voice very early. Incredibly prolific, she left behind over 40 completed works (25 of them with opus numbers) and a number of sketches and fragments. Among her teachers were some of the best European composers and conductors of the time.

Vitezslava Kapralova was born on January 24, 1915 in Brno, the provincial capital of Moravia that was then still part of the Austrian-Hungarian Empire. She was an only



Vitezslava Kapralova
(courtesy of the Kapralova Society
and Kapralova Estate)

child growing up in a musical family. Her mother, Vitezslava Kapralova (1890-1973), née Uhlirova, was a classically-trained singer; her father, Vaclav Kapral (1889-1947), was a composer, music critic, writer and teacher. Kapralova started composing at age nine, guided by her father, a student of Janacek.

At 15 she entered the Brno Conservatory, where she studied composition with Vilem Petrzelka and conducting with Zdenek Chalabala.

Her choice of two entirely male-dominated disciplines at first met with the strong disapproval of her skeptical father, who did not believe a woman could succeed in these professions and wanted to spare her the disappointment. He did, however, believe in her talent, and in spite of occasional moments of criticism ("you think that if you write an out of tune carol that it is modern"⁶), he was a devoted promoter of her music until his death in 1947.

In 1935, Kapralova graduated from the Brno Conservatory at the top of her class with a *Piano Concerto* that she conducted herself at its public premiere in Brno. It was her first public appearance as conductor, and she made quite an impression on the curious but at first sceptical audience. She spent the summer after graduation in her beloved summer retreat, Tri Studne, where she sketched her first and only

String Quartet, an ingenious work that “blends something of the spirit of Janacek’s *Intimate Letters* with a free chromaticism reminiscent of Berg’s op. 3.”⁷

In the fall of 1935 Kapralova moved to Prague, where she hoped to advance her technical skills at the Prague Conservatory. She was accepted to the prestigious master classes of the then leading Czech composer, Vitezslav Novak, and the best Czech conductor of all times, Vaclav Talich. She plunged into the active musical life of the country’s capital; and, thanks to a fair amount of fame that preceded her and continued to grow, her music was soon heard at the concerts of the two most important societies of contemporary music in Prague in the 1930s: *Pritomnost* and *Umelecka Beseda*. At the Conservatory, she earned much respect for her creative powers and determination. She was again the best student, which enabled her access to Novak, and she greatly benefited from his special attention and rigorous training. During her “Novak” period, she experimented with impressionistic and expressionistic idioms and wrote some of her most beautiful music, including *April Preludes* and the songs *For Ever* and *Waving Farewell*.

In June 1937, when Kapralova graduated with a work for large orchestra, the *Military Sinfonietta*, it came as no surprise that the work was chosen to be premiered at an important event organized by the National Women’s Council. It was performed in the presence of the president of the Czechoslovak Republic, Edward Benes, to whom the work was dedicated. Kapralova composed the *Sinfonietta* at a time of political unrest in her homeland. She noted that the word “Military” in its title was “not an appeal for war, but an appeal for...the preservation of national independence.”⁸ She went on to describe the work as follows:

The first note of the small drum and short fanfare on the trumpets prepare the basic mood of the whole work. The aggressive main theme (in the Aeolian mode) is heard several times in different keys, rising to great intensity and breaking into a singing movement with peaceful, rhythmic waves. Another theme emphasizes still more the fighting spirit of the work, based on fourths. This ends the exposi-

Vitezslava Kapralova: *Ritornel* for violoncello and piano (pages 10-11).
From *Deus ritournelles pour violoncelle et piano*, op. 25.

tion. Slowly the deep singing of the basses and 'cellos rises, representing freedom. They are interrupted at intervals by contrasting dance rhythms. After this the development of the themes begins. It reaches its climax in the call of the trumpets...The main theme and the singing movement recur, and the fourths are heard again in the final coda, which culminates in an outburst of the whole orchestra in victorious jubilation.⁹

The premiere of the *Sinfonietta* took place at Lucerna Hall in Prague on November 26, 1937. The orchestra was the Czech Philharmonic, the conductor—Kapralova. Witnesses recall how very unusual it was for the Czech Philharmonic to perform under the baton of such a young conductor, especially when that young conductor happened to be a woman. The players were skeptical at first, but Kapralova’s professionalism and her energetic gestures were persuasive arguments even for such experienced players. After the first few bars of the score, she won over the hundred-piece orchestra completely.¹⁰

Unpublished score. Finale transcript by The Kapralova Society ©1998.
 Courtesy of the Kapralova Society.

In October 1937, a month before the premiere of her *Sinfonietta*, Kapralova moved to Paris to study conducting with Charles Munch at Ecole Normale. Originally, she planned to study composition with Felix Weingartner in Vienna, but on K.B. Jirak's recommendation, and after meeting with Bohuslav Martinu during his short visit to Prague, she decided instead to seek a French Government scholarship. Kapralova must have made a deep impression on Martinu; when they first met in April 1937, he did not hesitate to propose that she move to Paris to study composition privately with him. Kapralova appreciated Martinu's music, which by then was frequently being performed both in Prague and Brno, and she was therefore open to the idea. After her arrival in Paris, she accepted Martinu's offer. She also accepted out of necessity because her French was so poor that she could not enroll in the classes taught by Boulanger. (With Munch, she communicated in German.)

Paris was to broaden Kapralova's intellectual horizons. She immediately immersed herself in the city's cultural life

and was a frequent visitor to art galleries, concert halls and even literary evenings. But most important for her artistic development was the rich musical life of Paris, especially the concerts of *La Société des Concerts du Conservatoire* and *La Société de la Musique Contemporaine* (Triton), where she heard the latest works of Bartok, Stravinsky, Schoenberg, Prokofiev, Milhaud, Honegger, Martinu and others, and later also saw her own works performed. She was particularly attracted to Stravinsky. Her *Suita Rustica* from 1938, a large orchestral work commissioned by Universal Edition (London), is a personal tribute to his *Petruschka*, so much so that when the work premiered at the Brno Opera in 1945, it was intuitively staged as a ballet.

Of course, among the new impulses and influences that were to transform Kapralova's voice, a particularly important one was the music of Bohuslav Martinu. Their initial teacher-student relationship gradually changed into a relationship of two colleagues, albeit one senior to the other, who spent hours discussing and arguing the tenets of music theory and analyzing each other's works. Kapralova's remarkable *Partita for Piano and String Orchestra* represents an entirely new direction in her output and can be considered a direct result of those discussions.

Kapralova's personality, her beauty, charisma and immense passion for life inspired the aging Martinu. His *Tre Ricercari* (a "hit" of the 1938 Venice Biennale), the intimate *String Quartet No. 5*, and his powerful *Double Concerto* are just a few examples of the strong emotions awakened by Kapralova. But he also had an enormous respect for her music and did not hesitate to promote her at every opportunity and open a few important doors for her. For example, in May 1938 he recommended to one of his publishers, Michel Dillard of *La Sirène Musicale*, to accept Kapralova's *Variations sur le Carillon de l'Eglise St-Etienne du Mont*, in which she experiments with polytonality. Although Kapralova was not new to publishing (by then many of her songs and chamber pieces had already been published by the largest publishing houses in Czechoslovakia), this was her first international recognition. Martinu also had great faith in her abilities as a conductor, so much so that he had her conduct a performance of his *Harpichord Concerto* in Paris, on June 2, 1938, with Marcelle de Lacour as soloist.¹¹

Two weeks later Kapralova arrived in London for the 1938 ISCM Festival. She conducted her *Military Sinfonietta* as the Festival's opening work in a performance at Queen's Hall on June 17. She created quite a bit of excitement, and it was with enormous pride in the achievements of his 23-year-old protégé that Martinu wrote the following in his review of the festival for the Czech national daily, *Lidove Noviny*:

The very first item on the program of the Festival was *Military Sinfonietta* by Vitezslava Kapralova—an opening with great promise for both the festival and the composer. Her performance was awaited with interest as well as some curiosity—a young woman with a baton is quite an unusual phenomenon—and when our “little girl conductor” (as the English newspapers called her) appeared before the orchestra, she was welcomed by a supportive audience. She stood before the orchestra with great courage and both her composition and performance earned her respect and applause from the excellent BBC Orchestra, the audience, and the critics.... Vitezslava Kapralova's international debut is a success, promising and encouraging.¹²

After two such eventful semesters abroad, Kapralova was ready to go home for the summer holidays. Martinu had left Paris a day earlier to spend some time in Prague and in his hometown of Policka before joining Kapralova in Tri Studne for a few weeks that brought him much happiness. He could not know, when he returned to Paris on August 1, 1938, that this was to be his last visit to his homeland. Kapralova had intended to follow him in the fall, but her request for the renewal of her scholarship was unexpectedly denied, and it took a great deal of effort, by Martinu in particular (he had to engage in a vigorous letter-writing campaign), before she was granted her stipend.

When Kapralova finally returned to Paris in January 1939, the world she was familiar with was already disintegrating. War seemed inevitable. That year's winter was bitterly cold and on March 15, 1939, the day of the German invasion of Czechoslovakia, it snowed. Three days after the forceful annexation of her country, the emotionally-exhausted Kapralova began working on *Concertino for Violin, Clarinet and Orchestra*. She wrote to her parents, “I've started something new but I am not sure what it is,”¹³ and she explained:

Well, it is for two solo instruments and orchestra, if I only knew what the other instrument was. One must be a violin but the other — oboe? clarinet? trumpet? Now, after forty bars, I had to stop and get an answer before resuming the work. I have been writing it most likely for a clarinet, but what a strange combination....It is cold here like in Siberia but not colder than in my heart.¹⁴

It was only a year earlier that she told her mother “all and everything is all right!”¹⁵ She wrote:

Are you whining about a night following a day?
About a storm following a beautiful sunny weather?
Are you complaining that there are ugly, nasty things in the world? Why are you so discontent with people? There will never be only good people in the world had there been ten Jesus Christs—because what you call “ugly” was, after all, given to us by the Creator. And it is meant to be like that! The entire world is based on one simple but rather marvellous principle: plus and minus, the good and the bad. That is the balance. So why should it be taken away from people? There have always been and always will be extremes that sometimes allow evil to win, for a while at least. What remains to be done is to look for the good with an open mind and eyes and to become stronger through our struggle with the evil. To enjoy simple and small things, to live with a smile as long as we can.¹⁶

Now, Kapralova only scribbled the following two references before the last two measures of the autograph sketch of her *Concertino: Psalm 57 and Job 30, 26* (“Yet when I hoped for good, evil came; when I looked for light, then came darkness”).

Separated by war from her loved ones, Kapralova was now looking to Martinu for all her emotional support. The two began—seriously for a while—planning their future together as far from the vulnerable Europe as possible. Both started yet another letter-writing campaign, this time to Martinu's friends and contacts in the United States, where they hoped to temporarily relocate. Kapralova applied for a Juilliard School scholarship (it is unclear whether her application was ever received or processed), while Martinu contemplated a back-up plan that involved a visiting artist position with the famous Liberated Theatre, now in exile in New York, where Kapralova was to replace ailing conductor Jaroslav Jezek, himself an accomplished Czech composer. But nothing came of the plans, and Kapralova spent the summer alone in Augerville la Riviere.

She returned to Paris in September but left again to spend a couple of weeks with the Martinus in Vieux Moulin, bringing with her a friend she met a few months earlier among the young Czechs on stipend in Paris. The friend was her future husband, Jiri Mucha.¹⁷

That fall Paris began preparing for war. Kapralova now lived with Mucha and a few mutual friends in a sort of a bohemian commune in the city's *Quartier Latin*. Mucha had just been entrusted with a regular broadcast to occupied Czechoslovakia. He was also responsible for preparing the weekly *Ceskoslovensky boj*, an official publication of the Czechs and Slovaks in exile, for which Kapralova wrote sev-

eral concert reviews. On Christmas Day 1939 Kapralova wrote to her parents:

My dearest mom and dad, I am writing to you right after Christmas Eve. Have you listened to my small present for you, my *Prélude de Noël*, which was broadcast on Sunday at 11:00 o'clock, your time? I could not let you know ahead of time because it was only on Tuesday when Jirka [Mucha] came home and told me: Tomorrow morning I need a small orchestral work for Christmas and you will be conducting it —on the Radio [France]. Hurry up! And I gave him a sour look and complained why he did not tell me earlier and that it wasn't to be any good because I didn't have enough time for it, etcetera, but by Wednesday morning it was written as a score and thus I can't send you a sketch because it doesn't exist. It was recorded on Friday...they liked my performance and the piece too—as a result I got a contract for half an hour every month. It is a smart little thing and everybody around here has been whistling its tune.¹⁸

The year 1940 began promisingly with the astonishing success of Kapralova's *April Preludes*, performed by initially reluctant Rudolf Firkusny on January 28 at Triton. That winter and spring Kapralova worked on a number of

commissions, including some incidental music on which she collaborated with Martinu. In March Mucha was no longer in Paris. Like many other young Czechs in exile, he volunteered to be conscripted for army service in Agde, Southern France. Kapralova was growing restless in Paris, and he returned in April for a few days. They married on April 23. Three days after her wedding Kapralova composed a song, *Letter*, possibly as an assignment for Nadia Boulanger. The words by Petr Kricka are written as a letter from a man to his lover who has just rejected him:

You said "no." Well, be it.... | It was fate that separated us. | I regret that but I see you're happy | - so I accept it. | I don't judge who's more guilty | or whose loss is bigger. | Yesterday there was just one path | today there are two. | I understand that now, and blame no one. | Who knows?... Perhaps, one day | your heart will recognize me again. | For God is a great artist | and has his mysterious ways....

If this was meant to be Kapralova's farewell to her love affair with Martinu and a closure (she desperately needed to move on with her life), she forgot to take away the hope.

In early May, around the same time Kapralova was finishing her last and arguably best chamber work—*Ritournelle pour violoncelle et piano*—the first symptoms

III.
Andante semplice
p mf
crescendo mf
espressivo poco f p mf espressivo
poco rit. a tempo p

poco accelerando - a tempo
mf subito pp dolce
mf p
poco rit. mp rit.
Poco meno mosso
pp

Vitezslava Kapralova: *Andante semplice* from *April Preludes*, op. 13 (Prague: HMUB, 1938).
Courtesy of the Kapralova Society

suddenly appeared of the mysterious illness that was to kill her.¹⁹ She was briefly hospitalized in Vaugirard Hospital, on May 20 she was evacuated by her worried husband from Paris to a small university hospital in Montpellier, and on June 16, 1940—the day of the armistice—Kapralova died, at the age of 25.

In 1947 Martinu was asked to contribute to a small volume of reminiscences about the composer. He wrote:

The loss to our music is greater than we might think. I know it, because I was there when she was transforming into an artist....I was not her teacher per se—I was more of an advisor; but a very attentive one—and I can say that only rarely have I had the opportunity to encounter such genuine talent and such confidence in the task she wanted to—and was to—accomplish....She was a fast learner, immediately grasping what I had in mind almost before I could finish my argument. She accepted these arguments only after due consideration, however, and only when she was certain that my suggestion solved her immediate problem and fit within the framework of her ideas....It was a pleasure to discuss musical problems with her. In fact, I was learning along with her and it was a great joy as well as an experience to see the fight between the soul and the material again....Only rarely have I met someone with such a sharp sense for envisioning the work before it was written down. If you find someone who...actually fully understands how the parts of the whole relate to each other, whose primary interest is the whole, then you know that you have encountered a first-class artist—and that was the very case with Vitulka.²⁰

Vitezslava Kapralova was a distinctive voice in Czech music of the first half of the 20th century. Her music reveals great originality and a mature mastery of form and contemporary musical language. Only now, after several decades of undeserved neglect, her considerable worth as a composer is being rediscovered. The time is long overdue.

NOTES:

1. Howard Hartog, ed., *European Music in the Twentieth Century* (Penguin Books, 1961): 322.
2. Timothy Cheek, from his soon to be published essay, "Forever Kapralova: The Songs of Vitezslava Kapralova."
3. Maurice Hinson, in his correspondence with the author (January 23, 2002).
4. There have been some isolated efforts recently to acknowledge her important artistic contribution, such as the 2001 documentary on Kapralova, a project of Czech Television (Studio Brno).
5. Kapralova shared the prize with Pavel Haas, who received it for his opera, *Sarlatan*.
6. Vaclav Kapral to Kapralova (December 20, 1939).
7. Calum (Malcolm) MacDonald in his review for *Tempo* 214 (October 2000): 60.
8. The 1938 ISCM Festival brochure, p. 12.
9. Ibid.
10. Jiri Macek, *Vitezslava Kapralova* (Prague: Svaz cs. skladatelů, 1958): 133-34.
11. Michael Henderson, "Bohuslav Martinu and Vitezslava Kapralova," *Czech Music* 20 (1997/1998): 76.
12. Bohuslav Martinu, "Mezinárodní festival v Londýně," *Lidové noviny* (June 28, 1938): 7.
13. Kapralova to her parents (March 28, 1939).
14. Ibid.
15. Kapralova to her mother (spring 1938, not dated).
16. Ibid.
17. Jiri Mucha (1915-91), Czech writer and son of the famous art-nouveau painter, Alphonse Mucha. His autobiography, published in 1988, focused on the years he spent in Paris before the war, his relationship with Kapralova, and her clandestine affair with Bohuslav Martinu.
18. Kapralova to her parents (December 25, 1939).
19. The official diagnosis *tuberculosis miliaris* was never fully proved.
20. Premysl Prazak, ed., *Vitezslava Kapralova: Studie a vzpomínky* (Praha: HMUB, 1949): 122-25. "Vitulka" is a diminutive of Vitezslava.

The Kapralova Society

The Kapralova Society was founded in Prague in 1997 with the mandate to promote interest in the life and work of Vitezslava Kapralova. In 1997-98, the organization took an instrumental role in publishing Kapralova's music, a project undertaken in collaboration with Studio Matous, a publishing house based in Prague. The project received the support of many well-known personalities of Czech cultural life, including the spouse of the President of the Czech Republic, Dagmar Havlova, who became the organization's honorary president.

In 1998 the Kapralova Society moved to Ontario, Canada, where it was incorporated by its founding director, Karla Hartl, as a non-profit organization. Since launching its website in Toronto in August 1998, the society has been successful in attracting members from all parts of the world. It has been transformed into a truly international organization. The society continues to promote interest in Kapralova and other women in music through education, research and special projects in collaboration with other organizations.

For the Kapralova discography and scoreography and for additional information, please visit www.kapralova.org.

Karla Hartl is founder and chair of the Kapralova Society, an international music society based in Toronto, dedicated to promoting Kapralova and other women in music. A graduate of Charles University (Prague) and University of Toronto, she has worked as Program Consultant for Status of Women Canada and more recently as Arts Consultant for the Department of Canadian Heritage.

Vitezslava Kapralova: An Annotated Catalogue of Her Works

By Karla Hartl

Abbreviations used in the catalogue:

Agraf - autograph; **Agraf-F** - facsimile (photocopy, microfilm) of the autograph; **Agraf Nt** - notes in the composer's handwriting; **arr** - arranged by; **E** - electronic transcript (using music notation software) of the manuscript; **Ms** - manuscript in other person's handwriting (copyist's copy); **Ms Nt** - notes in other person's handwriting.

AV - audio-video recording; **Awd** - Award; **CD** - compact disc recording; **Ded** - dedication; **Dur** - duration; **Ed** - edition in print; **Frg** - fragment; **G** - gramophone (LP) recording; **op** - opus; **sch** - sketch; **MG** - sound tape recording; **Txt** - lyrics by.

acc - accordion; **ar** - harp; **B** - bass; **Bt** - baritone; **cb** - double bass; **cel.** - celesta; **cfg** - double-bassoon; **cl** - clarinet; **cl.b.** - bass clarinet; **cor** - French horn; **cor.ingl.** - English horn; **fg** - bassoon; **fl** - flute; **gr.cas.** - bass drum; **MS** - mezzosoprano; **ob** - oboe; **pf** - piano; **piatti** - cymbals; **picc.** - piccolo; **T** - tenor; **tamb** - tambourine; **tb** - tuba; **timp.** - timpani; **tr** - trumpet; **trbn** - trombone; **vl** - violin; **vla** - viola; **vlc** - violoncello.

ADM - Antonin Dvorak Museum (Prague, CR); **BBC** - British Broadcasting Corporation (Radio); **BM** - Bohuslav Martinu; **BMI** - Bohuslav Martinu Institute (Prague); **CBC** - Canadian Broadcasting Corporation (Radio); **CHF** - Czech Music Fund (Prague); **cond.** - conductor; **CR** - Czech Republic; **CRO-Bo** - Czech Radio (Brno), also The Brno Radio; **CRO-O** - Czech Radio (Ostrava), also Radio Ostrava; **CRO-P** - Czech Radio (Prague); **Cs-Bm** - Moravske zemske muzeum (Moravian Museum of Brno); **CTV-Bo** - Czech Television (Brno Studio); **CTV-P** - Czech Television (Prague); **Editio Praga** - Sheet Music Publishing House in Prague, CR (now Editio Baerenreiter Prague); **Editio Supraphon** - Sheet Music Publishing House in Prague, CR (now Editio Baerenreiter Prague); **Eva** - Czech journal; **H, HM, HMUB** or **Edition HM** - Hudebni Matices Umelecke Besedy (Sheet Music Publishing House in Prague, active during 1907-49); **HAMU** - Prague Academy of Music; **HIS** - Czech Music Information Centre (Prague); **JAMU** - Janacek Academy of Music (Brno); **JM** - Jiri Mucha; **KE** - Kapralova Estate (Brno); **KS** - The Kapralova Society (Toronto); **La Sirène Editions Musicales** (now the catalogue of Durand-Salabert-Eschig); **LN** - *Lidove noviny* (Czech daily); **Melantrich** or **Edition Melantrich** - Prague Publishing House; **MZK** - Moravska zemska knihovna (Moravian Regional Library of Brno); **NM MCH** - National Museum, Museum of Czech Music (Prague); **NR** or **Northeastern** - The Northeastern Records; **Old. Pazdirek** or **Edition Pazdirek** - Sheet Music Publisher in Brno (1919-49); **Pariz** - Paris; **PBM** - Bohuslav Martinu Memorial in Policka, CR; **Praha** - Prague; **RF-dm** - Radio France Documentation Musicale; **Rytmus** - music journal of Pritomnost Society (1924-49); **SM** - Studio Matous (Czech label); **SP** - Sasenka Pucova; **Stylton** - Label of Radio Ostrava; **Supraphon** - Czech label; **Svoboda** - Prague Publishing House; **Tempo** - music journal published by HMUB; **TS** - Theodor Schaefer; **UKB** - University Library of Brno; **Ultraphon** - Czech label; **Umelecka Beseda** - music society in Prague; **UMSM** - University of Michigan School of Music; **UMTV** - University of Michigan Television (Channel 22); **ZUS Po** - Music School of Policka, CR.

Catalogue of Works:

Z mojich nejranejsich skladeb / Some of My Very First Compositions. Piano. 1924-28. Agraf: Cs-Bm, Ms: KE, ZUS Po. Ed (7): Hudebni Besidka II/1925-26, Old. Pazdirek, Brno; (1-8): Amos Editio, Praha 2003. 1. *V risi baji / In the Realm of Myths* [Oct. 5,

1924]. Agraf Nt: *Noc, Prisery, Prichod rusalek, Rusalky tanci, Svita, Blesk, Boure, Smutek rusalky, Boure se vzdaluje, Vily pribehnou a tesi ji tancem.*¹ 2. *Valka / War* [Nov. 27, 1924]. Agraf Nt: *Cihani, Prepadeni, Rozptyleni nepritele, Na bojisti klid, Doznivani.*² 3. *V myslenkach / Lost in Thoughts* [Jan. 1, 1925]. 4. *Pristav / Harbor* [Jan. 5, 1925]. Agraf Nt: *Vlnky, Rozjizdejici se lod, Zpev lodniku...dozniva v dali, Pristav opusten.*³ 5. *Touha / Longing* [May 22, 1925]. 6. *Po bitve belohorske / After the Battle of the White Mountain* [Sept. 1, 1925]. Ded: To T.G. Masaryk. 7. *Na dalekou cestu / Before the Long Journey* [Nov. 14, 1925]. Ded: *Mamince a tatinkovi na rozloucenou.*⁴ Ms Nt: *Vitulka jela do Smokovce na rekreaci.*⁵ 8. *Valse Triste* [1927]. Ded: To Dr. Vlad. Helfert. 9. *Maticce / To Mother* [Nov. 3, 1928]. Voice and piano. Txt: Jan Neruda.

Maticce / To Mother. Children's choir. Nov. 3, 1928. Agraf: Cs-Bm, (sch) KE. From "Some of My Very First Compositions." Chorus for three children's voices. Txt: Jan Neruda. Premiered during WWII by Vaclav Kapral and a choir of women prisoners in the internment camp Svatoborice, CR.⁶

Skicar / Sketch Book. Piano. 1929-33. Agraf (Piano Sketch. Brno, April 7, 1929): Cs-Bm.

Pisne / Songs. Voice and piano. 1930-32(?). Agraf: Cs-Bm. An unfinished cycle of three songs, possibly to Kapralova's texts. 1. *Potkali se vchera / They met yesterday*, 2. (?), 3. *Az jednoho dne / One day*.

Prvni prace ze skoly / First School Works. Piano. 1930-32 [first dated Nov. 7, 1930]. Agraf: Cs-Bm.

Pet klavirnich skladeb / Five Compositions for Piano, op. 1. Piano. 1931-32. Agraf: Cs-Bm. Ms: KE. 1. *Maestoso* [Feb. 1931]; 2. *Cantabile Moderato* [Mar.-Jan. 1931]; 3. *Andante con moto* [Oct. 1931]; 4. *Tempo di menuetto* [Nov. 1931]; 5. *Tempo di marcia funebre*, also: *Alla marcia funebre* [Jan. 1932]. Premiered by Milada Blahova at the Brno Conservatory on April 18, 1932. Parts 1-4 orchestrated by the author as *Suite en miniature* in 1935. Part 5 [Tempo di marcia funebre] later became op. 2.

Smutecni pochod / Funeral March, op. 2. Piano. January 1932. Agraf: Cs-Bm. Ms: KE. Originally Part 5 [Tempo di marcia funebre] of Five Compositions for Piano, op. 1. Premiered by Milada Blahova at the Brno Conservatory on April 18, 1932. Orchestrated by conductor Richard Thierjung Tynsky in 1945. Premiered by Tynsky and the orchestra *Helfertovo orchestralni sdruzeni* in Brno on Feb. 11, 1946.

Legenda / Legend, op. 3a. Violin and piano. Spring 1932. Agraf: Cs-Bm. Ms: KE, JAMU. MG: CRO-Bo, KS, UMSM. AV: UMTV. Originally titled *Nalada / Mood*. Dur: 6'. Premiered by Jan Lorenc and Frantisek Jilek [pf] at the Brno Conservatory on May 9, 1933.

Burleska / Burlesque, op. 3b. Violin and piano. Spring 1932. Agraf: Cs-Bm. Ed: Old. Pazdirek, Brno 1933. MG: CRO-Bo, KS, UMSM. AV: UMTV. Ded: To MUDr. Magda Kuhnova. Dur: 4'. Premiered by Jan Lorenc and Frantisek Jilek [pf] at the Brno Conservatory on May 9, 1933.

Dve pisne / Two Songs, op. 4. Voice and piano. 1932. Agraf: Cs-Bm. Agraf-F: MZK. 1. *Jitro / Dawn* [August 1932], 2. *Osirely / Orphaned* [July 1932]. Txt: R. Bojko.⁷ Premiered by Milada Musilova and Frantisek Vrana at the Brno Conservatory on Dec. 5, 1933.

Jiskry z popele / Sparks from the Ashes, op. 5. Voice and piano. 1932-33. Agraf: Cs-Bm. Ms: UMSM. MG: UMSM. AV: UMTV. Cycle of four songs: 1. *Ty stare pisne v dusi zni mi / The Old Melodies Echo in My Soul*; 2. *Jak na hedvabny mech jsem hlavu kladl na bila nadra tva / As on the Velvet Moss I Lay My Head on Your Bosom*; 3. *O, zustan jeste moje divko draha / Stay My Love*; 4. *A tahnou myslenky teskne / Sombre Thoughts*. Txt: Bohdan Jelinek.⁸ Ded [Agraf Nt]: *Me jedine lasce - Otackovi*.⁹ Dur: 12'. Premiered by Freda Herseht [MS] and Timothy Cheek [pf] at the Britton Recital Hall, University of Michigan School of Music on Jan. 24, 2002.

Leden / January. Voice, piano, flute, two violins, and violoncello. March 1933. Agraf: Cs-Bm. E (parts): UMSM. MG: UMSM. Txt: Vitezslav Nezval. Dur: 4'20". Premiered by Caroline Helton [S], Amy Porter [fl], Stephen Shipps and Andrew Jennings [vl], Anthony Elliott [vlc], and Timothy Cheek [pf] at the Britton Recital Hall, University of Michigan School of Music on Jan. 19, 2003.

Sonata appassionata, op. 6. Piano. June 1933. Agraf: Cs-Bm, Agraf [Frg]: KE. Originally titled *Klavirni sonata / Piano sonata*. 1. Maestoso. 2. Theme and Variations [Theme: Andante cantabile. Variations: 1. Piu mosso, 2. Scherzando, 3. Con moto, 4. Vivace, 5. Largo. 6. Vivo (3rd movement)]. Premiered by Frantisek Jilek in Besedni dum in Brno on June 1, 1934.

Koncert pro klavir a orchestr d moll / Piano Concerto in D Minor, op. 7. Piano and orchestra. 1934-35. Agraf: Cs-Bm. Ms (piano part): JAMU. 1. Allegro entusiastico. 2. Largo. 3. Allegro. Scoring: picc., fl(2), ob(2), B-cl(2), fg(2), F-cor(4), C-tr(3), trbn(3), timp., triangolo, gong piatti, ar, pf, vl (I,II), vla, vlc, cb. Awd: Frantisek Neumann Award.¹⁰ First movement was premiered by the Brno Conservatory Orchestra under the baton of the composer and with Ludvik Kundera as soloist at the graduation concert of the Brno Conservatory at Stadion Hall in Brno on June 17, 1935. The complete work was given its first performance in Brno Radiojournal by the Brno Radio Orchestra, with Kapralova [cond.] and Kundera [pf], on Oct. 15, 1936.

Dve kyticky / Two Bouquets of Flowers. Piano. October 1935. Agraf: Cs-Bm. Originally titled *Drobne klavirni skladby / Miniatures for piano*. 1. *Kyticka fialek / Small Bouquet of Violets* [Prague, Oct. 8, 1935], 2. *Kyticka svatych listu / Small Bouquet of Fallen Leaves* [Prague, Oct. 18, 1935]. Second version of the piece was titled *Podzimni listi / Autumn Leaves* [Prague, Oct. 19, 1935].

Suite en miniature. Chamber orchestra. December 1935. Agraf: Cs-Bm. Ms: CRO-Bo. MG: CRO-Bo. Orchestrated 1-4 parts (Maestoso, Andante con moto, Cantabile moderato, Tempo di menuetto) of Five Compositions for Piano. 1. Praeludium (Molto largo), 2. Pastorale (Moderato e cantabile), 3. *Ukolebavka / Lullaby* (Andante con moto), 4. Menuetto (Tempo di menuetto). Ded (Agraf Nt on Ms): *Venovano hudebnimu souboru brnenske odbocky Radiojournalu*.¹¹ Dur: 10'30". Scoring: 1. Praeludium [strings]; 2. Pastorale [fl(2), ob, cor.ingl., cl(2), fg(2), F-cor(2)]; 3. *Ukolebavka / Lullaby* [fl, ob, B-cl, fg, F-cor, and strings]; 4. Menuetto [fl, ob, B-cl, F-cor, C-tr, timp., triangolo, piatti, ar, strings]. Premiered by the Brno Radiojournal Ensemble with Theodor Schaefer [cond.] on Feb. 7, 1936.

Smyccovy kvartet / String Quartet, op. 8. 1935-36. Agraf: Cs-Bm. Agraf-F: JAMU. Ms (parts): KE, CHF, JAMU. MG: CRO-Bo, CRO-P; CD: SM [MK 0049-2 011]. Originally titled *Kvartet I.* (1936) / *Quartet I.* (1936). 1. Con brio [Tri Studne, summer 1935]. 2. Lento [Brno Feb. 20, 1936]. 3. Allegro con variazioni [Mar. 25, 1936]. Dur: 19'25". Premiered by the Moravian Quartet in Brno on Oct. 5, 1936.

Tri kusy pro klavir / Three Pieces for Piano, op. 9. Piano. 1935. Agraf: Cs-Bm. Ed (Grotesque Passacaglia): *Tempo XV/1935-36*, 6. CD (Grotesque Passacaglia): Tomas Visek [TV 0002-2254]. 1. Praeludium [Nov.-Dec. 1935], 2. *Raci kanon / Crab Canon* [Dec. 1935], 3. *Groteskni passacaglia / Grotesque Passacaglia*¹² (original title *Scherzova passacaglia / Scherzo Passacaglia*) [Oct.-Nov. 1935]. Ded: To Vladimir Helfert. Agraf Nt: *Slovutemenu prof. dr. Vlad. Helfertovi, hudebnimu spisovateli, dekanu filosoficke fakulty Masarykovy University venuje v hluboke ucte oddana V. Kapralova*.¹³ Awd: *Tempo* (1935), *Rytmus* (1936?). Dur: 2'25". All three pieces were premiered by Karel Solc at a concert of the Pritomnost Society in Umelecka Beseda Hall in Prague on Oct. 23, 1936.

Jablko s klina / Apple from the Lap, op. 10. Voice and piano. 1934-36. Agraf: Cs-Bm. Ed (Lullaby): *Eva*, Vol. IX, No. 4, Dec. 15, 1936; (complete cycle): HMUB, Praha 1938. MG: KS. Cycle of four songs: 1. *Pisen na vrbovou pistalku / Song for a Willow Whistle* [1934]; 2. *Ukolebavka / Lullaby* [Sept. 8, 1936]; 3. *Bezvetri / The Calm* [Fall 1936]; 4. *Jarni pou / Spring Fair* [Sept. 26, 1936]. Txt: Jaroslav Seifert.¹⁴ Ded: *Prvni interpretce pi prof. Masi Fleischerove*.¹⁵ Dur: 7'50". Premiered by Masa Fleischerova and Ludvik Kundera [pf] at a concert of the Pritomnost Society in Prague on Dec. 17, 1936.

Jaro na polonine / Spring on the Meadows. Piano. Feb. 27, 1936. Agraf: presumed lost.

Pisnicka / Little Song. Piano. April 20, 1936. Agraf (?): Cs-Bm. Ed: Old. Pazdirek: Brno 1936 (in: *Moravsti skladatele mladezi*). MG: CRO-Bo, BBC. Dur: 1'10". First performance unknown.

Vojenska symfonieta / Military Sinfonietta, op. 11. Symphony orchestra. 1936-37. Agraf: Cs-Bm. Agraf (piano reduction, entitled *Symfonieta* 1936): RF-dm. Agraf-F (1936): PBM. Ed: Edition Melantrich, Praha, Nov. 1938 (*Symfonieta*); CHF, Praha 1958 (*Sinfonietta militare*). MG: CRO-Bo. AV: CTV-Bo. G: Supraphon [DM 5649]. CD: SM [MK 0049-2 011]. Sinfonietta's theme: May 29, 1936. Orchestration completed: Feb. 23, 1937. Agraf Nt: *K slave bozi dokonceno dne 23.2.1937 o 12ti hod. v noci*.¹⁶ March 1937 - last changes to orchestration as per Vitezslav Novak's suggestions.¹⁷ Final version early April 1937. Ded: To Edward Benes, President of the Republic. Awd: Smetana Award [Dec. 20, 1938].¹⁸ Dur: 20'. Scoring: picc., fl(2), ob(2), cor.ingl. (3.ob), E flat maj-cl, B-cl(2), B-cl.b., fg(2), cfg, F-cor(6), C-tr(3) trbn(3), tb, timp., tamburo piccolo, piatti, campanelli, triangolo, gong, cel., ar, pf, vl (I,II), vla, vlc, cb. Agraf Nt (sch) (to TS): *Tak nekaj podobne v cornach / Kam dat nyini tu augmentaci nevim, ponevadz chci nyini corny angazovat dal...*¹⁹ Premiered by the Czech Philharmonic, under the baton of the composer, at a concert organized by the National Women's Council in Lucerna Hall, Prague on Nov. 26, 1937.

Navzdy / For Ever, op. 12. Voice and piano. 1936-37. Agraf: Cs-Bm. Ed: Edition HM, Praha 1949. MG: CRO-Bo, HAMU, UMSM, BBC. AV: UMTV. Cycle of three songs: 1. *Navzdy / For Ever*²⁰ [Feb. 13, 1937], 2. *Cim je muj zal / What Is My Sorrow* [Feb. 12, 1937], 3. *Ruce / Hands* [Nov. 21, 1936]. Txt: (1,2) Jan Carek; (3) Jaroslav Seifert.²¹ Ded: To Milada Kunderova. Dur: 6'30". First performed by Jarmila Vavrdova and Frantisek Vrana [pf] at a concert of Umelecka Beseda in Prague on Nov. 9, 1937.

Ostinato Fox. Piano. Feb. 14, 1937. Agraf: Cs-Bm. Ded: To Miss Jirinka Cernusakova.

Tri klavirni skladbicky pro deti / Three Small Piano Pieces for Children. Piano. 1937. Agraf: presumed lost. 1. *Jarni popevek / Spring Tune* [Mar. 11, 1937] Ded: To Mila Ruzickova. 2. *Prvni*

bol / First Sorrow [Mar. 11, 1937]. Ded: To Mila Ruzickova. 3. *Ukolebavka* / Lullaby [April 4, 1937]. Ded: To Prof. R. Sichova. Two of the pieces were premiered on May 31, 1937 in Prague by a pupil of Prof. R. Sichova.

Dubnova preludia / April Preludes, op. 13. Piano. 1937. Agraf: presumed lost. Ed: (I.-IV.) HMUB, Praha 1938; (I.) HM, Praha 1947 (in: *Klavir 1947*); (III.) Editio Praga, Praha 1999 (in: *Cesti moderni skladatele mladezi*). MG: CRO-Bo, CRO-P, KS. AV: CTV-Bo. G: (I,III) Ultraphon [G14329], (I.-IV.) Supraphon [1 19 1748 G]. CD: Northeastern [NR 248-CD], SM [MK 0049-2 011]. Originally titled Four Preludes. I. Allegro ma non troppo [April 15, 1937], II. Andante [May 3, 1937], III. Andante semplice [May 11, 1937], IV. Vivo [Sept. 12, 1937]. Ded: To Rudolf Firkusny. Dur: 9'30". Premiered by Dana Setkova at a concert of the Pritomnost Society in Prague on Oct. 5, 1937.

Sbohem a satecek / Waving Farewell, op. 14. Voice and piano. June 3, 1937. Agraf (Frg): PBM. Ms: Cs-Bm. Ed: HMUB, Praha 1947. MG: CRO-Bo, UMSM. CD: Stylton [RSO112-296]. AV: UMTV. Txt: Vitezslav Nezval.²² Ded: *Na rozloucenou nejkrasnejsimu mestu Praze.*²³ Dur: 5'20". Premiered by Jarmila Vavrdova and the composer [pf] at Victoria College (?) in Prague on June 19, 1937.

Koleda / Carol. Voice and piano. December 1937. Agraf: Cs-Bm. Ed: LN, Christmas 1937. Paris, Dec. 10-14, 1937. Ded: *Venovano mým opereným pratelům.*²⁴ Txt: folk song "V trní vrabce cvirikaju." Agraf Nt. *Zatím dnes jenom tohle, sebralo mne to moc casu....*²⁵

Vanocni prani / Christmas Wishes. Six piano miniatures. Piano. Dec. 24, 1937. Agraf: unknown.²⁶

Ilena, op. 15. Ballad for solo voices, mixed chorus, orchestra and narrator. 1937-38. Agraf: Cs-Bm. Agraf Nt (sketch): 7.9. 1938 *Pariz-Tri Studne (1932)*. Originally entitled: *Symfonicka balada* / Ballad-Symphony. Part I [Paris, Dec. 1-10, 1937], Part II: Choruses [Paris, Dec. 30, 1937-Jan. 4, 1938], Part III: Melodrama [Paris, Jan.-May(?) 1938], Part IV [Paris-Tri Studne, May(?) -Sept. 7, 1938]. Orchestration: Tri Studne, Oct. 2, 1938 - Paris, Jan. 1939 (unfinished). Txt: L'udmila Podjavorinska.²⁷ Dur: 25'.

Trio pro hoboj, klarinet a fagot / Trio for Oboe, Clarinet and Bassoon. 1937-38. Agraf (Frg.): Cs-Bm. Originally entitled *Trio pro dechove nástroje* / Trio for woodwind instruments. Paris, Dec. 18, 1937 - Feb. 1938. Unfinished.

Variations sur le Carillon de l'Eglise St-Etienne du Mont, op. 16. Piano. 1938. Agraf: Cs-Bm. Ed: La Sirène Editions Musicales, 1938.²⁸ MG: CRO-Bo, KS, CBC. AV: CTV-Bo. Finished Feb. 1938 in Paris. Original title: *Sest malých variací na zvony kostela St. Etienne du Mont* / Six Small Variations on the Chimes of the Church of St-Etienne du Mont. 1. Andante. 2. Allegretto. 3. Lento ma non troppo. 4. Quasi etude vivo. 5. Choral. 6. Allegro. Coda (Andante Maestoso). Dur: 10'. Premiered by Ludvik Kundera in Brno on Mar. 27, 1938.

"Vezdicka, Potpolis," op. 17. Two choruses for female voices. Women's choir. 1937. Agraf: Cs-Bm. Ms(arr): MZK (1. *Vezdicka*, arr. Zdenek Kanak, 1946; 2. *Potpolis*, arr. Bretislav Bakala, 1950). Ed (*Potpolis*): Editio Supraphon, Praha 1976. Txt: Ondrej Prikryl.²⁹ *Vezdicka* premiered (?) by the Vitezslava Kapralova Women's Choir conducted by Miroslav Krcma, with piano accompaniment by Vera Baborovska, in Brno-Kralovo Pole on Jan. 23, 1955. The first performance of *Potpolis* is unknown.

Hymna dobrovolnych sester CSCK / Hymn of Volunteer Nurses of the Czechoslovak Red Cross.³⁰ Two female voices and piano. Jan.-Feb. 1938. Agraf: Cs-Bm. Ms: MZK, JAMU. Txt: Pavla

Krickova. Agraf Nt: *Posilam to prece. Tati, oprav to sam na dvojhlas, tj. seksty a tercié, ono uz to samo vychazi....*³¹

Sbohem a satecek, pro zpev a orchestr / Waving Farewell, for voice and orchestra. 1938. Agraf (Frg): Cs-Bm. Ms (score and parts): CRO-Bo. MG: CRO-Bo. G: Supraphon [1 19 1748G]. CD: SM [MK 0049-2 011]. Orchestrated from Feb. 1938 - July (?) 1938. Dur: 5'16". Scoring: fl(2), ob(2), B-cl(2), cl.b., fg(2), F-cor(4), C-tr(2), timp., percussion, pf, vl(I,II), vla, vlc, cb. Premiered by *Orchestr Zemskeho divadla*, under the baton of Rafael Kubelik and with Marie Reznickova as soloist in Brno on Oct. 31, 1940.

Occasional compositions. Men's choir. 1938. Agraf Frg (Kdov jste bozi bojovnici): Cs-Bm. Arrangements of Czech medieval songs and folk songs for four male voices.³² Premiered by a student choir in February 1938 in Paris.

Vteriny / Seconds, op. 18. Voice and piano. 1936-39. Agraf(1-8): Cs-Bm Agraf (3): private collection of Renata Helfertova-Trtilkova. Agraf-F(3,7): KE. Ms: KE. Ed: (2) Melantrich, Praha 1937; (3,5) LN (Mar. 28, 1937 and Sept. 18, 1937); (7) Editio Supraphon, Praha 1974, 1998; MG: CRO-Bo. CD (Love Carol): SM [MK 0049-2 011]. Original title: *Vteriny roku* / Seconds of a year. Collection of eight occasional songs: 1. *Bilym satkem mava kdo se louci* / Waving Farewell with a White Handkerchief [Dec. 1936]. Also known under the title: *K novemu roku* / For New Year's Day. Txt: Jaroslav Seifert.³³ Ded: To Otto Vach; 2. *Novorocni* / New Year Carol [Prague, Dec. 1936]. Also known under the title: *Kdyz straze sve cas vymenuje* / When Time Changes Its Guards. Txt: Josef Hora. 3. *Velikonoce* / Easter [Prague Mar. 5, 1937]. Txt: Frana Sramek.³⁴ Ded: To Gracian Cernusak. 4. *Leta mlci leta jdou* / The Years Pass in Silence [Brno, Mar. 26, 1937]. Also known under the titles: *Pisen nedozniva* / Song Subsides and *K narozeninam meho tatinka* / For my dad's birthday. Txt: Frana Velkoborsky. Ded: To my dad for his birthday. Agraf Nt: *Komponovano 26.3.1937 od 9-10 v Brne.*³⁵ 5. *Posmrtna variace* / Post-Mortem Variation [Sept. 14, 1937]. Also: *Klavirni interludium* / Interlude for piano. Theme: *Taticku stary nas* [folk song]. Ded: To TGM.³⁶ 6. *Rodny kraj* / Homeland [Paris, Dec. 10, 1937]. Also known under the title: *Letni* / Summertime. Txt: J. Carek.³⁷ Ded: To Eng. Rudolf Kopec; 7. *Koleda milostna* / Love Carol [Paris, Feb. 17, 1938]. Also known under the title: *Pisen milostna* / Love Song. Txt: Moravian folk song.³⁸ Ded: *Venovano Renusce k svatbe.*³⁹ 8. *Muj mily clovece* / My Dear One [Paris, May 31, 1939]. Also known under the title: *Mamince k narozeninam* / To mom, for her birthday. Txt: Folk song. Ded: *Drahe mamulence k narozeninam jeji Vitulka.*⁴⁰ Agraf Nt: *Jsem Ti uz dlouho dluzna pisnicku....*⁴¹ The complete collection was premiered by Jaroslava Vymazalova, Jaroslava Dobra and Jan Hus Tichy at a concert of the Pritomnost Society in Prague on Nov. 26, 1945.

Suita rustica, op. 19. Symphony orchestra. 1938. Agraf: Cs-Bm. Ms: CRO-Bo. MG: CRO-Bo. G: Supraphon [1 19 1748 G]. Originally titled *Suita rusticana* with a subtitle *Suita z ceskych lidovych pisen* / Suite from Czech folk songs.⁴² Agraf Nt (score): *Brno 18.X.1938*. 1. Allegro rustico. 2. Lento. Vivo. Lento. 3. Allegro ma non troppo. Sch: Oct. 15 - Nov. 2, 1938. Score: Oct. 18 - Nov. 10, 1938. Ded: To Eng. Otakar Sourek. [Nov. 24, 1938]. Dur: 15'. Scoring: picc., fl(2), ob(2), B-cl(2), fg(2), F-cor(4), C-tr(2), trbn(3), tb, timp., triangolo, percussion, ar, vl (I,II), vla, vlc, cb. Premiered by the Brno Radio Orchestra and Bretislav Bakala [cond.] in Brno on April 16, 1939. Performed as a ballet (on a theme and text by Ivan Blatny) by the National Theatre Orchestra and Bohumir Liska [cond.] at the National Theatre in Brno on Oct. 23, 1945.

Elegie / Elegy. Violin and piano. 1939. Agraf: Cs-Bm. Ms: KE, JAMU. MG: CRO-P, KS, UMSM. AV: UMTV. Originally entitled

"In Memoriam," the piece was renamed "Elegy" by its first interpreter, violinist Karel Sedivka. Paris, Jan. 28 - Feb. 2, 1939. Dur: 3'20". Premiered by Karel Sedivka [vl] and Vitezslava Kapralova [pf] at the Cercle International de Jeunesse in Paris on Feb. 28, 1939.

A Karel Capek.⁴³ Melodrama with violin and piano. Narrator, violin, and piano. Feb. 10, 1939. Agraf: Cs-Bm. Ms: NM MCH.. E: UMSM. G: Supraphon [11123831-32G]. Txt: Vitezslav Nezval. Agraf Nt (front page): *Recitovalo se to francouzsky* (last page): *Ten konec byl moc hezky.*⁴⁴ Dur: 4'. Premiered by Vitezslava Kapralova [pf] and Vera Uhlirova [vl] at a concert co-organized by the Association des Etudiants Tchécoslovaques and Colonie Tchécoslovaque de Paris at the Office du Tourisme de Tchécoslovaquie in Paris on Feb. 15, 1939.

V zemi ceske / In the Bohemian Land. Voice and piano. May 15, 1939. Agraf: KE. Ms: MZK [arr. for women's choir by Zdenek Kanak in 1954]. Txt: Jan Carek. First performed by the Vitezslava Kapralova Women's Choir with Miroslav Krcma [cond.] and Vera Baborovska [pf] in Brno-Kralovo Pole on Jan. 23, 1955.

Sonatina pro housle a klavir / Sonatina for Violin and Piano. May 1939. Agraf: unknown.⁴⁵

Pisen delniku pane / Song of the Workers of the Lord. Voice and piano. 1939. Agraf: unknown. Ms: KE.⁴⁶

Partita, op. 20. Piano and string orchestra. 1938-39. Agraf: Cs-Bm. Ed: Svoboda, Praha 1948.⁴⁷ MG: CRO-Bo, CTV-Bo. AV: CTV-Bo. G: Supraphon [DV5961 and 1 19 1748 G]. CD: SM [MK 0049-2 011]. Sch: Paris, Mar. 1938 (?) - Brno, Oct. 1938. 1. Allegretto energico [? - Oct. 1938]. 2. Andantino [Oct. 9-11, 1938]. 3. Presto [Oct. 12, 1938]. Orchestration: Paris, Feb. - June 27, 1939. Dur: 19'25". Agraf Nt: *Spalicek je oslik usaty, sedivy a hykavy.*⁴⁸ Ms Nt (BM): *Nech tam tu fugu, chces? Je moc dlouha, ale zato hezka, nech ji tam...*⁴⁹ Premiered by the Brno Radio Orchestra with Jan Erml [pf] and Bretislav Bakala [cond.] in Brno on Nov. 20, 1941.

Concertino pro housle, klarinet a orchestr / Concertino for Violin, Clarinet and Orchestra, op. 21. Violin, clarinet, and orchestra. 1939. Agraf (sch, Frg score): Cs-Bm. AV: CTV-Bo. 1. Andante ma non troppo [Paris-Rouen, March 18 - April 10, 1939]. 2 [Paris, April 18-25, 1939] 3. Vivo. [Paris, April 26, 1939-?, unfinished]. Agraf Nt(sch): *Psalm 57 and Job 30,26.* Orchestration: Aug. - Oct. 1939 (Augerville-Paris) unfinished. Scoring: fl, ob(2), fg(2), tr, cor(2), percussion, pf, vl, cl, vl(8), vlc(4). Reconstructed by Milos Stedron (1,3) and Leos Faltus (2) in Brno in 2000. Dur: 17'. First performed by the Czech Chamber Soloists with Pavel Busek [cl], Pavel Wallinger [vl] and Tomas Hanus [cond.] in the recording studio of Czech Radio at Kounicova Street in Brno on Feb. 21, 2001. The public premiere of the work was given by the Hradec Kralove Philharmonic, under the baton of Tomas Hanus and with soloists Pavel Busek [cl], Pavel Wallinger [vl], in Hradec Kralove on Jan. 10, 2002.

Zpivano do dalky / Sung into the Distance, op. 22. Voice and piano. May 1939. Agraf(?): Cs-Bm. Agraf-F: MZK Ms: KE, UMSM. MG: UMSM. AV (*Song of Your Absence*): UMTV. Cycle of three songs: 1. *Pisen Tve nepřítomnosti / Song of Your Absence* [May 12, 1939], 2. *Polohlasem / In a Subdued Voice* [May 20, 1939], 3. *I Jarni / Spring Song* [May 21, 1939]. Txt: Viktor Kripner.⁵⁰ Ded: To Dr. Viktor Kripner. Premiered by R. Herlingerova and the composer in Paris on June 30, 1939.

Prélude de Noël. Chamber orchestra. December 1939. Agraf (score): CRO-Bo. Ms(score): RF-dm, (parts) CRO-Bo. E (score, parts): BMI. Ed: Vydavatelství Ceskeho rozhlasu, Praha 2002. Agraf Nt: *Victoria Kapralova* [front page] 18.12.1939 [bottom last

page]. Scoring: fl(2), ob(2), cor, tr, pf, ar, vl I(4), vl II(4), vcl(3). Recorded on Dec. 22, 1939 at the Jean Masson Studio, 22 rue Bayard, Paris. Dur: 2'30". Premiered by the Radio France Orchestra and the author as conductor during the Radio France broadcast "Noël à Prague" to occupied Czechoslovakia on Dec. 24, 1939.

Vanocni koleda / Christmas Carol. Voice and piano. Christmas 1939. Agraf: Cs-Bm. Txt: Adam Vaclav Michna z Otadovic.⁵¹ Ded: *Mamince a tatinkovi - Vanoce 1939.*⁵² Agraf Nt: *Statne a pekne vanoce a vsechno to nejlepsi do noveho roku preje Vitulka...*⁵³

Dva tance pro klavir / Two Dances for Piano, op. 23. Piano. 1940. Agraf (sch): Cs-Bm. 1. Paris, Dec. 1939(?) - Feb. 1940; 2. Mar. 1940. Agraf(sch) Nt: *Pariz 1939.*⁵⁴

Slavnostni fanfara / Festive Fanfare. A miniature for piano. Piano. Paris, Feb 11, 1940. Agraf: private collection (SP). Agraf-F: KE. Ded: *Sasence Pucove k jejim narozeninam.*⁵⁵

Opus 24. Unknown.⁵⁶

Povidky male fletny / Tales of a Small Flute. Flute and piano. April 1940. Agraf (sch): Cs-Bm. Originally three short pieces for flute [3rd unfinished]. Ded: *Jirkovi-Vitka.*⁵⁷ Agraf-Nt: I. *Jaro bylo a nebylo. Na opravdove jaro to vonelo prilis smutkem, a kdesi v kvetu kastanu se prece jen neco klubalo.* II. *Jednoho dne to vypadalo, jako by se nic nestalo, a kastany se otevrela docela.* III. *A za teple noci sestoupila z kvetu vila Laska a udelala pekneho chlapce princem.*⁵⁸

Vojensky pochod / Military March.⁵⁹ Chamber orchestra. April 1940. Agraf (Frg): Cs-Bm. Scoring: ob(2), cl(2), fg(2), F-cor(4), C-tr(2), trbn, tb, tamb, piatti, gr.cas., pf, vl, vla, vlc.

Incidental music.⁶⁰ Fall 1939 - May 1940. Music for stage, film, and radio. Agraf(sch): RF-dm.

Dopis / Letter. Voice and piano. April 28, 1940. Agraf: KE. Ms: UMSM. Ed: in Mucha Jiri. *Podivne lasky.* Praha: Mlada fronta, 1988; *Opus Musicum* 4-5 (1998): 170-171. MG: CRO-Bo, BBC. AV: CTV-Bo. Agraf Nt (back of the score): *Unjeune homme répond a son amour: Vous m'avez écrit "non," soit! Le destin nous a séparé, je l'ai regretté, mais je vois que vous êtes heureuse et c'est pourquoi je suis heureux. Je ne veux pas dire qui est coupable et qui perd plus. Autres fois il y avaient deux chemins, aujourd'hui il n'y en a qu'un seul. Enfin, peut-être tu reviendras, parce que Dieu est un grand artiste et personne ne connaît ses projets.*⁶¹ Txt: Petr Kricka.⁶² Ded: To Otto Kraus. Dur: 4'. Premiered by Otto Kraus [Bt] and the composer [pf] at Ecole Normale de Musique in Paris on May 4, 1940.

Deux ritournelles pour violoncelle et piano, op. 25.⁶³ Violoncello and piano. 1940. Agraf (score): Cs-Bm. Agraf (cello part): KE. Ms: KE, CHF, JAMU. E: KS. MG: CRO-Bo, CRO-P, KS, UMSM. CD: SM [MK0049-2 011]. AV: UMTV. April 7(?) - May 11(?), 1940. Agraf Nt. (cello part): *Paris, Mai 1940. Vit. Kapralova.* Dur: 4'13". Premiered by Karel Neumann in London in 1940.

Notes to the catalogue

1. *Night, Monsters, Arrival of water nymphs, The water nymphs dance, Dawn, Lightning, Storm, A Water nymph's sorrow, The storm dies down, the nymphs are running to her and try to cheer her up with dancing.*
2. *On a lookout, Storming the enemy lines, Scattering the enemy, Quiet on the battlefield, Subsiding.*
3. *Small waves, A ship is setting sail, Sailors sing...their voices subside in the distance, The harbour is deserted.*
4. *Farewell to my mummy and daddy.*
5. *Vitulka* [a diminutive of Vitezslava] *left for a recreation stay in Smokovec.*

6. Vaclav Kapral was arrested by the Gestapo on Sept. 17, 1942 and was imprisoned until April 18, 1945 in the internment camp Svatoborice near Kyjov, now the Czech Republic.
7. From *Proste kvety* (Praha: Kvasnicka and Hampl, 1924).
8. From the collections *V upominkach*, *Snehova ruze*.
9. *To Otacek, my only love*. Otacek (Ota Vach) was Kapralova's schoolmate from the Brno Conservatory.
10. Frantisek Neumann was Artistic Director of the National Theatre in Brno.
11. *Dedicated to the Brno Radiojournal Ensemble*.
12. Three piano versions of *Grotesque Passacaglia* existed, and it was the second version that was published, after winning *Tempo's* competition from 24 works submitted.
13. *To Prof. Dr. Vlad. Helfert, Dean of the Department of Philosophy, Masaryk University, music writer and distinguished scholar, respectfully dedicates this work V. Kapralova*.
14. From *Jablko s klina* (Praha, 1933).
15. *To Prof. Masa Fleischer, the songs' first interpreter*.
16. *Finished, to the Glory of God, at midnight on 23.2.1937*. Compare with Kapralova's diary: orchestration from Jan. 4 to Feb. 26, 1937. Diary entry on Feb. 26, 1937 (Friday): *Finished scoring of sinfonietta. It took me 50 days less three weeks that I idled away*.
17. The following excerpt from Kapralova's letter to her father (February 1937) provides an insight into her creative process as well as her relationship with Vitezslav Novak: *And then [the class with] Novak from 9 to 12! Once again, we corrected everything and, after the corrections were made, we decided to discard them too—and we were back to square one. Actually, he wanted to leave it as it was, but I did not. It is a world upside down, isn't it. But I was able to persuade him that I would do another introduction and correct everything else. The orchestration should be done again and, frankly, everything should be done again! I do not remember anything that happened during those three hours, only that once it was he, the other time it was I who was shouting—but what, only God knows. I do remember something about Roman soldiers who were trained to run with small but heavy lead plates fastened to their legs, and when they finally took them off, how well they could run! Anyway, I will keep all the versions of the introduction for you to look at, for it is really interesting. The "night music," i.e. the part just after the exposition, has to be done again, almost in a style of a serenade. Well, had I not gotten up and taken the score from him, he would have kept me there till 2 p.m. He must really like it! And he likes the idea of the concluding section. I wanted to get rid of it but he started shouting: "No, don't do that, no...well, if you think that you must...but rather not, it is not at all bad." He's a lot of fun*.
18. The Smetana Award was a prestigious prize administered by the Bedrich Smetana Foundation, a charitable foundation established in 1924 in Brno to mark Smetana's centennial anniversary.
19. The notes are intended for Kapralova's friend, Brno composer and conductor Theodor Schaefer, whom Kapralova consulted on the sinfonietta's orchestration. *And similarly the horns | I don't know where should I now place the augmentation because I want to continue engaging the horns, perhaps it should be done sooner and left that way, either the English horns or the trombones? | I am terribly sleepy, so please go over it, it seems to me classically dumb but there's nothing one can do. In fact, Novak wanted everything (on this page) an octave higher but I liked the English horn. And please, do a bit of the closing, will you? so that we know what Novak thinks about the scoring. But don't make it too lush and leave only the woods at the beginning. Hanf refuses to get it printed, damned. I am getting depressed. I have to add a trombone, what a chore, oh yeh,*
- Vita. | Teosek, could you please kindly go over this page— I got stuck and have no time to finish it. I have to go to pay tuition fees, have X-rays done and move to my new place. I just hope that I will finally have some peace there. That's great news about the publishing. No, I have not received the "parcel." When did you send it? Do you think it might get lost? Tell mummy to send me some goodies next week but not the fruit, I still have some. I will write to you from my new place. And don't work too hard, I hear you are always on the run. Take care of yourself and don't forget to write to me. Kisses, Vita.*
20. Two versions of *For Ever* are known: the second version (sch) was for voice-band and the following instruments: fl, ob, B-cl, F-cor, triangle, small drum, ar, vl (I,II), vcl.
21. The first two songs are from Jan Carek, *Hvezdy na nebi* (Praha: Druzstevni prace, 1934). The last song is from Jaroslav Seifert, *Jablko s klina* (Praha, 1933).
22. From *Sbohem a satecek* (Praha, 1934).
23. *A farewell to the most beautiful City of Prague*.
24. *Dedicated to my feathered friends*.
25. *This is all for today, it took a long time. I have registered for French with Aleon and he was pleased, since he already taught you, daddy, and now the daughter. He thanks you for your good wishes. But it cost me 60 and now I have no money left. I will send you more details tomorrow, [now I have to hurry] so that they don't close Foyer where I am heading for my supper (open only till 8). This carol is good, now only to be able to play it. It is something like Grotesque Passacaglia*.
26. Six miniatures for piano, composed as Christmas gifts for six friends.
27. Podjavorinska's poem was entitled *Lesna panna*. From *Balady* (Praha: L. Mazac, 1931).
28. Kapralova signed the publisher's contract on May 27, 1938. The original is still available from Max Eschig.
29. *Potpolis* (title of the original poem: *Nevdas se!*) and *Vezdicka* from *Hanacky pesnickce. Vebor pesnickce Ondreje Prikryla* (Prostejov, 1936).
30. Three versions of the hymn exist: in G Major (sch), B Major and A-flat Major.
31. *I am sending it, after all. Dad, make it two voices, will you, i.e. sixths and thirds, it shall come out naturally. I don't have time for it, it was too late when I noticed that there should be two voices. And correct what you don't like*.
32. The collection includes the Czech chorale *Svaty Vaclave*, the hussite song *Kdoz jste bozi bojovnici*, and folk songs: *Ach synku, synku; Tece voda tece; Bodaj by vas vy mladenci; and Nechod Janku pres Polianku*.
33. The poem *Pisen*, from the collection *Postovni holub* (Praha: Symposion, 1929).
34. From the collection *Nove basne*, 1928.
35. *Composed on 26.3.1937 from 9 to 10 a.m. in Brno*.
36. TGM is an acronym for Tomas Garrigue Masaryk, Czechoslovakia's first president who died on September 14, 1937.
37. From the collection *Hvezdy na nebi*.
38. In Frantisek Susil, *Moravske narodni pisne*.
39. *To Renuska* [Renata Helfertova-Trtilkova], for her wedding.
40. *To my dearest mom for her birthday from her Vitulka*.
41. *I have been owing you, for a long time, a song—so here it is. I think you will like it a lot, at least as much as I like the words. Tell*

dad not to touch it. I wish you all the best—happiness, good health, and [hope] that we will reunite soon. Paris 31.5.1939.

42. Quotes from the following Moravian, Slovak, Silesian and Czech folk songs: *Preletel slavycek pres Javornycek*; *Ciaze je to rolicka nezorana*; *Mela jsem holubka v truhle schovaneho a on mi vyletel do pole sireho*; *Sedlak, sedlak* [furiant]; *Esce me nemas, hopaj, supaj*; *Vysoko zornicka, dobru noc Anicka*; *Vandrovali hudci*; *Bude vojna, bude*.

43. *To Karel Capek*. Composed in memory of Karel Capek, Czechoslovakia's best novelist and playwright, who died on December 25, 1938.

44. *It was recited in French. The ending was very pretty.*

45. Mentioned in Kapralova's letters to her parents dated May 18, 1939 and June 22, 1939.

46. The copyist's copy, dated July 22, 1948 (the page bottom), contains the inscription: *V. Kapralova, Pariz 1939* (top of the page). Discovered among Kapralova papers in 1999.

47. Published under the title *Partita per pianoforte ed orchestra d'archi, op. 20*.

48. *Spalicek* [Martinu's intimate nickname given to him by Kapralova] *is a little donkey, long-eared, grayish and braying.*

49. (In Martinu's handwriting): *Leave the fugue there, if you wish. It is too long but pretty [so] leave it there. You can stretch it, just don't rip it. | Long live the Hussites. Either leave the fugue there or throw it out. | Don't forget to repeat the beginning. Silly how far [it] sees!!!*

50. The original poems were entitled: *Pisen Tve nepritomnosti, Polohlasem, Ticho*. From Viktor Kripner, *Svety beze jmena* (Praha: Fr. Borovy, 1938).

51. Original text (1647): "Chtic aby spal tak zpivala synackovi." The song begins with Michna's words but immediately turns to Kapralova's own words, accompanied by her distinctive harmonies.

52. *To mom and dad—Christmas 1939.*

53. *Merry Christmas and Happy New Year from Vitulka. I hope that by now you have received my letter. I am sending another immediately after this one. Martinu too sends his Christmas wishes. This [carol] is instead of a present. Kisses to both, and don't be sad.*

54. Kapralova's letter to her parents (dated Feb. 5, 1940) contradicts the autograph's date (Paris 1939). In this letter Kapralova informs her parents that she has just started working on the dances (commissioned by Rudolf Firkusny). Only a sketch of the first dance (completed in February 1940) has survived, although Kapralova finished both dances, and they were allegedly also performed.

55. *To Sasenka Pucova, for her birthday.*

56. *Ceske oratorium / Czech Oratorio?* The composition was mentioned in Kapralova's letter [dated Jan. 19, 1939] to her friend Rudolf Kopec. Or was it *Krajiny / Landscapes*, for orchestra? The composition was mentioned in Kapralova's letter to her parents [dated Mar. 31, 1940]. None of these scores has survived.

57. *To Jirka [Jiri Mucha] from Vitka* (another diminutive of the name Vitezslava).

58. *I. There was and was not spring. It scented too much of sadness to be a true spring, yet somewhere in the chestnut flower something was about to break out. II. One day it looked [as though] nothing would happen, yet the chestnut [buds] opened wide. III. And during that warm night a fairy [named] Love came down from the [chestnut] flower and made a handsome boy a prince.*

59. The march was composed for a military band of Kapralova's friend, Vilem Tausky, who originally formed it as a scratch orchestra in September 1939. Only a fragment of the work survived.

60. According to Kapralova's contemporary, Rudolf Kundera, Kapralova composed stage music as early as 1939, when she was commissioned to write music for Frantisek Langer's play *Velbloud uchem jehly*, directed by Hugo Haas (brother of the Czech composer, Pavel Haas) and performed by an amateur theater group recruited from Czech emigrés organized around the organization *Sokol* in Paris [Mucha 1988, 341; Fuchs 1997, 78-79; Jirku 1999, 53]. Commissioned works also included four chamber music miniatures deposited in RF-dm on Jan. 12, 1940 [I. *Le Cocher*: vl(2), cl; II. *Le Juif*: vl(2), cb; III. *Fanfare de l'église de Cracovie*: tr; IV. *Le Mendiant*: acc.]. The commission for film music was likely facilitated by Haas, who, in spring 1940, worked on two films in France: *Mer en flammes* and *Ils se sont rencontrés dans l'eau*. Haas had a leading role in the former and co-authored the script of the latter (with Guide Freud, nephew of Sigmund Freud). [Ceskoslovensky boj, May 17, 1940]. In her letter to her parents dated Dec. 25, 1939, Kapralova mentions that she will be doing music for Haas. On Mar. 5, 1940 she writes to them: "(U)nfortunately, I haven't been able to work on my music lately, as I have too many commissions. All occasional stuff, nothing substantial." On Mar. 8, 1940 Vitezslava writes to Mucha that Haas is to shoot a big spy movie "and even our [movie] is nearly done but for music so now I will be quite busy." On May 4, 1940 she writes to Mucha (most likely about the aforementioned theater group): "They want to do the 'Folk Plays' again and I and Martinu, we are to provide them with some 'real' music." The folk plays are also mentioned in Martinu's manuscript about the origins of his work *Field Mass*, published in the collection of Martinu's writings *Domov, hudba a svet* [Milos Safranek, ed., 1966, 83-85].

61. *A young man responds to his love: You said "no." Well, be it....It was fate that separated us. I regret that but I see you're happy so I accept it. I don't judge who's more guilty or whose loss is bigger. Yesterday there were two paths, today there is just one. Who knows?...Perhaps, one day you will return. For God is a great artist and has his mysterious ways....*

62. Original poem: *Vy "ne" jste rekla*. From *Hoch s lukem* (1924).

63. Of the two pieces, one survives thanks to pianist Herman Grab, who brought a copy to the United States. Originally, both pieces were to be given their premiere by Grab [pf] and Karel Neumann [vcl] at the Théâtre des Arts, 78 bis, Boulevard des Batignoles in Paris on May 29, 1940, but due to the rapidly escalating political situation, the concert had to be cancelled. The work was premiered by Neumann in London in 1940. The surviving ritornel is to be published by Baerenreiter in 2004.

Sources:

Kapralova's autographs [Cs-Bm, KE, RF-dm, CRO-Bo]; diaries: 1936-37 [Cs-Bm], 1939 [Cs-Bm]; correspondence [KE, Cs-Bm, PBM]; concert flyers, programs, and posters [KE]; the 1938 ISCM festival guide [KE]; Bohuslav Martinu's correspondence [KE, PBM, Cs-Bm]; correspondence of Vaclav and Viktorie Kapral with Otakar Sourek [ADM]; List of Kapralova's works compiled by Vaclav Kapral [KE]; periodicals: *Hudebni rozhledy* 1955/1, p. 36; *Rytmus* [1936/2, p. 22, 1936/4, p. 51; 1938/3-4, p. 24; 1945-6/2, p. 14]; *Ceskoslovensky boj* [Jan. 26, 1940, Feb. 2, 1940, May 17, 1940]; *Lidove noviny* [Mar. 29, 1938, p. 7; Nov. 22, 1941, p. 7]; *Narodni prace* [Feb. 22, 1939, p. 4]; *Czech Music* [2001/4, pp. 6-7]; Kapralova monographs and biographies [Premysl Prazak, 1949; Jiri Macek, 1958; Jiri Mucha, 1988]; other books: Ludvik Kundera, 1968; Cernusak, Gracian & Bohumir Stedron, Zdenko Novacek [eds.], 1963; Milos Safranek, 1966; Irena Jirku, 1999; Ales Fuchs, 1997; Olga Settari, "Klavirni dilo Vitezslavy Kapralove" [unpublished paper].

The translations from Czech and French sources are by Karla Hartl.

An Interview with IAWM President Patricia Morehead

By Ted Shen

Ted Shen: How did your career in music get started? First, as an oboist.

Patricia Morehead: I began playing the oboe back in grade seven in the Winnipeg public schools. When I found out the oboe represented the duck in *Peter and the Wolf*, that was the instrument I wanted to play. Later, in the summer of 1960, I went to the Conservatoire in Fontainebleau as a beginning music student taking classes with Nadia Boulanger. I also started oboe lessons with Myrtil Morel in Paris.

TS: Didn't you have training in ballet back in Winnipeg?

PM: I spent ten years studying classical ballet, which was another reason I fell in love with the oboe, an instrument that often represents the soul of the principal character in a ballet. I think that is part of my love for the instrument.

TS: Tell us about your training at Fontainebleau.

PM: It was a wonderful experience, with many concerts and class analysis projects with Mlle. Boulanger. I studied harmony with her, and she was a very inspiring teacher. She gave one the courage to devote one's life to music but with the proviso that you had to want to do that more than anything else. A career in music, she told us, would not be an easy one.

TS: What was a typical day there like?

PM: It was a full day. There would be work with a choral ensemble. We did a *Stabat Mater* of Penderecki under her direction and a Bach cantata, too. There would be master classes with famous artists such as Robert Casadesus and Clifford Curzon. There were several concerts a week to attend, plus ear training and solfeggio sessions, and a trip to the Solesmes monastery to hear Gregorian chants. We were kept busy six days a week.

TS: What came after that fateful summer in 1960?

PM: When I went back to Canada in the fall, I gave up my pursuit of a degree in chemistry and physics and started my study in music at the Royal Conservatory in Toronto. I received a scholarship because I was the only oboe student in the program, which took two years. Then my first recital—Bach's concerto for violin and oboe—gained me entrance into the University of Toronto's artist diploma program. I spent the next 20 years as a professional oboist.

TS: Did you meet your husband Philip at Fontainebleau?

PM: Yes, when I returned in '63. Not only did I study with Boulanger at the summer school in Fontainebleau but also during the winter in Paris. My husband and I are a Boulanger marriage. From a sentimental point of view, she

was the first to know that we were going to get married—something that delighted her. My private lessons after our announcement were mostly about my duties as a good wife. I worked one summer at Fontainebleau as her secretary—a story in itself—and Philip served as the proctor. I have many wonderful memories of working with her. One story that Nadia told was of the time she conducted her sister Lili's work with the Boston Symphony. She was not invited to the post-concert reception. As she told it, she made a grand entrance at the party, pointedly greeted all the important people, and then just as promptly left.



Patricia Morehead

TS: Was it difficult juggling marriage and career?

PM: Yes, I had three children while at the New England Conservatory, which probably set my career back somewhat. I obtained a degree in oboe performance from the Conservatory, and that was probably where the seed for composition was planted. In one of my classes in composition I started a piece for English horn and chamber orchestra that was to be sightread. It had a marimba solo, and a marimbist asked me, "Why don't you finish my wonderful solo?" I took composition classes that were very enjoyable. Philip, who is a pianist-conductor, was interested in opera, so he and I also ran a chamber opera group, which did a number of premieres. We performed with piano first, then we formed a chamber orchestra.

TS: Women composers were not common in the 60s and 70s, right?

PM: In my training I did not play any works by women—that was not on my horizon. I never thought women could or should compose. The first woman whose work I played was Ruth Crawford Seeger. Still, I did not think composing was a possibility for me. Remember, I was already tackling the oboe, a man’s instrument—this was after a stint in science, another male-dominated field.

TS: When and why did you decide to take the plunge?

PM: I moved back to Toronto in 1978 and re-thought my life. A colleague of mine said, “If you ever want to study composition, Dr. Samuel Dolan at the Royal Conservatory is a fantastic teacher.” I took his course in how to play 20th-century music, and I taught at the conservatory while taking private lessons and courses with Dr. Dolan.

TS: The University of Chicago came next. How did you get there from Toronto?

PM: My husband got a position with the Lyric Opera of Chicago, and for four years we had a long distance marriage with me raising the children and earning a living in Toronto. Then, I went to Chicago to be with Philip. I decided to freelance and enroll at the University of Chicago. Prior to that I had been to Darmstadt, where I met a musicologist from Israel. He said, “If you go to the University of Chicago, you must study with Ralph Shapey.” Then he told me that Shapey was a student of Stefan Wolpe. That cinched it. I spent five years there, doing formal studies with Ralph Shapey, Shulamit Ran and John Eaton. With Shapey, I gained technique. Before that, I had only lots of ideas.

TS: Tell us about your approach to composition.

PM: Composition is the most important part of my life as a musician, which includes playing and teaching. Passionate involvement with poetic and literary texts is often at the core of my inspiration to create a new work even in purely abstract musical forms. My most recently commissioned work is a tuba concerto for Micky Wroblewski of the Beijing National Symphony Orchestra.

My compositional process is one of layering elaborate structures based on hexachords (six different musical pitches) to assure dynamic harmonic changes. I use extended instrumental techniques, sometimes modal, sometimes atonal means, and sometimes verge into the realm of tonality. I like to use musical markers, such as a particular texture, chordal complexes or revolving sets of chords to pull the listener into the fabric and meaning of the music. I try to write music that involves the audience in a very personal way with texts and ideas that challenge them.

TS: What has been your involvement with IAWM?

PM: The AWC [American Women Composers], to which I belonged, became one of the three groups that evolved into IAWM. I have attended four IAWM congresses over the years. The most recent was in Seoul, South Korea, in April 2003, called International Festival of Women in Music Today.

I was responsible, as an IAWM board member, for supervising the concerts at the National Museum of Women in the Arts in Washington, D.C., for two years. The first, in June of 1999, featured a newly commissioned work by Maria Niederberger for oboe and chamber ensemble funded by the Swiss government; it was conducted by a young Swiss woman, Monica Buckland Hofstetter. CUBE gave an en-core performance of the work in Chicago.

TS: What do you plan to do as president at IAWM?

PM: I thought a good focus for the year I am president would be to double the membership.

TS: What about your earlier involvement with American Women Composers?

PM: In Boston I befriended Ruth Lomon and commissioned her to write for my instrument. She wrote two works—*Furies* and *Desiderata*. Ruth was the first president of AWC in Boston, and she put on the first Boston AWC festival of women composers. I became the president of AWC in Chicago in 1985, and we produced 18 events the first year I was president, including a concert series at Roosevelt University and a huge event for orchestra, chorus and soloists featuring music by African-American women composers at Kennedy King College. The concert was performed twice due to audience demand.

I think the AWC made quite an impact in Chicago. Many professors were involved: Shulamit Ran and Marta Ptaszynska at the University of Chicago, Amy Williams and Augusta Read Thomas at Northwestern, Stacy Garrop at Roosevelt, and Laura Schwendinger at the University of Illinois. Also, the last two composers in residence at the Chicago Symphony Orchestra have been women.

TS: Tell us about CUBE, the chamber consortium you started with others 15 years ago. What does the name stand for?

PM: Through my friend Janice Misurell-Mitchell I got to know flutist Caroline Pittman and a friend of hers who was a clarinetist. The three of us started the group in 1987. As for the name, I always answer, “Contemporary Underground Bassoon Ensemble and we have no bassoons.” Composer Timothy Bowlby organized a concert a few years ago in Champaign-Urbana. The audience of mostly composers renamed us “Composers United by Economics,” and I think this fits us very well. For me personally the name suggests many things: Cubist art/abstract music; a CUBE has six facets. We just celebrated our 15th anniversary with six members; one can put any kind of music stylistically into the

box/cube and we do, but only from the 20th and the 21st centuries—music of our own time and place.

I first met flutist Janice Misurell-Mitchell on a flight from Boston, and she asked me to join American Women Composers, an organization that gave me the impetus to perform works by women. Janice arranged a program for CUBE in a Chicago Loop loft that featured the Berio *Sequenzas* for flute, oboe and clarinet as well as compositions by Janice and me. Then our clarinetist won the audition as first chair of the Barcelona Opera, so he left. Janice and my husband Philip became permanent members. There was no turning back!

In the early days CUBE played for New Music Chicago board events to help raise funds for the Spring Festival of New Music, and at one of these events CUBE played a short program where Esa-Pekka Salonen, conductor/composer, was the featured guest.

Guitarist Jeffrey Kust joined CUBE for several years, premiering, among many other original compositions, a work by Easley Blackwood on a guitar that Jeff had specially built to play in 15-note equal-tempered tuning. The norm in Western art music is, of course, 12-note equal-tempered tuning. Subsequently, Dane Maxim Richeson, a percussionist at Lawrence Conservatory, Appleton, Wisconsin, became a permanent member of CUBE. Our newest member is Christie Vohs, clarinetist and director of Mostly Music at Northeastern Illinois University.

TS: What kinds of music do you look for when you and others program for CUBE?

PM: We play the music of our own time by composers whom we respect. I, of course, always look for new works for my instrument. We have sought out women and minority composers, especially those in the Chicago area. In the last few seasons we have had three composers-in-residence: Russell Grazier, Sebastian Huydts and Ilya Levinson. This year it is Amy Williams of Northwestern University. We aim for accessibility, and while we love to perform serious art music, we also include music that is playful and entertaining. We have delved into performance art and electronic/computer music as well. The instrument grouping in any concert changes—we are not a Pierrot ensemble, which, mind you, is without an oboist—though the core ensemble relies heavily on winds and percussion. Janice and I have divergent tastes so that adds variety to our programming.

TS: CUBE was recognized recently by the *Chicago Tribune*, with you and Misurell-Mitchell cited among the Chicagoans of the Year in the arts. How did you feel about that?

PM: Terrific, but we have also had many other milestones in the last 15 years. One of them was a 70th birthday concert for Ralph Shapey held at The Arts Club of Chicago, and there was not an empty seat in the hall. The “Naked

Neon” concert conceived by Janice brought in a very exciting young crowd, and we could have repeated this concert many times if we had had the funding to do so. Another with strong local interest was the “360” concert that celebrated three Chicago composers reaching the age of 60: George Flynn, M. William Karlins and Allen Stout. Our tenth anniversary was a clarinet jamboree using the talents of nine clarinetists from the Chicago Symphony Orchestra [CSO] and young emerging players. For me, the most important concert we have presented in Chicago was our 80th birthday concert in honor of Shapey.

TS: What difference has CUBE made to the musical life in Chicago?

PM: I believe we have helped to make new music important in the musical life of Chicago, with the wonderful support of music critics at many newspapers, including *The Chicago Tribune*, *The Sun-Times*, *The Reader* and the *Hyde Park Herald*. We are not a big organization, but the attention we have received in the press has been very rewarding. I think CUBE has helped other groups see the importance of keeping music in the present, not just preserving museum pieces.

Just as we started CUBE many new-music groups in Chicago went out of business and for a while we were really the only non-academic, independent choice in Chicago. Now, many groups are excited about presenting new works and even featuring mini-festivals and special events for composers.

Partly because of CUBE’s work, the Chicago music scene is lively and rich. The local chapter of the American Composers Forum is well established. The CSO’s MusicNOW series features prominent composers and conductors. Pierre Boulez is the permanent guest conductor of the CSO. The Lyric Opera continues the commissioning of new operas for both the opera center and the main house. The improvised music scene is one of the strongest in the world, not to mention so many other music genres. Those of us who live in the Chicago area are very lucky.

TS: What is the current status of women composers and musicians?

PM: There is much work to be done for women in music. The CSO still plays mostly music by dead white men. When you look across the country, there are no women in front of major orchestras—that is a barrier waiting to be broken. You don’t see too many women whose operas get performed. The same is true of symphonic music. When it comes to a big outlay of money, the men are still first in line. There is still much work ahead of us.

Music critic Ted Shed writes for the Chicago Reader, the Chicago Magazine and the Chicago Tribune. He is a strong supporter of new music and music by women.

Beverly Grigsby Marks Her 75th Birthday with a Compact Disc and Concert

By Jeannie Pool

Renowned Los Angeles composer and electronic/computer music pioneer, Beverly Grigsby, celebrated her 75th birthday in January 2003 with a concert (January 12) and the release of a two-disc retrospective recording of her music on the Cambria Master Recordings label. Saxophonist Douglas Masek gave the United States premiere of her *Saxsong* for alto saxophone (1998) on the In Praise of Music Concert Series at the Church of the Lighted Window in La Canada, California. The concert was followed by a reception in Dr. Grigsby's honor, attended by many friends, colleagues and former students.

Born in Chicago in 1928, Beverly Grigsby studied ballet (she even danced in the ballet chorus for the Chicago Civic Opera) and music as a young girl, moving to California with her family at the age of 13, for the sake of her father's health. She continued her studies in music and, after graduating from Los Angeles' Fairfax High School at the age of 16, she became a pre-med student at University of Southern California. While still a teenager, she met Ernst Krenek, who immediately recognized her talent in composition, and she studied theory and composition with him at The Southern California School of Music and Arts (a conservatory located on Wilshire Blvd. in Los Angeles in the 1940s but not associated with the University of Southern California).

Grigsby holds a Doctorate of Musical Arts with honors in composition from the University of Southern California, and BA and MA degrees in composition from California State University, Northridge. She is Professor Emerita at California State University, Northridge

(CSUN), where she taught theory, composition and musicology from 1963 until 1993 and served as Director of the Computer Music Studio, which she established in 1976. She retired in 1993 to enjoy performances of her music throughout Europe and the Americas, although she continues to teach privately, lecture and compose.

Currently, Grigsby is working on an opera, *Jeanne d'Arc*, for which she has written a libretto based on her research in France and England. She is also an honorary member of the board of The Ernest Krenek Society and has attended a number of events in his honor in New York and Vienna, where she is often invited to speak about his work.

Involved with electronically-produced music since 1959, she undertook further studies in computer music syn-

thesis at Stanford University's Center of Artificial Intelligence (CCRMA) and at M.I.T. in 1975 and 1976. In 1984, Dr. Grigsby was credited with the first computerized score for an opera, *The Mask of Eleanor*. The opera was premiered that same year at Le Ranelagh Theatre in Paris (the theater where Jean-Philippe Rameau presented his operas in the 18th century). *The*



Beverly Grigsby

Mask of Eleanor was produced with the assistance of the French Ministry of Culture and as part of the Fourth International Congress on Women in Music. It has been performed in Atlanta (1986); Lexington, Kentucky (1987); Northridge, California (1987); Minneapolis, (1989); Boston (1990); Sao Paulo and Santos, Brazil (1991); Long Beach, California (1996); Morro d'Oro and Martinsicuro, Italy (1999) and over public radio in Los Angeles, San Francisco, New York and Rome.

For her innovative compositions in chamber and vocal music, Grigsby has received numerous commissions, major awards and grants, including The National Endowment for the Arts, The Arts International (Rockefeller) Grant, CSUN Distinguished Professor Award, the CSU Chancellor's Maxi Grant, the IAWM Outstanding Music Contribution Award, and yearly ASCAP awards. She was made a Carnegie Mellon Fellow in Technology (1987) and Getty Museum Research Scholar (1997-98) with special interests in the Medieval and Renaissance periods, mostly due to her studies with the monks of Solesmes at the Abbey St. Pierre in France.

She has received honors from numerous universities including University of Southern California, Arizona State University, the University of Kentucky, University of Mexico, D.F., and the Universidade Federal da Bahia, Brazil. Also while at CSUN, she co-chaired the International Institute for the Study of Women in Music, which presented several major festivals of music by women composers in the 1980s. The Institute's collection of scores, recordings and books is currently housed in Special Collections at the Oviatt Library of CSUN, including the Aaron I. Cohen Collection, which Dr. Grigsby helped secure for CSUN from the South African real estate developer and encyclopedist of women composers. She also helped to organize several Southern California meetings of the International Congress on Women in Music.

Dr. Grigsby has composed for commercial and documentary films involving such major directors as Francis Ford Coppola and well-known writers as Ray Bradbury. She has been scholar in residence at several universities and conservatories in the United States, Europe, Mexico and Brazil. She was the master composer for the New Music Festival at Ball State University, 1993; the Ernest Bloch Music Festival, 1994; California State University Summer Arts, 1996; and in 1997, Professor of Composition and Counterpoint at California Institute of the Arts. In 1999, Grigsby chaired the 11th International Congress of the International Alliance for Women in Music, London, England; in 1999 and 2000 she presided as Presidenta of the International Composition Competition for the Associazione Musicale Haydn of Arezzo, Italy, and, in 2000 and 2001, as Honorary President of the Vivaverdi Festival, Matera, Italy. She serves as an adjudicator for several composition competitions, including those of the California Music Teachers Association. In addition, Dr. Grigsby enjoys her devoted family: two daughters, two sons-in-law, two grandsons and her beloved poodle, Max.

The new compact disc, released earlier this year, is a retrospective collection of her works from 1971 through 1998. It includes Grigsby's computerized chamber opera, *The Mask of Eleanor* (1984); *Vision of St. Joan* for so-

prano and computer (1987) and *Shakti II* (1985) all performed by soprano Deborah Kavasch; Trio for Violin, B-flat Clarinet and Piano (1994) performed by violinist Nancy Roth, clarinetist Berkeley Price, and pianist Paul Hurst; *Movements for Guitar* (1982) performed by Peter Yates; *Five Studies for Two Untransposed Hexachords* for piano (1971) performed by Rebecca Sorley; and *Spheres* (1998) realized on the Fairlight III Computer Music Instrument. For more information, contact: Cambria Master Recordings, Box 374, Lomita, CA 90717 (310-831-1322) or visit the website at www.Cambriamus.com. Dr. Grigsby's website, launched in summer 2003, can be found at www.beverlygrigsbymusic.org.

Please note: An interview with Dr. Grigsby by Kristine H. Burns, former President of the IAWM, can be found at the WOW/EM site (Women on the Web/electron media) at <http://music.dartmouth.edu/~wowem/interviews/bev/beverly.html>. The interview was conducted September 29, 1996.

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.

Vienna Philharmonic News

William Osborne reports that for the first time in its history the Vienna Philharmonic has hired an Asian musician. The Philharmonic has traditionally forbade membership to Asians because the orchestra felt such individuals would destroy the ensemble's image of Austrian authenticity. An unnamed Japanese cellist once passed a blind audition but was rejected the moment his nationality was identified. The IAWM's protests played a central role in ending this racist employment practice.

Yasuto Sugiyama, a 35-year-old tuba player with the New Japan Philharmonic, was the winner of the final audition on June 20. He will begin his career in Vienna in December, and only after playing with the Vienna State Opera will he be eligible to become a member of the Vienna Philharmonic.

Kay Gardner: The Last Decade

By Casper Sunn

This is part two of a pair of articles about the late Kay Gardner. Part one, "Kay Gardner Memorial," also by Casper Sunn, appeared in the previous *IAWM Journal* 9/1 (2003): 17-19, and focused mainly on Gardner's life and career in the 1970s and 80s. This article concentrates primarily on the decade from 1992 to 2002 and is organized in chronological order.

Kay Gardner—American composer, flutist, conductor, pioneer in the field of healing music, ordained priestess and one of the most important role models and mentors to me as a woman composer—was born in 1941 in Freeport, New York. Her family moved to a farm in Ohio when she was 10 years old, and that is where she was raised. She died at the age of 62 on August 28, 2002, at her home in Bangor, Maine.

Gardner loved to travel and was fascinated with the cultural diversity of musical scales and rhythms. On her 51st birthday (February 8, 1992), she went on a two-week wilderness excursion with 11 other women to the Amazon rainforest in Peru. She took along her portable tape recorder and some flutes, hoping to record a new meditation tape with wildlife voices from the jungles and rivers, similar to the way she had made her "Avalon" recording in 1988 at sacred pools and fountains in England (Ladyslipper CAS106). But she had to alter her plans. The jungle was too damp for the flutes and too dense to set up sound equipment. As a substitute, she captured the actual sounds of the rainforest (crickets, cicadas, tree frogs, birds and monkeys) on digital tape, and immediately after returning home, she added flute tracks for what would be her "Amazon" recording (Ladyslipper CAS111).

Brandeis University, Women's Studies Research Center

The Research Center will host a Festival of Women Composers December 6-7, 2003 at the Shapiro Theatre, Brandeis University, Waltham, Massachusetts. In conjunction with the Festival, the Rebecca Clarke Prize for Composition (a competition open to women of all ages and nationalities) will be awarded, and the winning work will be premiered at a gala concert.

In January 1993 Gardner recorded another CD that reflected her love of travel and world music: "One Spirit" (Ladyslipper CAS113), which she made with percussionist Nurudafina Pili Abena. Sounds such as an imitation of a Balinese gamelan, a Native American sacred chant, Puerto Rican rhythms, an African thumb piano, the *pakhawaj* (an Indian drum), a Nepalese *tingshaw* (bell) and a chime "egg" made by Iroquois medicine teacher AmyLee served as accompaniments to Gardner's flute playing.

Among her other activities in 1993, Gardner co-founded a weekly women's singing circle, "Women With Wings," which she led for nine years until the time of her death. She also contributed an improvisation for solo alto flute called *Lydian Dreams* on the "Ancient Mother" recording, featuring the "On Wings of Song" choir (Spring Hill Music 1017).

One of Gardner's most significant achievements of the 1990s was creating her oratorio, *Ouroboros: Seasons of Life - Women's Passages*. She received funding for the project from Arminta Neal, who traveled with Gardner on the sacred site tour to England and Ireland in 1988. The following year, Neal gave Gardner the seed money to write a piece of music celebrating the stages of women's lives from birth to death. Gardner then began working on the oratorio, which she scored for a 100-voice women's choir, 40-piece orchestra, and six soloists. After putting out a national call for poets to collaborate with her, she selected two women poets: Charlie Hutchins from Bolinas, California, for the solo narrative texts, and Ila Suzanne from Portland, Oregon, for the choral chant texts. The three of them worked together by phone, fax and letters throughout 1992 and 1993.

Gardner designed the work to be in eight movements with each stage of a woman's life corresponding to each of the seasons as defined by the ancient Celtic calendar. She selected the title *Ouroboros* because it is the word for the cyclical symbol of the snake swallowing its tail; she conceived that the last stage of life—that of death—recycled back to the first stage with a "rebirth." As the year circled around, each poem was written and then set to music in the season that it actually represented, beginning with the Birth movement for Winter Solstice and continuing until the final Death-Rebirth movement, which was completed on Samhain (or Halloween) on October 31, 1993.

Using the "Divine Proportion" (or Fibonacci number series), Gardner decided to have the movements correspond

to the ages of 8, 13, 21, 34, 55, and 89 (each number is the sum of the two preceding numbers). When the work was completed, she put out a second national call—this time for women soloists of these ages to submit audition tapes. National recruitment for choir singers and orchestra players resulted in over 130 women musicians and singers from all across the United States coming together at the National Women’s Music Festival in June of 1994 to perform *Ouroboros*. Previously, the performers had been mailed copies of the music to learn their parts before meeting for only 48 hours of intensive rehearsals. The premiere was conducted by Nan Washburn and recorded on CD by the Ladyslipper women’s music label (#115).

In 1995, Kay Gardner received the Maryanne Hartmann Award from the University of Maine. The following year, in 1996, she was appointed music director of the Unitarian Universalist Church in Bangor, Maine. That same year she released “Drone Zone,” a recording emphasizing the healing power of drones or long sustained tones (Relaxation #3188). Some of the drones included the lowest pedal on a large pipe organ, eleven singers chanting “Om,” small Scottish bagpipes, Amazon insects and a “windsinger” (which, like the bullroarer, makes a roaring sound when whirled above the head at the end of a piece of string). Gardner believed the drone had three major healing functions: touching us in specific places, enabling us to vibrate in sympathy when it is played on the tonic, and helping to break down blockages in the body when the drone frequency duplicates the blockage frequency.

In the summer of 1996, I had the privilege of doing a composition apprenticeship with Gardner at her beautiful bed and breakfast called “Sea Gnomes Home,” situated in the small coastal town of Stonington, Maine. I have some wonderful memories of that summer. The house was filled with Gardner’s huge collection of books and women’s art and music. The town had several little art shops that prominently displayed Kay Gardner recordings, and one could tell the shop owners were proud of their local composer and musician. I went with Gardner to the docks to pick out a lobster, to the local senior center where she led a yoga class and to a Sunday morning service at the Unitarian Universalist Church in Bangor.

But I think my favorite memory is of going to a traditional old New England schoolhouse, where Gardner conducted a community band rehearsal in preparation for their

annual 4th of July performance. It was a historic one-room schoolhouse with wooden floors, a wood stove and antique pictures of old maps and ocean schooners on the walls. The community band was made up of folks of all ages who played a varied assortment of instruments. The players ranged from an elderly woman who played an electric keyboard to a 13-year-old boy who could not read music but whom Kay was teaching to play the cymbals. It was incredible to watch the multi-talented Gardner in action as she joked with the performers, conducted the music and cued the cymbals player; in the middle of “The Stars and Stripes Forever,” she picked up her piccolo and played the virtuosic solo part.

I stood next to the young cymbals player and tried to encourage him to overcome his shyness and turn the cymbals out after they were hit so the sound and vibrations would be carried to the audience. He blushed each time he hit them. When we returned to Gardner’s house, she showed me the outrageous and colorful stars-and-stripes vest and top hat she wore each year for the annual July 4th community event.

Throughout her life, Gardner’s spirituality included a great reverence for earth, fire, air and water, and in 1998 she was ordained by Lady Olivia Robertson in Clonegal, Ireland, as a priestess in the Fellowship of Isis. After returning to Bangor, Gardner founded the Temple of the Feminine Divine and Iseum Musicum, a three-year ordination program, and she became a member of the Bangor Area Clergy Fellowship.



Kay Gardner

In 1999 Gardner and Mary Watkins performed flute and piano improvisations at the 25th National Women’s Music Festival and the 26th Michigan Women’s Music Festival. Live recordings from both festivals along with two studio-recorded works were released on the “Dancing Souls” CD in 2000 (Ladyslipper #120). Gardner played an important role at the Michigan Women’s Music Festival as the originator and producer of the Candlelight Concerts; after her death, it was suggested that perhaps the acoustic stage (which she was instrumental in having added to the festival) or the path to that stage be named after her.

Gardner was strongly moved by the terrorist attacks of September 11, 2001 and was inspired to write an orchestral prelude, *Lament for Thousands*. She wrote quickly, and two weeks later, she submitted the score to the Bangor Symphony Orchestra. It was not performed that year, however, perhaps

because her early relationship with the orchestra had not been cordial. In the early 1980s, Gardner unsuccessfully sued the Bangor Symphony for sex discrimination after she applied for a conducting position and learned that a questionnaire was circulated among orchestra members asking how they felt about working with a female conductor. Almost 20 years later, Gardner was invited in 2000 to be guest conductor of a 40-member orchestra of women from the Bangor Symphony playing works by women composers. Gardner was also recognized by the orchestra immediately after her death, when symphony officials scheduled her prelude for the orchestra's season-opening concert on October 13, 2002 at the Maine Center for the Arts in Orono, in tribute to the composer as well as to the subjects of the *Lament*.

Gardner produced one more recording shortly before her death: the first CD by the "Women With Wings" singing circle called "Hand in Hand and Heart to Heart" (Wings #101). It contains 20 different "chants and songs of affirmation and empowerment" written by the women, including a short chant that Gardner wrote in 2002 called "Everything Will Be All Right." After Gardner's death, Maryann Ingalls, a member of the circle for six years, commented: "What Kay brought to us was a confidence that we could sing. Her belief in the power of voice, anyone's, was so affirming." Ingalls also clearly recalled what Gardner always said, spiritedly, to the excited singers just moments before a performance: "What do we want to remember? Have fun!" (*Bangor Daily News*, August 2002).

Throughout her life, Gardner remained true to her goals that she articulated in a 1986 interview with Toni Armstrong Jr.: "I have one major goal: to do work that will make a difference in the world. I'm an Aquarian and therefore am multi-faceted, so I see myself doing many different things. I love teaching, love turning folks on to their own potential. I love sharing information with people, and knowing that many will make good use of it" (*Hot Wire: The Journal of Women's Music and Culture* 2/2, May 1986). I know that I am just one of the many people who benefited from the teaching and inspiration of Kay Gardner. As a memorial tribute, I produced five three-hour radio programs on the life and music of Gardner on the last Monday morning of each month, October 2002 to February 2003, for WORT-FM in Madison, Wisconsin. The studio received many complimentary calls from appreciative listeners, including one woman who wished she could hear Gardner's "healing music" every morning.

Gardner believed that music and sound remedies would someday become as accessible as herbal medicines. Her pioneering work in the field of healing music is being carried on by others, who may someday experience Gardner's vision for the future of healing music, as illus-

trated in a short fictional story at the end of her book, *Sounding the Inner Landscape: Music as Medicine* (Cauduceus Publications, 1990):

Carol has a terrible headache. "It's one of those winter sinus headaches," she explains to the woman behind the counter at the Sonicville Pharmacy. "Let's see," says the counter woman as she leads Carol to a rack of cassettes near the greeting cards and magazines, "oboe music in the key of A-flat, A, or B-flat seems to be of great help to people with sinus headaches. Something about its nasal, penetrating sound helps everything drain and relieves the pressure. Of course, if you'd tone a nasal 'Ih' sound, it would be just as effective." Preferring to remedy her headache with music, Carol buys the oboe tape...and puts it into her small cassette player. Besides earphones, the cassette player has a small external body-speaker which she places first on her forehead and later at areas around her nose and under her eyes. While the music plays, Carol visualizes her sinuses draining, and by the time the music ends, her sinus headache has subsided.

Casper Sunn is a composer from Madison, Wisconsin. She is Broadcast News editor for the IAWM Journal and hosts programs on radio station WORT that feature music by women.

In Memoriam: Rosalyn Tureck (1914-2003)

Rosalyn Tureck, pianist, harpsichordist and scholar, died at her home in New York on July 17 at the age of 88. She was best known for her performance and scholarly studies of the music of Johann Sebastian Bach. Early in her career, she performed standard 19th-century repertory as well as contemporary works, but beginning in the 1950s, she devoted herself to the music of Bach. She was especially noted for her performance of the "Goldberg" Variations, which she sometimes played twice in concerts, once on the piano and once on the harpsichord. She founded the Tureck Bach Players, the International Bach Society and the Tureck Bach Institute. She lectured and wrote essays and published her own edition of Bach's teaching pieces in *An Introduction to the Performance of Bach*. The Tureck archives are housed in the Special Collections of Boston University's Mugar Memorial Library.

Reports

2003 The International Festival of Women in Music Today, Seoul

“Voices of Women Musicians,” sponsored by the Korean Society of Women Composers, April 8-12, 2003, Seoul, Korea

By Anne Kilstofte, with Esther Flückiger and Deon Nielsen Price

Overview

By Esther Flückiger

Prior to attending The International Festival of Women in Music Today, sponsored by the Korean Society of Women Composers (KSWC) in cooperation with the IAWM, I was interested in learning more about the KSWC. I also wished to know the purpose the festival and the status of women in Korea. The KSWC was founded in 1981 by six women university professors of composition who were seeking ways to promote music by contemporary women; the organization has grown over the years to approximately 150 members. The KSWC has been active in organizing concerts, seminars and workshops, publishing newsletters and scores by its members and producing compact discs, all on a highly professional level on an ongoing basis.

The festival organizers wanted the “voices of women musicians around the world” to be heard, and they presented 69 works from 23 different countries, with special emphasis on contemporary compositions using Korean traditional instruments as well as ethnic instruments from other countries. The organizers were able to secure public and private sponsorship on a vast scale. Indeed, they presented a festival that surpassed my expectations in every way. Regarding the position of women in this country, the Korean government established a law in 1987 guaranteeing equal employment rights to women. In 1998, the government formed a general committee for women, which was converted into a ministry shortly thereafter.

Every morning the festival scheduled a seminar, workshop or panel discussion, with country reports. Fascinating reports were given on the status of women in music in the United States, Asia, Australia, Argentina, Italy, New Zealand and Romania. A concert was programmed every afternoon and evening, with two orchestral concerts, six chamber music concerts, and two operas; they were presented in several different beautiful halls, including the Seoul Arts Center Concert Hall, which seats 2,000 persons. There were also gala opening and closing ceremonies.

The festival provided opportunities for us to meet women from throughout the world, and we discussed many topics, networked and bonded; we also socialized and enjoyed our days together. We become familiar with the delicious Ko-

rean cuisine, not to be confused with the Chinese or the Japanese. Korea, a country strongly influenced by America, reminds me in some ways of Europe perhaps fifteen years ago. It is a place where one still finds genuine kindness and opportunities for relaxation.

While there I began to wonder if festivals of women’s music might some day become obsolete. The time has not yet arrived, however, and much progress still needs to be made. I am enthusiastic and delighted that I had the oppor-



Opening Ceremony

tunity to participate, and I wish to thank all the organizers for producing such a well-organized, artistic and outstanding festival. (Translated from German by Maria A. Niederberger)

Festival Report

By Anne Kilstofte

In the midst of international crises—a war in Iraq, nuclear threats from North Korea, and a recent outbreak of SARS, whose transmission was unknown and deadly—a determined group of women came together to celebrate the music of women at The 2003 International Festival of Women in Music Today held in Seoul, South Korea, from April 8th through the 12th.

The festival and its sponsors provided meticulous organization, even arranging the transportation between the airport and Seoul. Two members of the festival contingent greeted Hilary Tann and me at the airport with a large, beautiful festival sign with our names on it. With all our suit-

cases we managed to squeeze into a small car, while Hilary and I balanced the sign on our heads so as not to bend it for the nearly hour-long ride.

Our quarters were in Sangnam Institute, on the campus of Yonsei University, one of the many universities that warmly welcomed us on our whirlwind musical visit. The festival offices were on site, and members of the organization were often there late into the night working on logistics for the next day, so that we were always able to have questions answered and problems solved as well as friendly conversations.

Our arrival coincided with the beginning of Spring, a beautiful time in Korea and the height of the plum blossom season. Unfortunately, spring-like weather could also be cold and wet, as we discovered on day two. We visited San-chon, a Buddhist Tea House in Insa-dong, and when we sat on the warm, stone floor, the warmth proved to be very pleasant. Of the many excellent meals we had, this was one of our most interesting, primarily for its peacefulness, its good food, and its exquisite lavender tea. The luncheon was hosted by Sangmyung University.

We were greeted in the dramatic opening ceremonies with *Suchecheon* (Korean traditional court music) played beautifully by the Young San of Traditional Arts ensemble in traditional dress and directed by Eun Sik Min; the event was held at the Calligraphy Museum of the Seoul Arts Center. Young San is a group of young artists who have set the goal of restoring and performing traditional music and dance, while at the same time also emphasizing new repertoire to keep themselves firmly rooted in both the present and the past. The opening address was given by Young Ja Lee, esteemed composer and President of the Festival, and welcoming remarks were by Chan Hae Lee, President of KSWC; Kristine Burns, President of IAWM; and Ji Chul Oh, Vice-Minister of Culture and Tourism.

Grand Opening Concert

We were electrified by guest conductor Apo Hsu at the helm of the KBS Symphony Orchestra in the Korean premiere of Joan Tower's *Fanfare for the Common Woman*. Hsu, from Taiwan and the United States, has conducted many international ensembles and is currently principal conductor of the Springfield Symphony Orchestra in Springfield, Missouri. Hsu led, or I should say, drove the orchestra through a tour de force of contemporary works: Pulitzer prize-winning composer Ellen Taaffe Zwilich's *Celebration for Orchestra*; Hilary Tann's *From Afar*, a very engaging work deftly played by the orchestra;

and Young Ja Lee of Korea's *Mouvements concertantes pour violon et orchestre*. Jin Hi Kim, of Korea and the United States, performed on the komungo (a fourth-century fretted-board zither) in *Eternal Rock for Komungo and Orchestra*, a stunning work based on her concept of "Living Tones," a compositional path she has followed for 20 years. All of the works were Korean premieres with the exception of the one by Young Ja Lee. Hsu's energy and authoritative leadership of the KBS Symphony Orchestra set a standard of excellence and excitement that was maintained throughout the festival.

The festival concerts, as a whole, aimed to present a fine balance between music for Western instruments and music for traditional Korean and other ethnic instruments. Each day and each concert offered us something new. We were astonished that every concert hall throughout Seoul was filled, with standing room only, no matter the venue or the type of music. It was exhilarating for us to see such large audiences taking such a special interest in the festival.

Korean Traditional Music

In addition to the opening ceremonies, three other concerts featured traditional Korean instruments. The first was the Korean Traditional Orchestra Concert (April 9) at the beautiful National Center for Korean Traditional Performing Arts, featuring the KBS Traditional Music Orchestra conducted by Pyoung-Yong Lim.

The first piece, Hyoshin Na's *Fragmentary Study for Korean Traditional Orchestra and 25 String Gayagum Solo*, sounded like clouds of silk. Na has become well-known in the United States, where

she now resides, and has received commissions from the Koussevitsky Foundation and the Fromm Foundation as well as the Korean National Composers Prize. *Homage to Yeak*, by Hye-ja Kim, was structured on traditional Korean court music; it introduced a theme that rippled through the piece as it shifted from one instrumental group to another. Sueyoun Hong's *Bul-A III* borrows its title from a Korean lullaby. Wonderful colors were produced by the interplay between the small flute, the flute choir and the vocal soloist, Sukyeong Hwang, who was dressed in an exquisite traditional costume and sang in the traditional Korean style.

Hope Resurrected, by Gui Sook Lee, used innovative rhythms and well-balanced orchestration. The work, written



Chan Hae Lee, President, KSWC, and Kristine Burns, President, IAWM

during Korea's World Cup Games in 2002, built to a great climax and then gradually receded as the chiming of the bells portrayed the feelings of peace and resurrected hope. JuneHee Lim's *Song of the Woman's Soul I*, for female voice and traditional Korean orchestra, was a beautiful lament that effectively combined the flute, gayagum and singer. The last piece, *Moment Sonorous* by Kyungsun Suh, mixed the traditional ensemble with electronic sounds, and began with a surprising electric bang. Then, quiet trills were followed by the entrance of the electronic combinations building to a loud, chorus-like climax. As the piece unfolded the orchestra and electric chorus changed chords simultaneously, creating a very dynamic rhythmic structure.

Chamber Music Concerts

Six chamber music concerts were given. The first, held at Kumho Art Hall (April 9), featured the Korea Festival Ensemble, one of the most distinguished groups in the country, and trombonist Barrie Webb (UK), one of the principal performers of the festival. He proved his well-warranted reputation as both a trombonist and conductor. This concert offered several world premieres: Shindouk Lim's *Erinnerung* for trumpet and trombone, Alicia Terzian's (Argentina) *Atmosferas para dos pianos*, and Bang-Ja Hurh's *Prayer* for two trombones, a fiery interpretation of the words, "Lord, Save Us."

Other pieces on the program were Korean premieres: Deon Nielsen Price's (USA) *Three Faces of a Napalm Girl*, which she and violinist Wharim Kim performed with distinction; Hi Kyung Kim's *Crystal Drops for Two Pianos*; Patricia Morehead's (USA) *Music for Five*; and Eve Duncan's (Australia) *Star Traject*, all splendidly rendered by members of the ensemble.

The second chamber music concert (April 10), held in Sookyoungdang at Sookmyung Women's University, included musical instruments from Japan and New Zealand and was titled "New Music for Ethnic Instruments." *Adagio for Ajaeng Solo*, written by Yung Wha Son, was beautifully played; vibrato and ornaments were well-controlled and performed with great sensitivity. Young-eun Paik's *Requiem for Daegum and Gayagum* offered an elegant dialogue for the two instruments that alternated with solo passages. Especially effective were the glissandi on the gayagum. *Music for Shakuhachi Solo*, by Japanese composer Harue Kondoh, utilized excellent control of niente to piano dynamics, using much air in some places. The piece was very expressive and engaging with an alto flute-like quality not usually used in shakuhachi repertoire. The composer found many new things to say with this traditional instrument and employed a large number of graceful arpeggios and trills.

We shifted gears after intermission to listen to the music and sounds of New Zealand. *Hine Raukatauri*, by New

Zealand composer Gillian Whitehead, combined piccolo and alto flute, both performed by Alexa Still, with taonga puoru (ethnic instruments) played by Richard Nunns. The piece opened with a whistle sound, matched in pitch by the piccolo, which then played an intricate running passage. Nunns played the putorino, a stick of whale bone held in the mouth and hand, then hit with the other stick (also bone); he used vowel formants to create different pitches while the flutist performed incredibly quick scale passages. Among the other instruments Nunns played were the karanga manu (bird-caller); the purerehua (swung bull-roarer), which has a buzzing sound that becomes more intense depending on how fast it is swung; and tumutumumu (tapped instruments).

Dialogue Duo for Piri and Marimba, a world premiere by Yoon-jung Lee, used a combination of ethnic and western instruments. Initially, a pleasing ambiance was created by the marimba joining the piri (a double-reed recorder) in its middle register, but in other sections the somewhat grating sound of the piri did not blend as well with the marimba's mellow timbre. Hye Rie Han's *Wha Suk Jung* for solo haegum (a bowed string instrument) showed us another tradition of Korean music—the use of time. Korean concerts used to be extremely long, taking many hours. This piece changed one's perception of time to that of time being almost forgotten.

Sangin Lee's *E-UI (Connection)*, also a world premiere, is scored for one percussionist and two komungo players, with one person playing the traditional six-string instrument and the other a more modern 10-string version. The work exploited the contrast in tone color between the two instruments; the fingerplay of the performers was fascinating to watch.

Traditional instruments returned in the sixth chamber music concert, "New Music for Korean Traditional Instruments" (April 12), held in the Main Hall of the National Museum of Korea, Gyeongbokgung (the Royal Palace grounds). The idea of creating new music for instruments with such a long history seems perfectly logical. In many cultures traditional instruments are not kept in the repertoire; they are viewed in museums but are rarely heard, and the manner of playing them is very often forgotten. That is what I found so important about the concerts in Korea, where new music is commissioned and written for traditional instruments enabling these instruments to remain in the listener's consciousness.

For this concert I will name just a few of the pieces. Every work was a world premiere with the exception of *Texture Mapping* for gayagum, string quartet and video by Yun-Kyung Lee. This piece used a video of water that seemed to express the form of the piece, which balanced the traditional instruments and the string quartet. *Becoming the One*, for daegum and Korean drums, had intricate

rhythms alternating with a contemplative flute line. Composer Okshik Shim should be particularly pleased with the excellent performance of this work, which represents the unification of emotions, ideas and ideology of both eastern and western cultures.

Arari I for haegum and violoncello by Eun Hye Kim illustrated the great difference between the timbres of the two instruments. The work used familiar themes—from Bach's *The Well-tempered Clavier*, Book 1, Prelude 1; Mozart's Symphony No. 40; Schumann's *Kinderszenen*; and Debussy's *La Fille aux Cheveux de Lin*—and combined these western works with the Korean folk tune *Arirang, arirang, arariyo*.

Resonance for gayagum quartet by Somi Shin gracefully united old and new techniques. Especially effective were the beautiful descending lines, created by flicking the fingers in between the strings of the gayagum, and the exquisite chordal moments and hand-hitting, which had an almost harp-like sound. Yoon Hee Hwang's *Nirvana Chant* for flute and gayagum comes from a Buddhist chant for the deceased, leading their souls into the world of eternal peace. Hwang, who earned her doctorate in the United States at the University of Minnesota, has attained considerable success in both the United States and Korea.

Other Chamber Music Concerts

I would like to point out some of the highlights of the remaining chamber music concerts. Again, with each the quality was remarkable and the preparation impeccable. The number of commissions for this festival was staggering, and set a precedent I would like to see repeated by other festivals in other countries.

The third chamber concert (April 10) at the Hoam Art Hall featured the Ensemble Antipodes of Switzerland with Guest Music Director Nicole Paiement of Canada; the group displayed stunning artistry in every piece. The ensemble's ability to play extremely softly, as in Melissa Hui's *Still*, was simply extraordinary. Junghae Lee's *Corona* for violin and tape displayed innovative writing, and violinist Egidius Streiff stunned us with her technical ability in handling the virtuosity required by this work. Shulamit Ran's *Concerto da Camera* opened with a lush full ensemble playing with intense motion; especially effective moments were the beautiful cello solo in the second movement and the pleasing interplay between the piano and ensemble in the final movement. Ran, a Pulitzer Prize winner, gave a wonderful workshop on her musical style later in the week.

The piece that showed the most depth, both emotionally and compositionally, was Cecelia Heejeong Kim's *Postcard from the Camp: Songs for the War-Time Comfort Women*. Kim was able to capture and convey the darkness of this story through somber, elegiac sonorities. It told the true

story of women taken to serve the Japanese in their camps during World War II—most of them did not survive their brutal surroundings. The piece was accompanied by visual images that greatly enhanced the work and its story.

In the fourth chamber music concert (April 11) trombonist Barry Webb showed his mettle from off-stage in Margaret Lucy Wilkins' (UK) *366° for Solo Trombone*. This was a multi-directional work, and Webb moved quickly right, left or center as he played the harmonic series, ending off-stage as he began. In *Karma for Trombone Solo* by Kwang-Hee Kim, sensitive and varying dynamic changes were displayed, expressing the music through performance and body language in a very difficult combination of trombone techniques. Maria Niederberger's (Switzerland/USA) song cycle *Wait for Me* displayed a shimmering soprano voice, both brilliant and powerful, yet perceptive. This work focuses on nature and its effect on the human psyche as interpreted by different poets—Silja Water, Pablo Naruda, Langston Hughes and Ingeborg Bachman.

As I listened in wonderment to the fifth chamber music concert (April 11), I could not stop looking at the sculpture that created such an impact when juxtaposed against the New Asia String Quartet (also known as the Kumho Asiana String Quartet) and Duo Soncini-Flückiger (Italy) who were performing at the center of the Rodin Gallery. The gallery, a geodesic dome of glass or plastic, was filled with various large-scale Rodin sculptures that almost overwhelmed the music, but the music matched their strength.

Three pieces stood out: Li Yiding's (China) *Tibet Langda* for string quartet has an attractive, lyrical opening with an implied inner intensity. The *quasi-guitarra* section of the second movement provided textural variety, and the third movement featured a profound cello solo. Melissa Maier's (USA) *Fugue States* was clearly a fugue: non-traditional but nevertheless identifiable, though played out-of-order. Maier used a number of glissandos and extended techniques, such as knocking on the back of the instrument, to great effect. Jae Eun Park's *Jeong-dong for Flute Solo* was a perfect work for this space, with its great textural contrasts. *Viaggio nell'oscurità una traccia senza fine* (Trip into the darkness, a track without end), a fiery work for prepared piano written and performed with great vigor by Esther Flückiger (Switzerland), began uniquely and brilliantly with notes two-and-a-half steps apart, creating a hammering sound, virtually pitchless and very dramatic; the piece ended in a flash.

Seminars

We started day two with two seminars at Ewha Women's University: "Are Women Moving from Success to Significance?" by J. Michele Edwards (USA) and "An Australian Perspective of Aspects of Composition Identified in Works of Selected Korean Women Composers" by Annette Bowie (Australia). Day three brought two seminars at the Opera

Workshop Room at the College of Music, Sookmyung Women's University: Kyunghye Lee's "Female Entertainers in the History of Korean Traditional Music," which stimulated a heated discussion with some members of the audience, primarily concerning the status of women. "A Study on Younghi Pagh-Paan from the Intercultural Viewpoint," presented by Jung-Jin Kim, followed. All the seminars were well-presented and fully documented, with finely wrought viewpoints.

Music Technology Workshop

A music technology workshop, Concert Workshop I, was held at Sookmyung Women's University and featured flutist Elizabeth McNutt and sound engineer extraordinaire Andrew May, of the University of Colorado. McNutt demonstrated the interactive technology that she and May (her husband) have developed through live performance. They presented an array of echoes of flute sounds as well as sound manipulation through various pedals and microphones, plus the works of other composers. McNutt performed a number of pieces including *Two Seaming* (originally written as a duet) by Jane Rigler of Spain. Rigler had created a recorded flute part with which to play. As the piece progressed McNutt

was able to allow each flute part to meld into one flute seamlessly, just as the composer intended. Kaija Saariaho, of Finland and France, wrote *NoaNoa*; the title refers to a woodcut by Paul Gauguin. Saariaho developed fragments and then an electronic part under the supervision of Jean-Baptiste Barriere and adapted here by Andrew May. The foot pedals played an important role in this work as well as different textures turned on and off; other textures were recorded (or delayed) and were emitted with the touch of a pedal.

Jatayu by Irish composer Rachel Holstead and *Orbit for Flute and Tape* by Young-Mee Lymn used surround sound (via speakers placed around the room) that came at times from unpredictable places, working through a harmonic series and ending with light high notes and key clicks. *Orbit* used quite a bit more EQ in this performance in order to successfully execute the surround sound technique—12 speakers were used in an effective combination of flute and synthesizer, with the composer altering the mixer board.

Kristine Burns' *Heavy Metal* was a video piece on DVD. It also used surround sound—mostly from the back—with the addition of visuals, which helped focus the audience's attention. It included a striking shift from black and white to color, which was done very subtly; changes in sound set up an interesting mix between the two media. The piece, prepared at Florida International University in 2000, established a symbiotic relationship between metallic sounds, both synthesized and sampled, and largely monochromatic synthesized video.

ARARI for Electronic Sounds, synthesized by Sundo Chung, was a world premiere performance for this gentleman. *ARARI*, based on the Korean traditional female voice, is a piece with melodic, rhythmic and timbral qualities realized through musical interactions and electro-acoustic treatments in a combination of Western techniques and non-European vocal music. *h e a v e n*, synthesized by Younggoo Chang, combined visual and auditory images in a multi-dimensional spatiality. He chose to include the intrinsic nature of women in the materials of space. *Alco VII for Water, Breath and Real-time Electronic Processing* by Donoung Lee used an abbreviated algorithm composition in his seventh series of the unique algorithm that he created, along with basic materials of water and breath. This piece was performed by the composer at the microphone, using changes in microphone position, distance, and hand placement, combined with the mathematical equation.

Operatic Theater

The final program was an ambitious undertaking: the mounting of two one-act operas. Guest conductor Nicole Paiement again presided. The first opera was *The Old Woman of Beare*, by Nicola LeFanu (UK), sung in English with Korean sub-titles and with intentionally sparse staging. The final opera was Chan Hae Lee's *Back to the Origin*, a story

Feminist Theory and Music 7 Conference

The Feminist Theory and Music 7 conference, with the theme of "Crossing Cultures or Crossing Disciplines," was held July 17-20, 2003 at Bowling Green State University in Bowling Green, Ohio. The IAWM was well represented. The following presented papers: Elizabeth Keathley, "Castrati at the Movies..."; Elizabeth Hinkle-Turner, "Hear Me Now: The Implication and Significance of the Female Composer's Voice as Sound Source in Her Electroacoustic Music"; and Anna Rubin, "The Personal is the Musical."

IAWM members were represented in the concerts as both performers and composers. Elizabeth Hinkle-Turner's *Finish Line* (2003) for trumpet, organ (played by Marilyn Shrude), video and tape was performed at the opening concert on July 18. The Zanana Duo, trombonist Monique Buzzarté and soprano Kristin Nordeval, performed *Eareverence* (2003) with live processing. Buzzarté played *Aura* (1998), a work for solo trombone by Nordeval, and they both performed *Red Shifts* (2000) for trombone, oscillators and noise by Pauline Oliveros.

The July 19 concert featured flutist Adeline Tomasone playing *Kokopeli* (1990) by Katherine Hoover and *Rapid Fire* (1992) by Jennifer Higdon. Next on the program was *Memories of a place* (2002) by Marilyn Shrude performed by the composer at the piano with John Sampen, alto saxophone.

loosely based on a modern tower of Babel. Parts of the libretto did not make sense to me, but that may have been intentional in order to depict the Tower of Babel by using so many languages or means of communication that no one understands anyone else. The orchestration was good, and some of the voices here and in the previous opera were quite beautiful. The opera began and ended in a prologue/epilogue with a Korean woman, a long bamboo flute and a dancer.

A formal reception followed with many congratulations to the multitude of composers and performers involved in the festival. Many of us had traveled long distances and were completely awed by the magnificence that the festival displayed in all of its facets. We said long good-byes to the wonderful music, and we will always recall the kindness of our hosts and the kindred spirit we all shared for a few lovely days.

Anne Kilstofte is a much sought-after American composer of orchestral, operatic, chamber and choral music and has received numerous prestigious fellowships and honors for her work. Dr. Kilstofte is a full-time composer/publisher in Minneapolis, Minnesota, as well as a part-time assistant professor at Hamline University in St. Paul. Her work has been heard throughout North America, Europe, South America, Asia and Australia, and she regularly receives many commissions from international ensembles. She holds a Ph.D. in Theory/Composition from the University of Minnesota, where she studied with Judith Lang Zaimont and Dominick Argento, a Master of Music from the University of Colorado-Boulder, and a B.S.M.M. in music technology from the University of Colorado-Denver. She is a former member of the board of directors of the American Composers Forum and still serves on the governance and education committees, and she is vice president to the board of directors of the IAWM.

Remarks at the Closing Ceremony

By Deon Nielsen Price

The Executive Director of the International Festival in Korea, Cecilia Heejeong Kim, invited Deon Nielsen Price, a former president of IAWM, to speak at the closing ceremony. The following are her remarks.

Thank you, President Chan Hae Lee and all of KSWC's festival organizing committee for inviting IAWM to share with you this magnificent festival and great variety of new music! We have admired the cheerful way all of you on the organizing committee and your student assistants have worked together in carrying out the myriad responsibilities and details. Your example is a model of harmony for others throughout the world who are also striving to bring more music by women to the public.

The International Alliance for Women in Music was founded in order to foster this same spirit of cooperation among musicians and music lovers on every continent. In IAWM we are striving to work in harmony with women and men in the many areas of music that are necessary to bring

new music to the public. These include composers, copyists, publishers, performers, musicologists, educators, publicists, producers, impresarios, funders—those in all areas of the music system. Here in Seoul, the KSWC has successfully involved this whole system and thus created a tremendous festival. We congratulate you!

Also, we encourage women of all cultures, races, and preferences to join together in pursuing successful careers in music, whether they devote 100 percent of their time to it or combine it with marriage and parenting or other occupations, and whether they be in or out of academia.

Besides myself, there is another woman here tonight who met with the committee to begin forming the IAWM in 1993. I would like to recognize Hilary Tann, Chair of IAWM's Interim Committee. When we were deciding the name of the International Alliance for Women in Music, Hilary encouraged us to use "for" women in music rather than "of" women in music. Thus, IAWM would include not only composers as members, but all women and men who desire to work "for" the promotion of women in music.



Kyungsun Suh, former KSWC President, and Deon Nielsen Price, former IAWM President

There are some other women present at this closing ceremony who have also been pioneers in women-in-music organizations: Jin Hi Kim, as IAWM Liaison with Asia, began IAWM's outreach activity by conducting a panel of women composers at the 1996 Asian League of Composers in Manila; Eve Duncan, Australian composer, who participated on that panel; Kyungsun Suh, a founder of the Korean Society of Women Composers (KSWC); Mihaela Vosganian, founder of the Romanian Association of Women in Art (ARFA); and Li Yiding, a founder of the new Chinese Women Composers Association (CWCA).

We look forward to the day when there are women-in-music organizations in every country that follow the energetic example of the Korean Society of Women Composers here at this festival. Then music by women will indeed be heard throughout the world!

Second Hildegard Festival of Women in the Arts

California State University, Stanislaus; Turlock, California; March 20-22, 2003

By Jeannie Pool

The second Hildegard Festival of Women in the Arts, endorsed by the IAWM, took place March 20-22, 2003 at California State University, Stanislaus (CSUS) in Turlock, California, under the most able co-direction of Deborah Kavasch and James M. Klein with Festival Coordinator Danielle DuBay. Truly a celebration of women's accomplishments in all aspects of the arts, the festival included a wide variety of music, dance, theater, poetry and the visual arts. About 50 people participated the entire weekend and numerous others attended specific events, although much of the nation was glued that week to the television coverage of the United States invasion of Iraq.

Opened in 1960, CSUS serves a six-county region in California's Central Valley. In recent years, the campus facilities have been expanded and improved, and the grounds beautifully landscaped with ponds, waterfalls, splendid trees and grassy park areas. While many state universities have focused on building parking structures, CSUS has created a botanical garden that lifts the spirits and stimulates artistic sensibilities.

This review concentrates on the music presented at the festival, although the author was also impressed by the visual arts and poetry.

A banquet Thursday evening in the splendid new Faculty Development Center opened the festival, followed by a concert of the Danish Hildegard Ensemble in the new Mary Stuart Rogers Building's atrium-like lobby, home to campus administration. The three-story high ceiling and stone floor offered the six-member ensemble acoustic support for their concert of unaccompanied sacred chant composed by Hildegard von Bingen and St. Brigitte of Sweden. The concert brought serenity and peace to the audience—many of whom had traveled great distances earlier that day to attend. Members of the ensemble, founded in 1997 to celebrate Hildegard's 900th birthday, were on a U.S. tour at the time of the festival.

Friday morning began with a presentation by Shelley Stamp, Associate Professor of Film and Digital Media at the University of California, Santa Cruz, on women directors, producers and performers during the silent era of film history, followed by a screening of the extraordinary Mary Pickford's "Sparrows" (1926). The print, distributed by Milestone, included an improvised score by the legendary organist, Gaylord Carter, who died in 2001 in his 90s. The print was marred, with many segments of the film shown at the wrong speed (too fast), rendering it barely "viewable." Stamp is the author of *Movie-Struck Girls: Women and*

Motion Picture Culture after the Nickelodeon (Princeton University Press).

Celebrity biographer Carol Easton gave an intriguing talk before Friday's luncheon on her career of writing biographies of jazzman Stan Kenton, cellist Jacqueline du Pré, movie mogul Samuel Goldwyn and choreographer Agnes de Mille, while supporting herself as a magazine writer and journalist.

A trio—violinist Susan Doering, cellist Dieter Wulfhorst, and pianist Stephen Thomas—gave splendid performances of Clara Kathleen Rogers' (1844-1931) *Cello Sonata*, op. 23, Amy Beach's *Trio*, op. 150, and Tania Gabrielle French's trio, *Silhouettes at Sunrise*. University of California, Berkeley graduate student Loretta Notareschi gave an excellent analysis of Russian composer Sofia Gubaidulina's *Seven Words*; the author of this review spoke about her biography of Black Creek Indian composer Zenobia Powell Perry; Glenda Rink spoke about Hildegard's *Divine Greening Power of Viriditas*; Cindy Cox spoke of her use of the Hildegard chant "Columba aspexit" in her string quartet; and William Deresiewicz spoke on English novelist Jane Austen's work. The afternoon ended with a presentation on "The Greek Experience," including folk dance, music and costumes, featuring the Modesto (California) Greek Folk Dancers, who win competitions for their high quality presentations and promotion of California's Central Valley Greek heritage.

Also on Friday, a reception and exhibition of artwork by girls and young women in grades kindergarten through 12 was held in the Art Building, coordinated by Henrietta Sparkman, under the banner "Coming of Age." A reception was held at the University Gallery for the exhibit of works by mixed-media artist Diane Jacobs (who was unable to attend). With just one exception, one did not hear a single enthusiastic comment about the student production of the play on the festival agenda for Friday night: *Silence* by Moira Buffini, directed by Patricia O'Donnell. Only the marvelous set design and lighting by Clay Everett were praised. The play apparently lacked both a compelling rendition of the story and adequately prepared actors.

The following events were scheduled for early (before 10:30 am) Saturday morning. At one session, we heard two stimulating presentations: Hunter College (NYC)-faculty Kathryn Woodard's lecture on "Music in the Ottoman Imperial Harem: Life of Leyla Hanimefendi (c.1850-1936)" and a performance by Northern California opera singer Marta Johansen, "Salon (Pauline) Viardot—Monologues and Songs." At the same time, two other events took place in the

Drama Building: Melissa Stevenson's "Biologues: Women in History" and Rose Lago Thomas Dance Company's *Luzviminda*. The scheduling conflict was unfortunate.

The following session was an expertly-performed chamber music recital, featuring music of Amy Williams, Darleen Mitchell, Stephanie Taylor Tiernan, Reena Esmail, Paula Matthusen and Beverly Grigsby; with pianists Amy Williams, Amy Dissanayak, Stephanie Taylor Tiernan, Kathryn Woodard, and Stephen Thomas; soprano Deborah Kavasch; flutist Victoria Smith; and clarinetist Olga Weddell. One looks forward to hearing other works of the young Juilliard composer, Reena Esmail (IAWM Outreach Coordinator), who hails from Los Angeles.

During a box lunch, a poetry reading session was held, coordinated by Karin Forno, with readings by Beth Lisick, Tarin Towers and Thea Hillman. The festival presented a poetry competition and published a chapbook as part of the weekend's festivities. The poetry reading was followed by Karen LeCocq's talk on "Early Feminist Art in California in the 1970s" and Catherine Anderson's talk, "Victorian Women Painters: A Virtual Exhibition."

Also in the afternoon, clarinetist Berkeley Price and pianist Deon Nielsen Price (The Price Duo) performed works by Los Angeles based composers Adrienne Albert (her very popular *Windswept* and *Reflections*), Jeannie Pool (author of this review, her "Otoño" and "Verano Blues" from *Four Seasons for Clarinet and Piano*) and Deon Nielsen Price (her monumental *Clariphonia Concerto*, featuring four unusual clarinets and piano); Deborah Kavasch (festival organizer, her *Metamorphosis*); and Chinese composer Li Yiding (*Zhaxi Island Rhapsody*). As always, The Price Duo performed with aplomb and received a very warm reception from the audience.

The afternoon concluded with pianists Margaret Mills (who performed music of Amy Beach, Ruth Crawford, Miriam Gideon, Gloria Coates and Libby Larsen) and Rebecca Rollins (who performed music of Ruth Crawford Seeger). Mills' performances of American composer Gloria Coates' *Piano Sonata No. 1: Tones in Overtones* (1972) and Miriam Gideon's *Of Shadows Numberless* (1967) were especially effective. Rollins, a professor of music at Saddleback College in Mission Viejo, California, presented some rarely heard Ruth Crawford Seeger piano pieces, including noteworthy selections from *Nineteen American Folk Tunes for Piano* (1936-38) and *Three Piano Teaching Pieces* (1919-28). Rollins concluded her presentation with the whimsical *Adventures of Tom Thumb*, written for piano and narrator (1925) and performed without a narrator but with program notes from the piano. With the combined performances of Mills and Rollins, we had the rare treat of hearing all the Crawford Seeger piano preludes in one concert. Both pianists have dedicated years of service for the cause of women in music and are highly valued for their commitment.

The final concert on Saturday night drew upon the immense talent and dedication of the University Women's Chorale, Chamber singers, Concert Chorale and Wind Ensemble, under the able direction of Daniel Afonso, Jr., Victoria Smith and Stuart Sims. Taking place in the Main Dining Hall, the program included works by seven composers; Deborah Kavasch was represented with two pieces and New Yorker Joelle Wallach with *Why the Caged Bird Sings* (2001). Two of Rami Levin's *Three Carrolls* (1998), "Jabberwocky" and "The Lobster Quadrille" from *Alice in Wonderland*, were beautifully sung, the second being a most delightful, fun-filled work.

To conclude the program's first half, the Concert Chorale sang Tiffany Skidmore's lovely romantic setting of *O Rubor Sanguinis* (2002), which evoked images of Hildegard von Bingen's chant of the same title. This was followed by the world premiere of Kavasch's piece, inspired by



CSU Stanislaus Concert Chorale, conducted by Daniel Afonso, Jr.
photo by Danielle DuBay

Hildegard's *Feather on God's Breath* (2003), a setting of poetry by colleague Linda Bunney-Sarnad, who serves as CSUS Director of Global Affairs. This remarkably moving choral piece profoundly conveyed the depth of Hildegard's praise and wonderment at God's presence in human life. The concluding text of the work, "Going I know not how, until one day, when it shall please the King, I shall sink gently, gently into His hand," reminds us all of our mortality. *Praise Wet Snow Falling Early* (1998) by award-winning choral music composer Elizabeth Alexander was beautifully performed. Unfortunately, the text was not provided and the

imperfect acoustics of the Dining Hall made it hard to gauge the effectiveness of the text setting. Pianist John Hillebrandt provided precise and strong accompaniment for the choirs.

Kavasch's stirring 1999 *Fanfare For Those Who Served*, dedicated to her mother who served in the U.S. Marine Corp during World War II, opened the second half of the program with fanfares of antiphonal brass (added by the conductor). A colorful and delightful chamber work, *Barefoot* (for flute, clarinet, violin, cello, percussion and piano, 2001), by German-American composer Ingrid Stolzel provided a welcomed contrast to the overall serious mood of the concert. The composer wrote in her program notes: "writing this piece has been my refuge, my path to the place in my memory and my existence, where I can feel comfort and the strength of beauty in its simplest form." Stolzel reveals herself to be a lovely poet as well as a fine composer. It is unfortunate that the piece did not have adequate rehearsal time to truly "dance."

The petite HyeKyung Lee performed the first movement of her loud and raucous *Piano Concerto No. 1* (1996) under the capable leadership of Stuart Sims. It was disappointing that the audience could not hear more piano and less bass drums. It was not due to any lack of exuberance and precision on the part of the performers but to the room's acoustic limitations. In a large concert hall, this work would be a triumph.

Frequently, with such festivals, which try to encompass all the visual and performing arts, few are successful in bringing the individual proponents of specific art forms into di-

rect contact with individuals from other arts with which they are not familiar or generally interested. In other words, many of the events of this festival attracted a known constituency for that particular art form, but there was little audience cross-over. Most of the musical events were not well attended, and those who did attend were primarily the composers and performers featured at the festival. It would have been wonderful to see the young women artists from the "Coming of Age" exhibition, for example, at the Hildegard Ensemble Performance. This is a chronic problem in the arts community and cannot be easily solved, even with the most inventive and creative coalition building, as evidenced in the programming of the Second Hildegard Festival of Women in the Arts. Unfortunately, the programming for many of these festivals depends on which artists are available to play their own music or which performers are ready and available. Performance fees, when obtainable, are usually so small they preclude adequate preparation of new repertoire. We need to identify new resources to support such performances. CSUS faculty and students were valiant in their efforts to make this festival a success. Congratulations to the festival organizers for an excellent job.

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. Currently, she is adjunct faculty at Fullerton College, where she teaches courses on women in music and music appreciation.

International Women's Day in Pasadena, California

By Deon Nielsen Price, Margaret Meier and Frances Nobert

The March 9th International Women's Day (IWD) concert, endorsed by IAWM and planned by Southern California IAWM members, was a wonderful experience. We traveled to the United Nations Association in Pasadena for monthly IWD planning meetings and were encouraged that the women who initiated the International Women's Day concert last year invited us to organize it for them this year. Fortunately, they were interested in classical music by women, as opposed to many in feminist organizations who seem to think that only popular or folk-style music carries the message of women.

The one-hour-plus concert of short works represented music from four continents by both historical and contemporary women composers. Vox Femina-Los Angeles, a choral group directed by Iris Levine, began the program with music by Hildegard von Bingen, beautifully resonant in the sanctuary of All Saints Episcopal Church, and followed it with songs in English and Spanish by Ysaye Barnwell, Stephen Hatfield and Liliano Cangiano. Soprano Suzanne Aultz sang art songs by Clara Schumann and Ruth M. Ander-

son. Jane Robertson performed her own Latin/jazz compositions on cello with a guitarist and percussionist. The Price Duo played works by Adrienne Albert, Alex Shapiro, Deborah Kavasch and Li Yiding. Pianist Rebecca Rollins performed three preludes by Ruth Crawford Seeger.

Given the current international unrest, it was timely to include on the program Margaret Meier's art song, *Rachel, Crying for Her Children*, a lament about the sorrow of all women in times of crisis; and Deon Price's song, *To All Women Everywhere*, a



Deborah Kavasch and Margaret Meier at IWD Concert, March 9, 2003

lullaby to the heads of state worldwide encouraging them to work toward peace. Both works were sung powerfully yet sensitively by Deborah Kavasch. Frances Nobert, organist, played the rousing finale: *Shalom, Chaverim* by Emma Lou Diemer and *Variations on "Peter, Go Ring dem Bells"* by Florence Price.

We were pleased with the high quality of the performances, the timing (which turned out exactly as planned), and the enthusiasm of the audience of about 250. This was a worthy 2003 project to celebrate the accomplishments of all women, and we recommend that others emulate this in their own cities next year.

We scheduled a pre-concert panel of composers and performers who spoke about their experiences as "women in music." The session ran a bit long, but that is difficult to avoid when six women share ideas about which they are passionate. We found the discussion period to be very beneficial, and we formulated two suggestions for future panels:

1. Discuss with the moderator in advance exactly what topics will be covered.

2. Be sure that both younger and older women are on the panel. Experiences of prejudice against women are quite different, depending upon the decade under discussion.



Frances Nobert, IWD Pasadena, Mar. 9 concert

Although all the IAWM participants contributed their time and performance pro bono for the IWD Concert, the following corporations contributed to some of the performers' expenses: Cambria Master Recordings, Theodore Front Musical Literature, Culver Crest Publications, and Pasadena Old Town Music Company. We received the following thank-you note from Juanita St. John, Director of the United Nations Association, Pasadena, California: "Thanks for all your help with IWD and all the work

that you put into it. From all comments, it was a great success. I thought the program was beautifully done!"

College Music Society 2003 International Conference

San Jose and Muelle, Costa Rica, June 19-26, 2003

By Lynn Gumert

The College Music Society 2003 International Conference took place in San Jose and Muelle, Costa Rica, from June 19 to 26. Several of the lecture-recitals focused on works by women composers, all of whom had some connection to Latin America. "Katherine Hoover's *Central American Songs: Women Moving Forward with Love, Not Bitterness*," a lecture-recital featuring Sarah Mantel, Susan Wheatley, Katherine Hoover and Linda Snyder, incorporated a moving performance of the song cycle interspersed with spoken text about the songs. The cycle was written in honor of Rigoberta Menchú and incorporates texts by Latin American women writing about political violence and losses. The session ended with a brief interview with the composer.

Brenda Romero's lecture-recital on "Early New Mexican Folk Songs" posed questions about "the conflicts inherent in a people of mixed ancestries (Indo-Hispano) with an ingrained gender, color, and social power imbalances."* "Cultural Crossroads: Music of Spain and Spanish America," a performance-workshop by Lynn Gumert, Marta Robertson and Carlos Fernández, included a discussion of Gumert's *La Niña Guerrerra* and a performance and discussion of *Son de La Ma Teóдора*, an early example of Cuban *son* attributed to Teóдора Gines, a 17th-century musician of African origin.

Barbara Fast presented a paper on "Venezuelan Pianist Teresa Carreño: Lioness of the Keyboard." Nanette Kaplan Solomon gave a lecture-recital called "South of the U.S. Border: Latin American Inspirations in Piano Music by Contemporary American Women" that focused on works by Ruth Schonthal, Tania León and Emma Lou Diemer, all of whom lived part of their lives in Latin American countries.

Conference concerts included a few compositions by women composers. The opening concert, given at the University of Costa Rica by faculty members, included songs by Rocío Sanz and Dolores Castegnaro, Costa Rican 20th-century women composers whose works are being revived, edited and published by Zamira Barquero through a new archive at the University. Other concert performances included Deanna Walker's *Family Plot in Four Scenes* on texts by the composer's mother, Chin-Chin Chen's *Points of Arrival* for violin and electronic sounds, and Irina Voro's *L'Excital* for piano and poetic narration with "imaginative sound and visual effects."* (*From the program notes)

Lynn Gumert is a composer of modern music and a performer of Latin American and Spanish early music. She is an Adjunct Assistant Professor at Gettysburg College, Pennsylvania, where she has taught in both the Music and Women's Studies departments.

“Transforming Voices, Women@work”

Women’s Listening Room Event, California State University, Fullerton, March 27, 2003

By *Renée T. Coulombe*

Organizing festivals of new music in colleges and universities has taken a turn toward the impossible in this new era of dramatic budget cuts. Dr. Pamela Madsen, of California State University, Fullerton, devised an ingenious new path around this problem: without a budget that would allow for an all-day festival, she organized a “listening room”—playing five entire hours of electroacoustic works by women composers. Such a format enabled her not only to preview new or as-yet-unreleased recordings by such notable women as Pauline Oliveros, Pamela Z, Diamanda Galas and Meredith Monk, but also to include new and recent works by more than 45 women composers.

Additional educational programs and a web exhibit structured around the festivities ensured that a large student population and world-wide audience could access information about the event. The day was loosely organized around the theme of “transforming voices” and featured both electronic and instrumental works that transformed, extended or incorporated “the voice” in innovative ways. Students on the campus were oriented in the morning with a panel discussion hosting several participating local composers. Julie Adler, Madelyn Bryne, Renée Coulombe, and Fullerton graduate student Ellen Golden participated in the panel discussion in the Women in Music class, introducing their works more intimately and sharing insights on topics relating to women in music technology. They were joined by Santa Barbara composer Jennifer Logan for a second presentation

on “Women and Music Technology” in the Michalsky Computer Music Resource Center, which also marked the companion website launch.

Before the panel discussion, Dr. Madsen introduced a cataloged collection of the publicity materials, scores and recordings she had received in response to her call; these were being made available at the Michalsky Center. In a move sure to bring a smile to the face of future archivists, she went further to catalog and make public the correspondence she had conducted with the composers around the event, making those materials available to the students. All participants were greatly encouraged by the variety and depth of the works presented. Composer Jennifer Logan eloquently summed up the experience:

The listening room, in conjunction with the lectures, brought a greater awareness of the magnitude of success women are having with musical professions. To be present and to meet some of these women (who welcomed each other with such a degree of enthusiasm and grace, without pretension or competition), I had the sense that we are all links in an all-important global community of women in the arts.

Renée T. Coulombe is Assistant Professor of Music Theory and Composition, Faculty Coordinator for Music, Gluck Fellowship Program, Music Department, University of California at Riverside.

Report from Canada

By *Melinda Boyd*

Tania Miller, associate conductor with the Vancouver Symphony Orchestra (VSO), has been appointed principal conductor of the Victoria Symphony Orchestra, and her first appearance was in August 2003. Vancouver’s Standing Wave Ensemble performed works by Jacqueline Leggat and Linda Bouchard (February 2003). The Burney Ensemble premiered Jocelyn Morlock’s *Revenant* in February 2003. Also in February, Cape Breton fiddler Natalie MacMaster appeared with the VSO, conducted by Rosemary Thompson. Violin virtuoso Caitlin Tully (age 15), now residing in Texas, appeared with the VSO recently as well.

In May 2003, a portrait-sculpture bust of Violet Archer by Edmonton sculptor Richard Tosczak was unveiled at the Canada Music Center (CMC) in Calgary. The ceremony featured a performance of Archer’s songs *Snow Shadows, Storm*

and *Just in Spring* by University of Calgary students Katharine Carmichael (voice) and Ariana Rodriguez (piano).

The Saskatoon Composers’ Performance Society presented its first Amicissima Award (2002-03) to Isabelle Mills for her many outstanding contributions to the cause of new Canadian concert music. Dr. Mills, an accomplished pianist and organist, is Professor Emeritus of the University of Saskatchewan, and has presented annual concerts of new Canadian music during Canada Music Week.

The Regina Symphony Orchestra read Elizabeth Raum’s *Persephone and Demeter* (concerto for violin and viola) at the CMC/SOCAN Foundation Reading Sessions (March 2003). Raum’s *Robot of Orion* was performed by the Carousel Theatre and the Niagara Symphony Orchestra, while her *Garden of Alice* toured in the Saskatchewan public schools. One of

Raum's newest works, *The Bushwacker Brewpub*, will be premiered at the University of North Carolina at Chapel Hill, the Regina Musical Club, and the University of Victoria. In addition, Raum recently received a grant from the Saskatchewan Arts Board for the production of her opera, *Eos: the Dream of Nicholas Flood Davin*, to be produced by the University of Regina as part of the city's 100th anniversary.

Winnipeg composer Diana McIntosh's *Four on the Floor* was performed by the Winnipeg Symphony Orchestra at the Centara New Music Festival. Alexina Louie's *Music for a Thousand Autumns*, from the CD of the same title, and Heather Schmidt's *Concerto for Cello* (from the CD "Colour of My Dreams") were both nominated for a 2003 Juno Award in the "Classical Composition of the Year" category. Schmidt is currently Composer-in-Residence for the Hamilton Philharmonic Orchestra, which premiered three of her works during the 2002-03 season: *Prelude for Hamilton*, *Presto!* and *Light and Shadow* (a double concerto for viola and horn). Schmidt performed her second Piano Concerto with the Newfoundland Symphony Orchestra (February 2003); her septet, *Delphinidae*, received its American premiere in New York by the North/South Consonance Ensemble.

After a brief illness and stroke, composer Euphrosyne Keefer passed away on January 23, 2003. Keefer was born in Eastbourne, Sussex, England, in 1919 and majored in composition and piano at the Royal Academy of Music in London. From 1963 to 1977, Keefer taught piano and theory in Toronto. Her compositions include chamber works, song cycles, choral works and collections of student pieces for the keyboard. A celebration of Keefer's life was held at Christ Church Cathedral in Vancouver (February 2003).

Canadian composer Stella Claire terHart has recently completed an extensive and innovative theory/activity work-

book for young instrumentalists. Entitled *Beginning Band Basics* and published in Canada by Oceanna Music Publications, Inc., the series consists of 13 instrument specific workbooks. Included in each workbook is a new junior level composition written for each instrument. The philosophy behind the workbooks is as follows: a beginning tuba player and a beginning clarinet player can play in a band together, but they do not read the same notation. It is frustrating for young instrumentalists in this situation to learn "piano" theory and notes they may never encounter in their music. If they could learn to read music in the same order and manner as the way in which they are learning to perform, they would learn faster, easier, with greater confidence and considerably less complaint! Theory would then make sense to them, as they could apply it to both their written work and performance. Supported by an extensive educational website, the *Beginning Band Basics Theory Workbook Series* is a first in the music education field. For more information visit: www.BandBasics.com, or call toll free: (877) 296-9079.

Maryanne Rumancik is in the process of expanding the music links for her web site, which focuses on promoting music by Canadian composers as well as international women composers (both past and present). She hopes the site will become an important resource for music educators and performers. She is seeking individuals and organizations interested in providing a reciprocal link on their web sites in exchange for a link on her site: www.prairieskymusic.com. You may contact her at prairiesky@mts.net.

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).

Sound in the Land: a Festival/Conference of Mennonites and Music (Canada)

By Carol Ann Weaver

Date: May 28-30, 2004

Place: Conrad Grebel University College/University of Waterloo, Canada

Call for Submissions Deadline: **January 25, 2004**

Sound in the Land, a Festival/Conference of Mennonite-Rooted People and their Music is being planned for May 28-30, 2004 at Conrad Grebel University College, University of Waterloo, Canada, to celebrate the wide array of Mennonite-rooted music making, from four-part to funk; jazz to "Just as I Am"; song fest to folk; chamber trio to techno. "Mennonite-rooted" music refers to music composed/per-

formed by individuals with Mennonite roots and/or present affiliations. This first-time, multi-gendered, interdisciplinary event will bring together composers, songwriters, performing musicians of varied styles, writers and scholars who wish to contribute musically or verbally/academically via compositions, performances, workshops, creative writings, collaborative works or scholarly papers.

Sound in the Land will be both a festival with multiple concerts, performances, mini-concerts, workshops, possible jam sessions/reading sessions, and an academic conference addressing issues of Mennonite-rooted peoples and their music making in terms of ethnicity, cultural studies, or mu-

sical/theoretical/ historical analysis. Collaborative projects pairing Mennonite composers and creative writers are also invited.

Composers/musicians are strongly encouraged to bring along their own performers, especially for jazz/folk/rock submissions, for which limited funds will be provided. Professional musicians and singers will also be hired, determined by scoring needs, budget and festival performers' participation.

Full-length evening concerts will include music by various selected composers, while daytime mini-concerts and workshops, 30 to 45 minutes in length, will involve single or multiple composers/performers. Multi-media and/or collaborative works will also be programmed. Twenty-minute conference papers and readings will be scheduled during daytime sessions, with extra discussion time provided for each presenter.

Please submit an email abstract of no more than 250 words in which you propose a musical composition, performance, mini-concert, workshop, collaboration, piece of creative writing, or academic paper. All composition submissions must include score and tape or CD of proposed work(s). Mini-concert or collaborative proposals must include names of collaborators, titles and timings of proposed pieces, description of the event, and a representative tape or CD of your work. Concert performer applicants must provide a bio citing performance experience and a tape or CD of their work. All abstracts, proposals, inquiries, and communications must be sent to Carol Ann Weaver <caweaver@uwaterloo.ca> (No Attachments Please).

Please send scores and recordings via surface mail to Carol Ann Weaver (address is below). A committee of musicians and scholars will process submissions. Deadline: January 25, 2004.

Suggested Categories for Submissions:

1. Musical compositions by composers of Mennonite background and/or current affiliation (please send scores and tapes/CDs of the music via surface mail).
2. Musical performance—either mini-concert or workshop proposals of Mennonite-composed or arranged music. Workshops may also include jam sessions or reading sessions with performers of similar playing styles.
3. Instrumental or vocal performer, willing to perform new works, and/or perform in “mostly-Menno” bands with improvised jazz/folk/rock/other (send sample tape/CD of your performing via surface mail).
4. Collaborative works of Mennonite composers and creative writers.
5. Creative writing about Mennonites and music—poetry, short story, essay.

6. Academic papers in areas such as:
 - a. issues of ethnicity within so-called “Mennonite music”
 - b. analysis of Mennonite music and/or performance practices
 - c. historical focus on Mennonite music from any time period
 - d. international Mennonite music-making—beyond North America
 - e. connections between texts and music—Mennonite voices
 - f. Mennonites/music/pacifism—interfaces
 - g. where do Mennonite musicians go?—finding places and voices
 - h. Mennonite music—postmodern, feminist, cultural studies theories
 - i. Gender and sexuality issues within Mennonite music
 - j. Mennonite worship music—past and/or current practices
 - k. Mennonites and music for children

Send all email submissions to: Carol Ann Weaver <caweaver@uwaterloo.ca>

Send all surface mail submissions (scores, tapes, CDs) to:

Carol Ann Weaver
 Conrad Grebel University College
 University of Waterloo
 Waterloo, ON N2L 3G6
 CANADA
 Phone: 519-885-0220x245

A schedule of registration and accommodation fees and options will be posted soon. All information about funds for festival/conference performers will also be provided as soon as possible. Early conference registrations will be at a reduced rate if sent by April 1, 2004. Any registrations after this date will require full payment. Feel free to copy this Call for Submissions to any interested persons. As well, send any additional names to Carol Ann Weaver.

Oceanna Music Publications

Oceanna Music Publications is seeking educational band and choral works at the elementary, junior and intermediate levels. Oceanna Music Publications publishes exclusively works by North American Women Composers. For more information, call (705) 738-9364.

Report from Japan

By Taeko Nishizaka

A concert entitled “Japanese Women Composers and Germaine Tailleferre” was held at the Japanese Center Hall in Paris, France, on March 28, 2003. The hall’s 300 seats were filled with a curious audience from France and elsewhere. Midori Kobayashi, the representative of Women

and Music Study Forum of Japan—the organization that sponsored the performance—reported that at least partly because the concert was held during the time of the war in Iraq, the anti-war sentiments of the song *Don’t die, my brother* (1949) by Takako Yoshida (1910-56) especially appealed to the audience. The sonorous text, written by Akiko Yosano during the Russo-Japanese War (1904-05), is a favorite among the Japanese people. Although the musical style was apparently unfamiliar to non-Japanese members of the audience, the message of the song seemed to have been conveyed tellingly.

Musically speaking, Sonata for Violin and Piano by the same composer was the most outstanding work on the program, according to Kobayashi. Other Japanese composers whose works were performed were Tsune Matsushima, Kikuko Kanai, Kyoko Watari and Michiko Toyama. The performers were Yumi Nara (soprano), Mie Kobayashi (violin) and Chiharu Hanaoka (piano). Hiromi Tsuji presented a pre-concert lecture on women in Japan since the late-19th century who have been influenced by Western-style music; this sparked an interesting discussion on gender issues.

Concerto Delle Dame, a women’s ensemble named after similar ensembles from 17th-century Italy, presented two concerts of works by Italian baroque women composers in Osaka and Tokyo on January 10 and 13, respectively. Consisting of a vocalist and four instrumentalists, the group specializes in various aspects of music of the Italian baroque. The program included works by Antonia Bembo, Francesca and Settimia Caccini, Isabella Leonarda, Bianca Maria Meda and Barbara Strozzi.

Keiko Harada’s commissioned work, *The Other Side* for mixed choir and piano, was premiered at a regular concert of the Tokyo Philharmonic Chorus on February 21 at Tokyo Culture Hall. For me, the most impressive moment occurred midway through the work when the unaccompanied chorus, singing without text, joined the alien sound of a prepared upright piano. Harada, in her early thirties, is one of the most promising composers of her generation.

Taeko Nishizaka is the IAWM Liaison in Japan. She is a librarian at the Kunitachi College of Music Library in Tokyo and a member of Women and Music Study Forum.

Call for Scores

By Vojna Nesic

I am an IAWM member and a professor of composition and harmony in Serbia and Montenegro. I plan to publish three anthologies of music to be titled “Music From Around the World” and am requesting composers to submit compositions for consideration. The performance level ranges from one to ten years:

Vol. 1 Music for Flute (solo or with any other instrument)

Vol. 2 Music for Accordion (solo or with any other instrument)

Vol. 3 Music for Piano

Unfortunately, the financial situation in Serbia and Montenegro is very difficult; therefore, I am requesting a donation of \$45 (non refundable) from composers who submit a work. Compositions may be new or already performed and published. The deadline for sending scores is May 15, 2004. The promotion of the anthologies will take place in November 2005 at the Royal Culture Centre, Kragujevac.

Send a copy of the score, a short biography and a copy of the reimbursement to Vojna Nesic, Kneza Mihaila 84/ IV- 44, 34000 Kragujevac, Serbia and Montenegro. Please contact me for detailed information. Email: zabojnica@ptt.yu. Payment may be made to:

Citibank N.A., New York, NY 10043, and Swift Code: Citius 33, account with: 36126027– USD;

Komercijalna Banka Ad Beograd, Svetog Save 14, 11000 Belgrade, Serbia and Montenegro, Swift Code: Kobbyubg;

Beneficiary: Vojna Nesic (the above address), Acc. No. 12-46-08616–2.

IAWM News

President's Message

By Patricia Morehead

Dear IAWM Members,

I would like to say how honored I am to be president of the IAWM for the next year [June 2003-June 2004] and to emphasize how important your membership is to our organization. The thrust of this year for me is to recruit many new members to our organization. I have asked our board to focus on this as part of my mission as president, and I ask all of you to do the same. We have a number of membership incentives such as prizes for composers in many categories and age groups and awards for musicologists and researchers on women in music. I would like to create a new award for performers who specialize in promoting women composers.

We now have a beautiful newly-designed brochure, and it is available from our treasurer, Susan Lackman: Slackman@rollins.edu or Music Department-Box 2731, Rollins College, 1000 Holt Ave., Winter Park, FL 32789-

4499. Please contact her to obtain one or more brochures for membership recruitment. In addition to serving as treasurer, Susan has generously agreed to manage the IAWM Administrative Office for the next several years.

This year many members of IAWM travelled to Seoul, Korea, for a wonderful celebration of "Women in Music Today." The festival was filled with marvelous sold-out performances by highly qualified professional performers in truly beautiful concert halls. The receptions were lavish, and we who were able to attend were very impressed with the quality of every aspect of the festival. We all bring back treasured memories and new friends.

This promises to be a good year for IAWM, despite the current financial climate and the even greater scarcity of funding in all the arts. I am pleased to report that the IAWM is on a solid footing financially. Also, Frances

Kristine H. Burns: An Appreciation

As an IAWM board member, I have worked with Kris Burns both before and during her two-year term as IAWM President, which expired this past June. I worked with her first as a professional colleague and later as a personal friend—and I am sure many others active in the IAWM have had the very same experience. Kris brought to her presidency an enormous fund of energy, commitment, vision and skill, as well as a warm personality and a lively sense of humor.

Of all these many gifts, the one that has had perhaps the most impact on the IAWM is her organizational genius. During her tenure, she mustered the people-power (and undertook many tasks herself) to raise the level of professionalism in all facets of the IAWM's functioning by defining and strengthening its committee structure, its communications, its workflow, its policies and procedures, its fiscal reporting and its mission. The IAWM today is uniquely well-equipped to face the challenges of the new millennium.

Kris is a consummate team-builder, and she leaves office (though, happily, she remains active) with an enthusiastic team in place to continue to "celebrate and foster the achievements of women in music." I know I speak for many when I say, "Thank you, Kris, for your extraordinary leadership." I speak for myself when I say, "Thank you, Kris, for being a brilliant president and a wonderful friend." *By Melissa Maier*



IAWM Board Meeting, June 2003. Vice President Frances Nobert presents a plaque to outgoing President Kristine Burns

As president of IAWM, Kristine Burns has exhibited outstanding leadership attributes by being gracious, patient and considerate of all the board members, listening to their ideas and supporting their volunteer efforts. Under her leadership many procedures and policies have stabilized and yet the organization remains vital and fluent.

With admiration and appreciation, *Deon Nielsen Price, a former IAWM president*

Nobert, our former treasurer, has worked diligently to put together an extensive manual on the organization of IAWM, which will serve us well for many years to come.

The 14th Annual IAWM Chamber Music Concert by Women Composers will be held on June 6, 2004 in Pasadena, California. The featured performers will be the Belgian recorder ensemble APSARA, a professional ensemble of four players, and Frances Nobert, who will play an organ solo. I am a recorder player myself and am delighted to see this medium represented. I am sure many fine scores for the composition competition for this event will be submitted and that composers will find publication easier than for most other genres. Recorder enthusiasts have a huge appetite for more music. APSARA is a highly professional group and will bring all the sizes of recorders needed except contrabass, which is too large to bring by plane. Maria Niederberger has made the arrangements, and it will be wonderful to have our European colleagues/performers represented in such a major way

for the first time in IAWM history. I hope many of you will be able to attend.

At the annual meeting of the IAWM in Washington, D.C. this past June, the Board of Directors voted to endorse the IUP (Indiana University of Pennsylvania) Festival in March 2004. Please see the announcement in this issue of the *Journal*. I am sure IAWM will be well represented.

Preliminary planning for the next IAWM Congress is just getting underway, and I hope that in the early fall, I will be able to announce exciting plans for the next Congress.

I welcome suggestions from all of you. We have many committees on which I would welcome your participation. If you are interested in serving on a committee, please contact me, and I will send you the list of committees. You may also refer to the list on page 74.

A strong membership makes many wonderful things possible.

Award Winners of the IAWM 2003 Search for New Music by Women Composers

By Anna Rubin, coordinator

It is my pleasure to announce the following winners of the 2003 Search for New Music Awards.

Sungi Hong is winner of the **Theodore Front Prize** (\$300) for *The Light of the World* for violin, viola, cello and contrabass. She was born in Korea and completed a Master of Music degree under Robert Saxton and Paul Patterson at the Royal Academy of Music in London. Her music has been performed in international festivals such as the Asian Composer League Festival (Seoul) and the Spitalfields Festival (London) and by professional ensembles such as Nieuw Ensemble d'Amsterdam, Ensemble Eleven, Orchestra of Opera North, New Music Players, Northern Sinfonia and BBC Singers.

Ms. Hong has received several awards and prizes for her compositions including the ACL Yoshiro Irino Memorial Prize and prizes from the Contemporary Music Society in Seoul and the Music Association of Korea. She has been selected as a finalist at the international competition for the original ballet music in ISCM World Music Days-Slovenia 2003. She is currently pursuing a Ph.D. in composition under Nicola LeFanu at the University of York, UK, on a British Chevening Scholarship.

Joelle Wallach was awarded first prize in the **Miriam Gideon** competition (\$300) for *A Revisitation of Myth* for mezzo soprano, viola and piano. Wallach has composed music for orchestra, chamber ensembles, chorus and solo voice. Her String Quartet 1995 was the American Compos-

ers Alliance nominee for the 1997 Pulitzer Prize in Music. The New York Philharmonic Ensembles premiered her octet, *Forest of Chimneys*, written to celebrate their 10th anniversary; and the New York Choral Society commissioned her secular oratorio, *Toward a Time of Renewal* for 200 voices and orchestra, to commemorate their 35th Anniversary Season in Carnegie Hall.

As early as 1980 her choral work, *On the Beach at Night Alone*, won first prize in the Inter-American Music Awards. Wallach grew up in Morocco but makes her home in New York City, where she was born. Her early training in piano, voice, theory, bassoon and violin included study at the Juilliard Preparatory Division. She earned bachelor's and master's degrees at Sarah Lawrence College and Columbia University, respectively. In 1984 the Manhattan School of Music, where she studied with John Corigliano, granted her its first doctorate in composition.

Jennifer Fowler was awarded second prize in the **Miriam Gideon** competition (\$200) for *Magnificat II* for soprano, flute, cello and harp. Fowler studied at the University of Western Australia, where she won the University's Convocation Award for outstanding results. Since 1969, she has been living in London, working as a free-lance composer. She has won a number of international prizes for composition, including awards from the Academy of the Arts in Berlin, the Radcliffe Award of

Great Britain, the GEDOK International Competition for Women Composers in Mannheim, and the Paul Lowin Awards (Australia). Her music has been included in such prestigious international festivals as the ISCM World Music Days; the Gaudeamus Music Week, Holland; the Huddersfield Festival of Contemporary Music, UK; and Women in Music festivals in the USA, UK, Italy and Australia.

Jean Milew is the winner of the **Libby Larsen Prize** (\$200) for *Sudden Light*, scored for mezzo soprano, flute, alto flute, clarinet (B-flat), violin, viola, cello and piano. Milew earned a bachelor of music degree in composition and church music from Mount St. Mary's College in Los Angeles and a master's degree in composition from the University of Southern California. She is currently a Ph.D. candidate in music composition with a minor in ethnomusicology at the University of Chicago, where she has studied with Marta Ptaszynska and Shulamit Ran. Milew's music has been performed by such prominent groups as the Pacifica String Quartet, the Orion Ensemble, the Aspen Contemporary Ensemble, members of eighth blackbird, and sopranos Tony Arnold and Julia Bentley, and her works have been played at various national and international festivals.

Hsiao-Lan Wang is the winner of the **Pauline Oliveros Prize** (\$150) for *Green Potato II* for computer-generated audio. She was born in Hualien, Taiwan, and started her music education at the age of three. She earned a bachelor's degree in music composition and theory from the National Institute of the Arts (Taipei, Taiwan) in 1999. Ms. Wang continued her study of acoustic music composition primarily under the guidance of Chen Yi and electroacoustic music composition with Paul Rudy at the University of Missouri-Kansas City, where she earned a master's degree in 2002. The following are among her performance venues and prizes: ASCAP, American Composers Forum-Sonic Circuit, Pierre Schaeffer Computer Music Competition (Italy), Logos Foundation (Belgium) and Dutch National Radio. She is a frequent participant at electroacoustic music festivals such as the Society for Electro-Acoustic Music in the United States (SEAMUS). In 2002, she received an award from the Women's Council for her achievements in electroacoustic music composition. Ms. Wang composes extensively for orchestra, chorus, chamber ensembles, solo instruments and electronic media.

In addition to her career as a composer, Ms Wang is also a performer and conductor. She is an exceptional yangchin (Chinese dulcimer) player and has participated in numerous performances as soloist and leader or member of ensembles. She served as assistant conductor of the new music ensemble Musica Nova at UMKC. She is

22nd IAWM (2003) Search for New Music Contest Results

Theodore Front Prize

(for women 22 and over)

Sponsored by Theodore Front Musical Literature, Inc.

Chamber Work for 1 to 5 Instruments

1st Prize (\$300)

Sungi Hong

The Light of the World

(violin, viola, cello, contrabass)

Miriam Gideon Prize

(for women 50 and over)

Work for Solo Voice and 1 to 5 Instruments

1st Prize (\$300)

Joelle Wallach

A Revisitation of Myth

(mezzo soprano, viola, piano)

2nd Prize (\$200)

Jennifer Fowler

Magnificat 11

(soprano, flute, cello, harp)

Libby Larsen Prize

(for women currently enrolled in school)

Works for any medium

1st Prize (\$200)

Jean Milew

Sudden Light

(mezzo soprano, flute, alto flute, clarinet,
violin, viola, cello, piano)

Pauline Oliveros Prize

Work for electro-acoustic media

1st Prize (\$150)

Hsiao-Lan Wang

Green Potato II

(computer-generated audio)

Judith Lang Zaimont Prize

(for women in or out of school, age 30 and up,
whose music has not yet been recorded or published)

Extended instrumental composition:

large solo or chamber work

1st Prize (\$400.00)

Dorothy Chang

Wind/Unwind

(flute, clarinet, violin, cello, piano)

Ellen Taaffe Zwilich Prize

(for women 21 and under)

Work for any medium

1st Prize (\$200)

Po-Chun Wang

Three Movements

(solo violin)

Contest Coordinator: Anna Rubin

Judges: Maria A. Niederberger and Anna Rubin

currently pursuing a DMA degree in composition at the University of North Texas, working primarily with professor Phil Winsor.

Dorothy Chang is the winner of the **Judith Lang Zaimont Prize** (\$400) for *Wind/Unwind* for flute, clarinet (B-flat), violin, cello and piano. She is an active composer in a wide variety of media including video, dance, theater, computer and electronic tape. Her music has been performed by ensembles including Collage New Music, TONK, the Feliano Trio, the Aspen Contemporary Ensemble, the Chicago Civic Orchestra, Aspen Concert Orchestra and the University of Michigan Philharmonic Orchestra, as well as in concerts at the Aspen, Bowdoin and Lancaster Music Festivals, the Midwest Composer's Symposium and the Ann Arbor Asian-American Art Festival. As composer/lyricist for the Riverbed Theatre Company, she has composed music for several performances in Chicago, Santa Barbara and Taipei, Taiwan.

Among the recent honors and awards she has received are a Charles Ives Scholarship from the American Academy of Arts and Letters, a Music Merit Award from the National Society of Arts and Letters, a 1999 ASCAP Morton Gould Young Composers Award and the 1997 Jacob Druckman Composition Award from the Aspen Music Festival. Dorothy Chang earned bachelor's and master's degrees from the University of Michigan, under William Albright, William Bolcom and George Wilson. Currently, she is a Visiting Lecturer of Composition at the Indiana University School of Music, where she is also working towards her D.M. in composition.

Po-Chun Wang is the winner of the **Ellen Taaffe Zwilich Prize** (\$200) for *Three Movements* for solo violin. She was born in Taiwan, and her debut performance was in 1990 at the Kaohsiung City Music Competitions, where she won second prize in chin performance. Later, in 1994 and 1996, she won the first prize in the Taiwan National Music Competition, and for the next six months, she performed in several colleges and universities in Taiwan. In 1997 Ms. Wang represented Taiwan in China—she joined the Asia Zither Competition and won the third place award. At Fun-Shin High School of Music she continued her studies of chin and er-hu performance. In 1998 she won first prize in the Taiwan National Music Competition, this time on the er-hu.

In 1999 Po-Chun Wang switched her focus to composition and moved to Boston, where she attended Berklee College of Music, working with Marti Epstein and John Bavicchi. During that time, she studied composition, film scoring, jazz composition, song writing and arranging. Currently, she is enrolled in the master of music program

in composition at Boston University, studying with Steven Weigt.

Judges

Maria A. Niederberger's music has been widely honored by such groups as Pro Helvetia, the National Endowment for the Arts in Switzerland, and the Schindler Cultural Foundation. Distinguished international artists (Emmy Henz-Diémand, Susan Narucki, Daniel Kennedy, Paul Hillier, Juhani Palola) have requested compositions from Niederberger. Her works have received performances at United States National Conferences (SCI, SMT), at the 1995 European Year of Music in Switzerland, at the 1995 Festival of New American Music, and in European countries such as Finland (1996), Germany (1995 and 1986), and Switzerland (1996 and 1995). One of her compositions was featured at the 1996 ISCM Festival in Tirana, Albania. She was commissioned to write a work for the millennium celebrations in Lucerne.

Dr. Niederberger is a member of the IAWM board of directors and she chairs and coordinates the IAWM Annual Concert of Chamber Music by Women Composers. She is an associate professor at East Tennessee State University.

Anna Rubin's music has been heard and performed on four continents. She composes instrumental and electroacoustic music, often with an engaged political narrative. She has received awards, grants, and fellowships from such organizations as ASCAP, New York Foundation for the Arts, Ohio Arts Council, National Orchestral Association, Meet the Composer and the Gaudeamus Foundation. She serves on the board of the International Association for Women Musicians and the IAWM. Currently, she is the Director of the Linehan Artist Scholars and InterArts Studies Programs at the University of Maryland/ Baltimore County, where she is also an associate professor of composition.

IAWM Chamber Music Concert

We invite you to attend the 14th Annual International Alliance for Women in Music (IAWM) Chamber Music Concert by Women Composers on June 6, 2004 in Pasadena, California. The featured ensemble will be the Belgian recorder group APSARA, a professional ensemble of four players. The featured soloist will be organist Frances Nobert. For detailed information, see the IAWM website: www.iawm.org

The International Alliance for Women in Music

is pleased to announce the

23rd IAWM (2004) Search for New Music by Women Composers

Theodore Front Prize

(for women 22 and over)

Chamber and orchestral works

Sponsored by Theodore Front Musical Literature, Inc.

Miriam Gideon Prize

(for women age 50 and over)

Works for solo voice and 1 to 5 instruments

Libby Larsen Prize

(for women currently enrolled in school)

Works for any medium

Pauline Oliveros Prize

Works for electro-acoustic media

Judith Lang Zaimont Prize

(for women in or out of school, age 30 and up,
whose music has not yet been recorded or published)

Extended instrumental compositions:

large solo or chamber works

Ellen Taaffe Zwilich Prize

(for women age 21 and under)

Works for any medium

Cash Awards are granted in all categories. These will be announced at the time of the winners' selections.

Contest Guidelines:

1. Contestants must be IAWM members or must join at the time of entry (\$45.00 individual, \$25 student, \$30 senior---over 65). If you wish to join, please send your check, made payable to IAWM, to Susan Lackman, Treasurer, 2126 Mohawk Trail, Maitland, FL 32751-3943. (Do not send your new membership check along with your score submission.)
2. A composer may submit only one piece in any given year.
3. The work submitted must be unpublished and must have won no prior awards at the time of entry in the competition. For the Zaimont award, the work must also have no plans to be professionally recorded when it is submitted.
4. Please send a score (not the original) and a recording (CD or cassette tape), if available. Materials must be sent complete and must be received by the deadline. Incomplete submissions will be disqualified.
5. Submissions are anonymous. Please do not put your name on either score or tape. Submissions with names on them will be automatically disqualified. All works should be identified with a 6-digit number and the following:

Theodore Front Prize = TF	Oliveros Prize = PO
Gideon Prize = G	Zaimont Prize = JLZ
Larsen Prize = LL	Zwilich Prize = ETZ
6. On a separate piece of paper please write the following: your 6-digit number; the title of the submitted work; your name, address and phone number; email address; a short 75-word biography, and your birth date, if you wish to be considered for the Zwilich, Front or Gideon Prizes. For the Student Composer Prize, please include a statement from your composition teacher verifying your student status or a copy of your course registration.
7. Place the paper and verification statement in a sealed envelope and write your 6-digit number on the outside. Enclose the envelope with your score.
8. Please include a self-addressed stamped envelope, with sufficient postage, for the return of materials. Materials with insufficient return postage will not be returned. For confirmation of receipt of materials, include e-mail information.
9. IAWM reserves the right to withhold an award, should the judging panel so recommend.

Receipt of Materials Deadline: **Friday, March 19, 2004**

Mail entries to:

Dr. Anna Rubin
IAWM Search for New Music
C/O Music Department
UMBC
1000 Hilltop Circle
Baltimore, MD 21250

For further information:

Contact Anna Rubin at airubin@umbc.edu

Awards for the Search for New Music will be announced on the IAWM Web site: www.iawm.org

News from IAWM Affiliates and Exchange Members

By Deborah Hayes

Archiv Frau und Musik

Israeli composer Tsippi Fleischer was the featured guest of the Archiv in Frankfurt in July, with special performances of her music.

Australian Music Centre

Several articles in the most recent issue of *Sounds Australian*, a journal of the Australian Music Centre that is devoted to film music, focus on the work of women in film, including Nerida Tyson-Cherew, Yantra de Vilder and Leah Curtis. The Centre is the Australian distributor for the new biography of the irrepressible and pioneering Australian composer, Peggy Glanville-Hicks (1912-90): *Peggy Glanville-Hicks: A Transposed Life*, by James Murdoch (Pendragon Press). Further information is available at <http://www.amcoz.com.au>.

Cid-femmes

(Centre d'information et de documentation des femmes "Thers Bodé")

On June 19, in Mersch, Luxembourg, during an evening of literary and musical works by women from Luxembourg, Alben Petrovic-Vratchanska's *Poèmes Os* for child's voice, horn and piano, had its world premiere. The work, on texts by Ursula le Guin, was commissioned by Euterpe-Fraëmusiksforum Lëtzeburg for Cid-femmes. Teachers of string instruments at the Luxembourg Music Conservatory participated in another of the center's projects, "Discovering the music of women composers"; they will use the materials during the 2003-04 school year.

Workshops with women musicians (composers, directors, percussionists, pianists, organists, jazz singers) in primary classes were part of the Cid-femmes pedagogical project "Children discover the world of women artists." Danielle Roster of Cid-femmes reports that the center has produced a CD of music for voice and piano by two Luxembourgian women composers, Helen Buchholtz (1877-1953) and Lou Koster (1889-1973), performed by Mady Bonert, soprano, and Claude Weber, piano, to be issued in December 2003.

Fondazione Adkins Chiti: Donne in Musica

1. Activities

The Foundation continues to work at the institutional level, including the European Commission, towards fulfilling the pledge of equal rights and opportunities for women in the Treaty of Amsterdam, signed by European Governments in 1998. The Foundation also continues to assist its many affiliate organizations. It is helping "Irshod and Sitora," a non-governmental organization of Afghan refugee women in Tajikistan, to create a school for traditional Afghan

women's music in Dushanbe; funds are needed for musical instruments and teachers' salaries.

In October at the meeting of the International Music Council of UNESCO in Uruguay the Foundation will present a paper about the almost total absence of works by women within government-supported initiatives, orchestras and festivals. In November the Foundation will collaborate with Italian women diplomats on a conference titled "A Different Vision: Women's Networks and International Cooperation" to be held at the Italian Ministry of Foreign Affairs and involving participants from Albania, Armenia, Azerbaijan, Bulgaria, Croatia, Georgia, Greece, Macedonia, Moldova, Montenegro, Romania, Serbia, Slovenia and Ukraine.

Other new projects include "ControCanto—Women in Jazz," with performances in November and December, and "ControCanto—Natura Arte Viva," a series of sacred music concerts beginning in December. Donne in Musica will have new headquarters in Rome, through the Ministry of Culture, and hopes to move the library and archives there next year.

2. Publications

Donne in Musica is helping fund several publications: *Dictionary of Cuban Women Musicians and Composers* by Alica Valdes Cantera (Havana, 2003); *Encyclopedia of Repertoire for Flute by Women Composers* by Vilma Campitelli (2004); and *Rosa Maria Coccia, Composer and First Italian Maestra di Cappella* by Candida Felice (2004).

A new book, *Una visione diversa: La creatività femminile in Italia tra l'anno Mille e il 1700* ("A Diverse Vision: Female Creativity in Italy from 1000 to 1700"), edited by the creator and president of Donne in Musica, Patricia Adkins Chiti, was published in Milan in 2003 by Electa.

The Italian peninsula has been the birthplace for many different forms of arts and crafts. The magnificent ecclesiastical vestments, decorations and tapestries of the middle ages are by unknown hands, but were certainly the work of women. Sister Giovanna Petroni set up a school in 14th-century Siena to train lay women copyists and miniaturists. During the Renaissance, painting and sculpture—until then considered "crafts"—were transformed into "art forms" and professions but only now have we all begun to draw a map of the women who earned their livelihoods as painters, sculptors and engravers. Musicological research reveals that between the years 1000 and 1699 Italy has documentation for more than 600 named women composers. *Una visione diversa* rewrites the artistic history of Italian women and is a permanent project that will continue until their contribution is recognized and included in textbooks and university

courses, and until Italian State finances are used to afford equal opportunities for all women creative artists.

For another new book, *Cultural Gatekeepers: Exposing Professional and Gate-keeping Processes in Music and New Media Arts* (Bonn: ARCult Media, 2003), about the difficulties for women in the fields of music and visual arts, the Foundation monitored classical and contemporary programming by major orchestras and festivals across Europe; the data showed that less than one percent of programming is given to music by women, even when the percentage of women composers in any one country is high. The two books will be presented at the European Parliament in September.

FrauenMusikForum Schweiz

FrauenMusikForum Schweiz announces that the works of the distinguished French composer Louise Farrenc (1804-75) have been acquired by the Europaeischen Archiv FMF in Bern. In honor of the new collection FMF will present three Portrait Concerts in January 2004 in Bern featuring Farrenc's symphonic works and chamber music.

Great Britain

1. Women in Music

WiM's magazine, *Women in Music Now*, is no longer being published. Former magazine editor and current website manager, Suzanne Chawner, offers a belated thank you for all the pledges and words of support, but unfortunately it proved impossible to continue publishing the magazine without the ongoing funding that the Arts Council was providing. The good news is that the website is becoming more useful and is continuing some of the good traditions from the magazine. Please refer to <http://www.womeninmusic.org.uk> for information. Thanks to the dedication of composer Jenny Fowler, the Competitions and Opportunities section is being maintained.

2. BBC Proms

For several years I have been doing a survey of the number of women represented in the BBC Proms season. The Proms is the largest music festival in the world, with 73 evening concerts, nearly all for full orchestra, as well as lunchtime chamber music concerts and other related events. Audiences in the Royal Albert Hall are of many thousands, and all the concerts are broadcast, many on television. Here are the figures for the 2003 Proms:

Number of composers: 111

Women composers: 5 (4.5%) Sally Beamish, Chen Yi, Libby Larsen, Thea Musgrave, Judith Weir

Number of pieces: 250

Pieces by women: 6 (2.4%)

There were 4 BBC commissions and 3 BBC co-commissions. Of these, one BBC commission was for Weir (a lunchtime chamber piece, not in the main concerts), and one BBC co-commission, for Larsen—a late-night concert.

Conductors/directors: 64

Women conductors: 2 (3%)

Instrumental soloists: 4 women out of 45 (9%)

These figures are a little better than the last few years for composers. For conductors, 2 equals the previous highest figure (since I started the survey in 1989), and the number of instrumental soloists equals a previous lowest figure. —
Jenny Fowler

Romania

1. 13th "International New Music Week" Festival

The 13th edition of the "International New Music Week" festival took place in Bucharest from May 23 to 30, 2003 and included many concerts, improvising experiments and workshops. The festival was organized by the Romanian Composers' Union, Romanian Ministry of Culture and the City Hall of Bucharest. The festival represents the most important Romanian musical event; it is conceived as a multicultural dialogue between composers and performers from all over the world. The purpose of the festival is to give audiences the opportunity to hear the latest contemporary music and provide interaction between the Romanian and foreign musicians. The festival devotes particular attention to non-conventional musical approaches, which gives a bold and significant profile to this annual event.

The Artistic Director is Mihaela Vosganian, composer, President of the Association of Romanian Women in Art, Founder and Artistic Director of Forum-Art Season, Founder and Artistic Coordinator of Inter-Art Group. The Assistant Director is Irinel Anghel, composer, pianist, musicologist, Director of "Pro Contemporania" Music Ensemble.

2. Romanian Association of Women in Art

On May 9 ARFA (Romanian Association of Women in Art) released its first CD: "Romanian Women Composers I," a unique CD featuring Romanian women composers belonging to different generations. The project was completed in cooperation with UCMR and was sponsored by the Pro Helvetia Foundation. The disc includes works by Myriam Marbe, Doina Rotaru, Maia Ciobanu, Mihaela Vosganian and Irinel Anghel.

Sigma Alpha Iota

SAI, International Music Fraternity, founded on June 12, 1903, is celebrating 100 years of music and sisterhood this year. Over 1,000 SAI members gathered for the Centennial Convention from July 31 to August 4 in Dearborn, Michigan. Premiere performances of works by Alice Parker and Libby Larsen were given, along with the winning compositions of the Centennial Competition. Marilyn Mason performed an organ concert on the Eastern Michigan University campus. Metropolitan Opera soprano Claudia Waite and pianist Carlos Rodriguez of Washington, D.C. were the featured artists at the benefit concert for SAI Philanthropies, Inc.

Sophie Drinker Institut

In May 2003 the Institute celebrated its first anniversary. A detailed report of first-year activities by the director, Dr. Freia Hoffmann, appears on the Website at <http://www.sophie-drinker-institut.de/>, click on "Aktuelles: Jahresbericht." The Institut's research collections are also available there. For the essay collection, click on "Direkt zur Aufsatzsammlung" or "Bibliothek"; for books, click on "Bibliothek" and follow further links.

Stichting Vrouw en Muziek

(Dutch Women and Music Foundation)

The coming period will be a busy one for our foundation. This fall a number of projects will take place, both our own and activities in conjunction with other organizations. In September attention will be focused on the Russian city of St. Petersburg, which is celebrating its 300th anniversary. On September 26, as part of the "Days of Dutch Culture," the Moscow Contemporary Music Ensemble will present a concert at the Rimsky-Korsakov State Conservatory in St. Petersburg with works by three Russian women composers (Elena Langer, Jamilia Jazyzbekova and Maria Bulgakova) and two composers based in The Netherlands (Astrid Kruiesselbrink and Calliope Tsoupaki). This same concert will also be given in Amsterdam on September 4, during the annual Gaudeamus Music Week.

In November we will spotlight the Dutch composer Sinta Wullur, whose compositions often incorporate elements from traditional Indonesian music in a contemporary Western idiom. We have given her "carte blanche" to program a weekend festival entitled "Gamelan Movements and Voice Expeditions." On November 14 excerpts from her new opera, *The Golden Deer*, will be premiered, in addition to works by Keyla Orozco, Barbara Woof and Ana Mihailovic. On Saturday, November 15, a workshop will be held on the female voice in the vocal traditions of Japan, India, Indonesia, Bulgaria and The Netherlands. The evening concert will include the premiere of a new work commissioned by the Dutch Women and Music Foundation. On Sunday, November 16, a workshop on traditional gamelan music and a concert with contemporary chamber music inspired by the gamelan will take place.

In the fall we will also expand our Website with a data base of all our sheet music. In addition, we will commission six composers in The Netherlands (Corrie Binsbergen, Huba de Graaff, Sinta Wullur, Lorre Lynne Trytten, Melia Dogudial and Alison Isadora) to write a relatively easy piece for children studying at three Dutch music schools.

As part of our goal of integrating woman composers into the classical music circuits, three renowned piano trios will each include one work by a woman composer on their programs at the Amsterdam Concertgebouw. On December

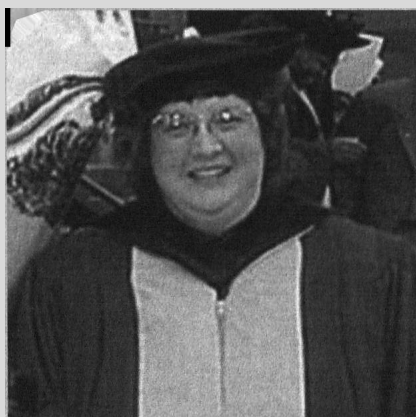
Message from the Editor

By *Eve R. Meyer*

I am pleased to introduce Anita Hanawalt as our new Members' News Editor. She is Senior Adjunct Professor of Music at the University of La Verne, California, where she specializes in developing and teaching online music appreciation and fundamentals of music classes for the Distance Learning Center. She also leads the ULV Recorder Ensemble. In addition, Anita is an adjunct instructor and accompanist at Glendale Community College and organist at First Presbyterian Church of Monrovia. She has served on national committees and is a frequent presenter at regional and national meetings of the College Music Society.

Anita holds a Bachelor of Arts degree in music from Juniata College in Huntingdon, Pennsylvania; a Master of Music degree in organ performance from Westminster Choir College, in Princeton, New Jersey; and a Ph.D. in music cultures from Union Institute and University in Cincinnati, Ohio. Her dis-

sertation title is "Flowers in the Musical Canon: A Transformed, Gender Inclusive, Culturally Pluralistic Model Core Curriculum in College Music." Many of her research interests are closely related to the three areas of specialization for her Ph.D. program: curriculum transformation, adult education and women's studies. She is especially interested in online education, educational philosophy, historic keyboard music, church music, music making in many cultures (especially music created by women) and all things feline.



Anita Hanawalt

Please send your members' news information to her at: ahanawalt@earthlink.net or 2451 Third St., La Verne, CA 91750-4922.

We give our special thanks to Diane Follet, who has served as members' news editor for the past two years, for her excellent and carefully-organized column. Diane, it has been a pleasure to work with you.

2 the Ferschtman Trio will perform Henriette Bosmans' piano trio, on January 13th the Escher Trio will include Rebecca Clarke and on February 10 the Osiris Trio will present a piano trio by Amy Beach. For more information, visit our Website: www.vrouwenmuziek.nl. (Reported by Helen Metzelaar)

Suonodonne Italia

Suonodonne Italia, under the direction of Esther Flückiger, executive board member of the IAWM, proposes greater collaboration between the different Women in Music organizations in Europe. Flückiger contacted the following organizations and persons in June 2003:

*Germany: Frau und Musik (Constanze Holze)

*Netherlands: Stichting Vrouw e Muziek

Spain: Mujeres en la Musica (Maria Luisa Ozaita)

*Romania: Romanian Association of Women in Art (ARFA) (Mihaela Vosganian)

*Luxembourg: CID-Femmes (Danielle Roster)

**Ireland: Contemporary Music Centre (Jane O'Leary)

*Great Britain: Women in Music

Great Britain: Margaret Lucy Wilkins

Austria: Institut für Musiksoziologie (Elena Ostleitner)

Denmark: Kinder i Muzik,

Denmark: Birgitta Tollan

France: Union des Femmes Professeurs et Compositeurs de Musique France Centre de Documentation de la M.C. (Marianne Lyon and Pascale Criton)

Norway: Natasha Barrett

Sweden: Euterpe Kvinnor i Musik

*Sweden: STIM/Svensk Musik (Swedish Music Information Center) (Jan Olof Rudén)

Finland: Nainen Ja Musiikki R.Y.

*Affiliate members of the IAWM, **Exchange members of the IAWM

For more information, please contact:

Suonodonne Italia

Esther Flückiger, President

Via Catalani 67

20131 Milan

Tel/Fax: 0039-02-26823666

E-mail: estflu@swissonline.ch

Swedish Music Information Center

1. Compact Discs and Catalogs

Svensk Musik, quarterly newsletter of the Swedish Music Information Center in Stockholm, announces two new CD releases on the Center's Phono Suecia label. "Embrio" (PSCD 141) presents four vocal and instrumental works by Kerstin Jeppeson (b. 1948): *Impossibile* for mezzo soprano and chamber ensemble; *Embrio* for soprano and orchestra; String Quartet No. 2; *Kvinnosånger* ("Women's Songs") for soprano and

piano; and *De mörka änglarna: Tre motetter* ("The Dark Angels: Three motets") for chamber choir. "Air Drum" (PSCD 147) contains eight instrumental works by Marie Samuelsson (b. 1956): *Lufttrumma III* ("Air Drum III") for orchestra; *I vargens öga* ("In the Eye of the Wolf") for alto saxophone and tape; *Krom* ("Chrome") for brass; *I Am Are You?* for horn and tape; *Flow* for chamber ensemble; *Ö* ("Island") for violin; *Rotationer* ("Rotations") for orchestra; and *Den natten* ("That Night") for instrumental ensemble. More information, including the newsletter online, is at <http://www.mic.stim.se>.

"Swedish Music by Women Composers" (2000), one of the Center's many catalogs available online, was compiled by Jan-Olof Rudén, who retired in 2002 as the Center's librarian. Works by 45 women are classified by instrumentation and genre. The earliest composers are Elfrida Andrée (1841-1929), Helena Munktell (1852-1919), and Alice Tegnér (1864-1943). Among the youngest are Britta Byström, Paulina Sundin (both b. 1970), and Tebogo Moonakgotla (b. 1972).

2. A Sampling of Swedish Scores and Recordings

Compiled by Deborah Hayes

The Swedish Music Information Center recently sent the IAWM seven scores and 10 CDs, to be reported on in our *Journal* as representative of the variety of styles and approaches to be heard in the music Swedish women compose. The materials are listed below in alphabetical order by composer's last name and work's title; durations are in minutes (').

a. Forsman, Kristina (b.1970) - *Bergslagen* (1998; dur.: 7.5'). On CD "*Bergslagsbilder / Pictures from Bergslagen: 6 tonmalningar.*" Bergslagens Kammarorkester. Nosag CD 060. Written for brass and percussion, the work explores various colors, tonal combinations, and textures. All the pieces on this CD were inspired by the Bergslagen region in central Sweden; the Bergslagen Chamber Symphony is an ensemble of skilled amateur musicians.

b. Isaksson, Madeleine (b.1916) - *inné* for nine instruments. Score. Edition Suecia. 1993. The composer's notes describe *inné* as meaning "before; breathing—pulsation..." and "starting from internal musical fragments, a new attempt to filter the innate in a given timespace." The work, scored for flute, oboe, saxophone, bassoon, horn, violin, viola, violoncello, and double bass, was performed by the Ensemble de l'Itinéraire at the Center Georges Pompidou in Paris. (The composer moved to France in 1988.)

- *Stråkvåg*. Promotional CD (15'). Svensk Musik / Swedish Music Information Center, n.d. Contents: *Stråkvåg* for string quartet (1990; 5'); and *Tillstånd-Arstånd* for 15 instruments (1992; 10'). *Stråkvåg*, with which the composer made her international debut in 1990, is a one-movement work built from repeated single pitches, harmonics, glissando and pizzicato. *Tillstånd-Arstånd* is performed by the Kammerensemblen/B Tommy Andersson, Swedish Broadcasting Corporation.

c. Ishijima, Akemi (b.1964) - *Ab Ovo* (1993; 14'). On CD "Five Composers: Second coming—Electroacoustic music from Sweden." Fylkingen Records/ICEM Swedish Section FYCD 1003. 1994. The piece, realized in the Electroacoustic Music Studio at the University of East Anglia, U.K., is intended to represent the motion of a pendulum; the composer imagined this motion and then depicted it musically in an electroacoustic sound space.

d. Jeppson, Kerstin (b.1948) - *Prometheus per percussione* (1983; 16'). On CD "Percussione con forza." Jonny Axelsson, percussion. Phono Suecia PSCD 126. 2000. The work features vibraphone, chimes, gongs, and other instruments in recurring and contrasting rhythmic patterns and melodic fragments.

- *Vocazione* per chitarra sola. Score. Edition Suecia, 1990. The solo guitar develops a series of tonal and rhythmic ideas in an inventive and improvisatory way.

e. Malmlöf-Forsling, Carin (b.1916) - *Flowings* for orchestra (1984-85; 9.5'). Score. Edition Suecia. 1991. Gently oscillating thirds ebb and flow, and over this background slower figures, also based on thirds, are heard.

- "Flowings: The Music of Carin Malmlöf-Forsling." Bluebell ABCD 069. Contents: *Flowings* for orchestra (1984-85; 9.5'); *Aum* for soprano solo (1987; 12'); *Ahimsa* for 8-part mixed choir *a cappella* (1992; 11'); String Quartet No. 1, *Silver Kvartetten* ("The Silver Quartet") (1988; 12.5'); *Albero* ("Nonviolence") for mixed choir (1994; 7.5'); *Release* for string orchestra (1993; 12.5'); *Shanti, shanti* ("Peace, peace") for orchestra with soprano (1990; 12.5'). Composed between 1984 and 1994, these seven attractive works feature motivic repetition and variation in consonant, vibrant, and pulsating textures. Three of the works, *Aum*, *Albero* and *Shanti, shanti*, are based on Sanskrit texts and use the Indian Bhairava raga. *Silver Kvartetten* is in five brief movements, two or three minutes long, each featuring a different musical idea. *Release* for string orchestra, a one-movement work from 1973, was expanded into a three-movement work in 1993.

- *Vollmond* for soprano and piano (1979; 3.5'). Score. Edition Suecia, 1990. This is a set of three brief songs on Haiku poems from the 18th century.

f. "Music of a Royal Family: Bernadotte in Sweden." Swedish Society SCD 1041. 1988 (reissue of 1976 LP disc). Contents: songs, piano pieces, and organ works by 19th-century royalty. Leading operatic singers and instrumentalists perform music by Queen Joséphine (1807-76), Princess Eugénie (1830-89) and Princess Thérèse (1836-1914).

g. Rehnqvist, Karin (b.1957) "Davids nimm." Phono Suecia PSCD 85. Contents: *Davids nimm*; *Puksanger - lockrop*; *Kast*; *Taromirs tid*; *Lamento - Rytmen av en röst* (1993). (Elaine Barkin reviewed this CD in the *IAWM Journal* 8/1-2 [2002], 55-56.)

- *Davids nimm*. 1984. Solo version for three female voices. Score. Edition Suecia, 1987. (The previous item in this list is a recording of the work.)

- *Rädda mig ur dyn* ("Rescue me from sinking in the mire") for soprano solo and alto saxophone (4.5'). Score. Edition Reimers, 1994. The text is taken from Psalm 69, verse 15. The alto saxophone plays in the same high range as the soprano; the loud passages in the style of kulning (women's herding calls—see below under "Sun Song") contrast with very soft passages. The work was written for the opening concert for the ISCM World Music Days 1994 at the Wasa Museum in Stockholm.

- *Rädda mig ur dyn*. On CD "Saxophone con forza." Jörgen Pettersson, alto saxophone; Susanne Rosenberg, soprano. Phono Suecia PSCD 81. The work was written for these two performers.

- *Strömmar* ("Streams") (1992; 7.5'). On CD "Percussione con forza." Jonny Axelsson, percussion. Phono Suecia PSCD 126. The composer says that the piece, which she wrote for Axelsson's self-built bass cimbalom, "just flowed out from an improvisation as musical streams, varying in tempo and character."

- "Sun Song / Solsången: Music by Karin Rehnqvist." BIS-CD-996. Contents: *Solsången* (1994; 28.5'). *Bara du gar över markerna* ("When you but walk on the ground") for mixed chorus (1995; 6'). *Puksanger - lockrop* ("Timpanum Songs - Herding Calls") for two female voices and timpani (1989; 24').

Rehnqvist's music reflects her interest in folk music and feminist issues. She depicts women's power by writing music in the style of kulning, an ancient way of singing utilizing a strong tone without vibrato in a high register. Women used kulning to call animals, as in the herding pastures in the mountains of central Sweden, and to communicate with other people over long distances. *Solsången* is a set of five songs on Nordic poetry. The third work is also on the CD "Davids nimm," listed above; the performances of the other two works have also been issued previously.

- *Taromirs tid* ("Time of Taromir") for flute, clarinet and 11 strings, or 13 strings. Score. Edition Reimers. 1988. A recording is available on "Davids nimm" (PSCD 85), listed above.

h. Samuelsson, Marie (b.1956) - *Troll* (1993; 5'). On CD "Swedish music for Youth Orchestra: From fabulous animals to practical jokes." Swedish Radio Symphony Orchestra; Michael Bantosch, conductor. InfoGram Svensk Musik (Swedish Music Information Center). CD INFO-032. 1998. In this work for young players of varying skills, sustained sounds support lively solo passages for winds and brass. The composer thinks "it sounds as though trolls of different sizes are tripping or stumbling their way through the music." The works on this CD were written for the annual Youth Orchestra Festival in Linköping.

The Women's Philharmonic

1. Chen Yi

The Women's Philharmonic sponsored a benefit on May 29 honoring the orchestra's former composer-in-residence, Chen Yi. The event, entitled "Noteworthy Women: Celebrating Chen Yi at 50!" was held at the City Club of San Francisco. The Women's Philharmonic Woodwind Quintet performed the premiere of *Sound of the Five* and Chen Yi was honored for her lifetime musical achievements. Chen Yi has received many significant commissions, including one for 2004 from cellist Yo-Yo-Ma. Next year she will be the only woman composer to be featured by the San Francisco Symphony.

2. Women of Note

The Spring 2003 issue of the orchestra's newsletter, "Women of Note," announced the winners of the 16th annual Music in the Making New Music Reading Session competition. Ten composers have been selected to be featured in broadcasts and performances under the American Women Masters program: Amy Beach, Ruth Crawford Seeger, Libby Larsen, Thea Musgrave, Shulamit Ran, Augusta Read Thomas, Joan Tower, Ellen Taaffe Zwilich, Melinda Wagner and Chen Yi. See www.womensphil.org under "Education and Outreach."

Deborah Hayes, musicologist and former IAWM board member, is the IAWM Affiliate and Exchange Coordinator.

A Call for Music Presentations

Indiana University of Pennsylvania *in cooperation with* Carnegie Mellon University

Seventh Festival of Women Composers

March 17-20, 2004

Nancy Galbraith, Composer-in-Residence

Libby Larsen, Michelle DiBucci – Guest Composers

Call for Lectures and Recitals

Performers, composers, musicologists, theorists, educators, and jazz musicians are invited to submit a one-page résumé and a one-page abstract of their proposed lecture or recital. Performers and composers are also asked to submit a repertoire recording. Lectures (20 min.) and lecture/recitals (30 min.) are invited on the following topics: *Women Composers and* – Repertoire Past and Present; Opera/Musical Theater; Jazz, Pop, and Film Genres; Aspects of Gender & Diversity; Access & Education.

Call for Scores

Composers are invited to submit scores for the following chamber combinations:

For Student Performers (maximum length 5 min.) – Women's Chorus; String Quartet; Violin & Piano; Cello & Piano; String Chamber Orchestra; Flute Trio and Quartet; Saxophone Quartet; Jazz (Big Band) Ensemble; Music Theater/Opera Ensemble; Children's Chorus & Piano/Percussion/Chamber; Percussion Ensemble.

For Faculty Performers (maximum length 10 min.) – Brass Quintet; Piano Trio; Soprano & Piano; Tenor & Piano/Chamber; Tuba & Piano; Saxophone & Piano; Organ, Piano.

Please send: 4 score copies (handwritten scores not accepted); 4 copies of a recording; and a one-page résumé. Please enclose return envelope and postage.



Send materials to Festival Directors –

Dr. Sarah Mantel & Dr. Susan Wheatley
sjmantel@iup.edu – wheatley@iup.edu
 Festival of Women Composers International
 Department of Music
 Indiana University of Pennsylvania
 Indiana, PA 15701

Conference Headquarters –

Holiday Inn Select University Center, Pittsburgh, PA. Sessions will be held at CMU in Pittsburgh and IUP in Indiana, PA. Transportation provided to session sites.

All accepted participants (including score call composers) are expected to fully register for the conference. Registration fee: \$175.00. Please visit our website: <http://www.arts.iup.edu/fwc>.

DEADLINE

Proposals must be received by
Friday, October 3, 2003

The *Festival of Women Composers* is endorsed by the –



*celebrates & fosters
 the achievements of
 women in music.*

Performance Reviews

The IAWM/NMWA Thirteenth Annual Concert of Chamber Music by Women Composers

“Keyboard Passion,” National Museum of Women in the Arts; Washington, D.C.; June 1, 2003

By Sharon Mirchandani

The IAWM/NMWA 13th annual concert of chamber music by women composers, attended by nearly 100 people, was given at the National Museum of Women in the Arts in Washington, D.C. on Sunday afternoon, June 1, 2003. Skilled performers presented a fascinating and varied collection of mostly recent music written by women composers.

Opening the program was Anne La Berge’s *Revamper*, played with skill and panache by flutist Elizabeth McNutt. A pedal tone on a low B pulsed throughout much of the work, and McNutt’s expressive performance of varied tonguings, growls, flutters and dramatic rests was both powerful and nuanced.

Thomas King, voice, and Vicki King, piano, formed a well-united ensemble in their performance of four songs by Clara Schumann: *Liebst du, Ich stand, Das Veilchen* and *Lorelei*. They sensitively evoked the longing, serenity and beauty of these texts, and their subtle dramatic gestures in the final two songs added levity.

Joanne Polk delivered an outstanding performance of Judith Lang Zaimont’s *Sonata* for piano, the large-scale work of the IAWM/NMWA program, which ended the first half of the concert. The sonata is in three movements: “Ricerca,” “Canto” and “Impronta Digitale.” The final movement was one of the winners of the composer competition portion of the 11th Van Cliburn International Piano Competition (2001); both gold medalists chose to perform it. (For detailed information, see “An Interview with Judith Lang Zaimont: The Dual Process of the Cliburn Competition” by Anne Kilstofte, *IAWM Journal* 7/3 [2001]: 1-7.)

Woman Wins Conducting Award

Carolyn Kuan, a conducting student of Gustav Meier at the Peabody Institute in Baltimore, has been awarded the 2003 Herbert von Karajan Conducting Fellowship by the Vienna Philharmonic. As a Fellow, she will be working and studying at the Salzburg Festival and at the Internationales Orchesterinstitut Attergau in Austria.

“Ricerca,” in a modified sonata form, features creative uses of the pedals, cross-hands passages in which the hands seem to dance about the keyboard, additive rhythms, textural contrasts, scales in the bass register, arpeggiated septuplets/sextuplets, and more. The movement also includes quieter, impressionist moments reminiscent of Debussy’s *La Cathédrale engloutie*. “Canto” is loosely based on the opening melody of the second movement of Beethoven’s Piano Sonata, op. 13 (“Pathétique”), and its slow, delicate glissandos are Ravel-like in texture. The extraordinary final movement, “Impronta Digitale,” is a technically demanding *perpetuum mobile* that features continuous finger work, septuplets, cross-hands and Latin rhythms.

The second half of the concert began in striking contrast to Zaimont’s *Sonata*. Scott Locke, performing on the B-flat clarinet, played Kristine Burns’s *Atanos I* with a Yamaha grand piano Disklavier. (The Disklavier digitally records and plays back music much like a player piano.) *Atanos I* is the first of a series of distinctive works Burns has composed for soloist and live electronics or tape, each commissioned by a different soloist. The title is “sonata” spelled backwards, and according to the composer is a kind of “anti-sonata.” This is particularly intriguing in light of recent interpretations of the sonata form as a chiefly male expression. The pitch and rhythmic structures of the work are based on the Fibonacci number series. The piece requires the soloist to flutter-tongue, sustain squeals, and slide between pitches; it also exploits the extreme ranges of the instrument while interacting with the pre-recorded piano part. Locke carried this off marvelously well. In places, the repeated high notes in both instruments sounded like an exhilarating Morse code exchange.

Elizabeth Brown’s *Trillium* for flute, gracefully performed by Elizabeth McNutt, was appropriately light-hearted for a piece whose name means a wildflower with leaves and white petals in threes. The dips, scoops and flutter-tonguing were inspired by Japanese *shakuhachi* music and birdsong, and the work offers a distinguished contribution to the flute repertoire. In places, to this listener, the piece evoked a carnival theme along with the sound of a calliope.

The final work on the program was Laurie San Martin's *Exchanges* performed by Scott Locke, A clarinet; Amy Leung, cello; and Naoko Takao, piano. The two movements, "Tranquil," and "Uneasy," stand in opposition to one another. "Tranquil" is a bit morose and features low sustained cello double-stops with the clarinet playing short melodic fragments overtop. "Uneasy" is much more intense and anxious, with its constant oscillating pitch movement and irregular accents. Mystery and colorful expression were created both through the use of fluttering melodic figures passed between instruments and impressionistic passages in the piano part. The ensemble brought together for this performance executed the music with great precision and rich sounds.

Congratulations to Dr. Maria Niederberger, chair of the annual IAWM concert, for organizing this stimulating and satisfying event, and special thanks to the National Museum of Women in the Arts and its Curator of Education, Harriet McNamee, for hosting and co-sponsoring the concert.

Sharon Mirchandani is an associate professor of music history and theory at Westminster Choir College of Rider University.

Postscript: The concert was reviewed in the *Washington Post* (June 3, 2003) by Grace Jean. Her review concentrated on the performers, all of whom she praised for their technique and expressiveness.

Deon Nielsen Price in Concert

The Culver City Chamber Series, City Hall, Culver City, California, May 22, 2003

By Stephen M. Fry

Within the last few years, Culver City, California has sponsored two concert series that have already captured the attention of cities throughout the West. The best-attended and most popular series is the Summer Sunset Music Festival, which offers a large variety of jazz, Cuban, Brazilian, folk, pop and country music performers in free weekly outdoor concerts from June to September. This series draws hundreds of eager fans from all over the Los Angeles area to the courtyard of the new Culver City city hall. Less well known or attended are the intimate chamber music concerts held in the city hall council chambers. This series of four spring concerts, also free (and with free parking), is called Music In The Chambers and features Los Angeles area performers.

The final concert of the series, on Thursday, May 22, brought distinguished composer and pianist Deon Nielsen Price to the city hall chambers. Deon is a 30-year Culver City resident and a prominent participant in the Los Angeles musical world. The Price Duo, which features Deon on piano and her son Berkeley A. Price on a vast array of clarinets, has performed across the world, from Europe to China. Deon, who earned her D.M.A. at the University of Southern California, is a former President of the International Alliance for Women in Music and serves on the boards of IAWM and the National Association of Composers, U.S.A. Berkeley earned his doctorate from the Eastman School of Music and directs the instrumental music program at the well-known Windward School in Culver City.

For the May 22 concert they were joined by Nancy Roth, a popular Los Angeles recitalist and chamber music player on violin and viola. She earned her D.M.A. from USC and serves as concertmaster for several orchestras in the L.A. area. The three outstanding musicians performed a group of

Deon's own compositions in a tribute to the sights and sounds of California with the overall title of "California Dreamin'." Deon also composed a special work for this concert and its setting titled *Serenade in the Chambers*, and the program opened with its premiere.

Deon sat at a beautifully-toned seven-foot Kawai grand in the middle of the chamber room, while Nancy, on viola, stood at one end of the dais and Berkeley, on B-flat clarinet, stood at the other end. Over arpeggios based on fourths on the piano, the viola and clarinet interacted with lyrical lines as the players slowly walked to the piano, then careened together in an exuberant froth. The physical movement of the players seemed to symbolize the interaction of Culver City's council meetings.



The Price Duo

The second work, *Big Sur Triptych*, for clarinet and piano, included three movements, "Sea Otters," "Redwoods," and "Craggs." In describing "Sea Otters" to her audience Deon stated that its musical roots were a triad, juxtaposed with another triad a half step higher to create a humorous sound. "Sea Otters" seemed to depict the cavorting animals with a kind of gamboling counterpoint, while "Redwoods" presented majestic lyrical lines, and "Craggs" was fraught with jagged dissonances of minor seconds.

Mesurée Mexicana, Deon explained, was originally composed for soprano saxophone and guitar. In this version for clarinet and piano, the piece has 6+4 beats in each measure in a dance-like counterpoint. Nancy's luscious-voiced solo violin was featured in *Stile Antico*, and she talked about how she came to know and understand the piece. She described the introduction of the work, a series of four long and passionate phrases, as a kind of philosophical "What is life?" question, and the body of the piece as comprised of rhythmic 5- and 7-beat patterns contrasting open-string drones and left-hand produced pizzicatos.

Diversions for solo piano is probably one of Deon's best-known piano works. A kind of California fantasy, it includes the movements "Freeway Fugue," "Desert Impression," "Surf Dance," and "Quake Fantasy." In the freeway music a four-note kernel spins out into striking tangled lines replete with minor seconds. The desert is depicted in a lovely extended melody slowly descending over repeated intervals, reminiscent of Chopin's famous Prelude in E minor (op. 28, no. 4). The surf dance is a whimsical scherzo, also filled with minor seconds, and the earthquake combines deep chords with jagged phrases and trills in all the piano's registers.

The first half of the concert finished with another of Deon's better known works, *Crossroads Alley Trio*, composed for viola, clarinet and piano for the Crossroads School in Santa Monica where Berkeley studied and performed. The

work's sections, "The Alley," "Pacific Breeze," "Willful Student," "Determined Teacher," "Confrontation," "Night in the Alley," "Feline Love Duet," and "Sunrise in the Alley," go quickly from one to the next without interruption, featuring a variety of extended techniques for the instruments, including bends and glissandos.

After intermission Berkeley brought in his large collection of clarinets, including the E-flat soprano, soprano clarinets in B-flat and A, a basset horn and the giant E-flat contrabass to perform *Clariphonia*. Deon noted to the audience that Berkeley had acquired his collection of instruments from one of the premiere studio clarinetists in Los Angeles. The work, with the movements "March to the clariphones," "Dance on A," "Basset Horn Romance," "E-flat Soprano Scherzo," and "E-flat Contrabass Finale" had Berkeley switching from one to another instrument with little pause, sometimes holding one large instrument while he played a smaller one.

Three Faces of Kim, the Napalm Girl for clarinet and piano, Deon noted, was inspired by the famous Vietnam War photo of the tiny girl on the road. Its first movement, "Soulful," featured long mournful tones on the A clarinet. The "Playful" movement was a brief scherzo, and the "Fearful" section depicted its theme with extended clarinet sounds including bends, growls and flutter-tonguing.

The concert concluded with *America Themes*, a moving pastiche of our patriotic songs cleverly combined. Deon pointed out to the audience that this work was composed to commemorate the 9/11 attack on the New York Trade Center. The piece opened with Deon strumming inside the piano while Berkeley played "When Johnnie Comes Marching Home." Portions of "Taps," "Columbia, the Gem of the Ocean," "Yankee Doodle," "America," "America the Beautiful," and "Amazing Grace" were all artfully combined in a magnificent patriotic counterpoint.

Deon Price's sophisticated, innovative and beautifully performed music brought great delight to the more than 150 people who gathered for this concert. The program evoked a wide range of emotions, from solemnity and patriotism to romance and humor.

Stephen M. Fry retired two years ago as music librarian from UCLA and now plays jazz piano with a few groups in the Los Angeles area. He most recently contributed several articles to and was a topical editor for Women in Music in America Since 1900: An Encyclopedia (Greenwood Press, 2002), ed. by Kristine H. Burns. His article, "My Lunch with Theodore Front," appeared in For The Love of Music: Festschrift in Honor of Theodore Front on His 90th Birthday (LIM Antiqua, 2003). The above review originally appeared in the Culver City News, June 5, 2003; it is reprinted here, in an expanded version, with permission.

Chicago Symphony Orchestra

Deborah R. Card, former executive director of the Seattle Symphony, was appointed president and chief executive officer of the Chicago Symphony Orchestra on September 1, 2003. All of the orchestra's other senior officers are women, too. Martha Gilmer is vice president for artistic planning, Isabelle C. Goossen is the chief financial officer, C. Jane Quinn is vice president for marketing and communications, Elizabeth Hurley is vice president for development and Vanessa Moss is vice president for construction and union negotiations.

Opera Review

Eréndira by Violeta Dinescu

Municipal Theatre, Oldenburg, Germany, November 16, 2002

By Peter Florian

Violeta Dinescu's chamber opera, *Eréndira*, captivated the audience at the Municipal Theatre in Oldenburg, Germany, on November 16, 2002. For a period of approximately one hundred minutes they were submerged in a dream world of unbelievable intensity. The libretto by Monika Rothmaier is based on a fantastic yet realistic story by Nobel Prize Winner Garcia Marquez. Dinescu completed the opera in 1992, and it received its world premiere that year at the Stuttgart Staatstheater; it was also performed at the Münchener Biennale. The opera was presented the following year in a new production at the Potsdam Theater, in five north German cities as part of the International Festival Theater, and in Romania at both the New Music Festival in Bucharest and the Theater Festival in Constanza. In 1994 a new production was given at the Vienna Opera. The Oldenburg performance marked the premiere of another new production of the work, with Mascha Poerzgen responsible for the regie and Cordelia Matthes for the sets and costumes.



Violeta Dinescu

Plot

The main protagonist, *Eréndira*, is a simple village girl who lives with her grandmother, a former prostitute, in a lonely, bizarre house. She is forced to do hard domestic chores and finds solace in her daydreams. When the house burns down as a result of her negligence, her grandmother forces *Eréndira* to sell her body to men to pay off her debts. She becomes a major attraction at the market place and after her success there, she and her grandmother journey through the desert toward the sea.

Eréndira is so extraordinary as a prostitute that men from all over the world come to meet her. One day a smuggler named Ulysses arrives, and to *Eréndira* he seems to be a savior. She is so accustomed to being treated like a slave that the appearance of someone who actually cares for her

and tries to help her makes a deep impression. He and *Eréndira* fall in love, but missionaries kidnap *Eréndira* and take her to a convent. Her grandmother then cunningly forces her to marry a poor young man, but *Eréndira* does not go with him. She instead returns to her grandmother, who demeans her once again. *Eréndira* wants to kill her grandmother but cannot do so alone. Ulysses, however, is so much in love with her that he abandons his normal sense of morality and stabs the superhuman grandmother after a tremendous struggle. *Eréndira* then runs away "faster than the wind" without him.

Music and Staging

Dinescu organizes the opera into six interdependent and interlocking scenes; the music frames and develops the story as an independent reality. Very complex musical structures undergo subtle changes and evolve into simple tonal constructions. The music becomes so intertwined with the plot that one almost senses being able to "see" with one's ears. One of the high points of the work is the lovers' duet, occurring at the very heart of the opera. Musically, it marks a romantically-colored moment in an otherwise sinister plot. The duet offered Anja Metzger (*Eréndira*) and Paul Brady (Ulysses) an opportunity to display both their vocal gifts and acting skills.

The largest role is that of the dynamic grandmother, who sings throughout the entire opera. Christina Ascher was extraordinary in the part, overwhelming the audience with her suggestiveness, her vocal diversity and brilliance.

As to the staging, one would have welcomed a more elaborate backdrop for the scene in which the house burns down. Apart from that, the thorny-scattered scenery, with a rear opening that could depict inner and outer scenes simultaneously (or the simple metaphorical as well as short symbolic actions) made complete curtain changes unnecessary. The effect was striking.

Last, but not least, was the able accompaniment by the 17-piece chamber ensemble from the Oldenburger Municipal Orchestra, with Eric Solén as conductor. Throughout the entire opera, which was performed without intermission, there was never a moment of boredom or superfluousness. The audience, which filled the auditorium, showed its appreciation with lengthy applause.

Romanian-born German pianist and composer Peter Florian is professor of piano at the Conservatory in Osnabrueck, Germany.

Performance Review

Tamami Tono: Japanese Composer and Performer

Westminster Choir College of Rider University, Princeton, New Jersey, April 24, 2003

By Sharon Mirchandani

Japanese composer and *sho* performer Tamami Tono gave an absorbing presentation on her music at Westminster Choir College of Rider University in Princeton, New Jersey, on April 24, 2003. Tono talked about the history of *gagaku* (the court music of Japan), the nature of the *sho* (a wind instrument comprised of 15-17 bamboo pipes with finger holes and a metal reed) and its role in *gagaku*, and her original multi-media compositions for the *sho* that



Tamami Tono

intertwine musical, narrative and visual elements. The music itself was rich in tone color, sounding surprisingly like a synthesizer. Both the inhalation and exhalation of the *sho* player are used in its sound production, and ideas connected to breathing patterns are important to the structure of Tono's music. Her overall presentation was intriguing and informative.

Tono produces original multimedia performances called "Breathing Media," performing on the *sho* while visual images are displayed behind her. The slowly changing graphics linked to her music are mostly serene and meditative, such as a modified yin-yang symbol.

The 1300-year history of *gagaku*—from its introduction to Japan from China during the Nara Period (710-94 A.D.) through its full assimilation into Japanese culture during the Heian Period (794-1292 A.D.)—is important to Tono, and she sees her music as an extension of *gagaku*'s "creative tradition." In this tradition, the instruments express Japanese cosmology: the *sho* symbolizes light from heaven, the *hichiriki* (a double reed bamboo instrument with a strong nasal tone) symbolizes the earth, and the *ryuuteki* (a five-hole bamboo flute) symbolizes the space between the earth and heaven. Tono also comments on the adaptations of *gagaku* from its Chinese roots: "The Japanese are unique in that they can retain information and technology that was acquired over a long period of time in its original form, while developing a new, more refined form of whatever was imported. In *gagaku*, one sees the very essence of that trend."

Tono is the second composer to be sponsored through the Siemens Corporation's Artist-in-Residence program, which allows a visiting composer to reside for a few months with the family of a Siemens employee. The composer works from a composition studio within the Siemens facilities, which are located throughout the United States. Siemens ultimately plans to invite a total of six composers. Tono was selected by the program's distinguished panel of judges, which includes renowned cellist Yo-Yo Ma. Tono visited the United States from February through April 2003, working at the Siemens Corporate Research Center in Princeton, New Jersey. The program is designed to promote trust and understanding between different cultures through the language of music, and it offers a wonderful opportunity for composers interested in cultural exchange.

Further information about Tamami Tono can be found at: <http://www.breathingmedia.org> or <http://www.shoroom.com>. Further information about the Siemens Artist-in-Residence Program can be found at: <http://intra.sc.siemens.com/AIR> or <http://www.siemensartsprogram.com>.

Sharon Mirchandani is an associate professor of music history and theory at Westminster Choir College of Rider University in New Jersey.

Compact Disc Reviews

Elizabeth Bell: “Snows of Yesteryear”

North/South Consonance R 1029 (2003)

By Jane Curzon

Do not judge this disc by its cover. It is true that the delicately tinted mauve photograph of snow-laden tree branches could suggest an album of gentle Christmas music, but this retrospective of Elizabeth Bell’s music, “Snows of Yesteryear,” has plenty of bite. The album’s title comes from the translation of the disc’s last piece, *Les Neiges d’Antan*. This violin and piano sonata was inspired by the refrain from a poem about the fleeting palpability of life, authored by the 15th-century French lyric poet, François Villon. Appropriately, hints of medievalism are discernible in several parts of this disc.

Bell is not primarily a tone colorist; one does not hear her luxuriating in sound for glorious sound’s sake. Nor is she seduced by rhythmic plays in and for themselves. Instead, to this listener at least, she appears to be most interested in finding a musical language that expresses strong emotions: states of mind that she describes in her informative liner notes, and further delineates in six original poems set in her song cycle *Songs of Here and Forever*. Bell has admirably pursued this quest within the parameters of 12-tone or 12-tone-influenced thematic material.

The first two works on the disc have won prizes. *Spectra: Suite for Wind Quartet, String Quartet, Piano and Percussion* (1989, North/South Consonance Chamber Orchestra, Max Lifchitz, conductor) won the Utah Composers Guild’s Grand Prize in 1996. *Duovarios for Two Pianos* (1987, Jennifer Rinehart and Loretta Goldberg) won the 1994 Delius prize for keyboard in Jacksonville, Florida. It is easily apparent why these two pieces won the respect of composition juries, for both works marry contemporary musical language to classic structural devices for expressing the human experience. Additionally, Bell has added structural elements entirely her own, which offer original approaches to organizing sound.

In both works, Bell uses the age-old device of offering up an initial theme or pattern. This theme—open, even innocent—goes out into the world. Subjected to worldly experiences, it ultimately returns, deepened by the bittersweet taste of knowledge. This musical means of mirroring human experience has proved effective for Bell, as it has for past composers.

About *Spectra*, Bell writes: “a piece about rainbows: about the dividing up of light (or sound) into various wavelengths; about the gradual development of an image from the blank page....I imagined a fairyland ‘over the rainbow’ where the ‘little people’ live. The five movements (Dream, Dance, Song, March and Storm) are simply events in their day.” There is a medieval tint to *Spectra*. Bell’s fairy goblins “Dream”

of mystical happenings, leap about lightly in “Dance,” listen enraptured as their bards declaim, perhaps, their past military triumphs in an unexpectedly muscular “Song.” They “March” and endure a “Storm” too intense for them to handle. They finally return to their dreaming, but in darker hues this time (the registration is an octave lower and thicker than the opening). *Spectra* is life writ small, tongue-in-cheek, but nonetheless poignant.

Bell’s architectural innovation here is to organize her pitch sets from high to low registers, each movement starting a minor third below the previous one (C, A, F-sharp, E-flat, C). Her pitch sets correspond to the programmatic meaning of her movements as the piece becomes more dramatic.

In *Duovarios for Two Pianos* (1987), Bell has discovered another unusual structure for effectively expressing her intent. Writing two-piano music can be tricky; the accumulation of overtones that occurs when all four hands play consonant or compatible harmonies can produce an ugly, organ-grinder quality of sound. Bell, however, departs from traditional two-piano writing here. First, she directs that the pianos be physically set apart on the stage so that the lids reflect the sound into different areas of the auditorium. Second, the material she assigns to each piano is distinct and self-sufficient, the parts coming together only occasionally. When this occurs, they play at different volumes or in opposing rhythms. The Piano I score is based on a strict 12-tone row, developed with dissonant chord sequences and virtuosic passagework, while the Piano II score is based on a melodic chord sequence, evolved from five tetrads arranged in a palindrome (medievalism again!). Part II also develops using chordal and scale passages, but always lyrically. *Duovarios* is often relentlessly dense, but never ugly. The two parts weave in and out, intermittently connecting and disconnecting, rather like an unfinished gothic tapestry, whose multitude of partly loose intertwined threads, glints of gold, silver, green, taupe, hint at a recognizable shape but do not complete it. True to form, Bell ends her work with a moving restatement of her original theme.

In a much earlier work, *Songs of Here and Forever for Soprano and Piano* (1970) (Gayle Bauer Blaisdell, soprano,

“...she appears to be most interested in finding a musical language that expresses strong emotions...”

with Max Lifchitz, piano), Bell creates settings for six of her own poems. In the texts Bell addresses her first husband, meditating on the power of passion and the yearning to soar above earthbound mediocrity. There is a meditative quality to the cycle, achieved by the flow of one song into another without pause. But by the same token there is also an unsatisfying sameness of sound: Bell's heavy reliance on sevenths and other non-harmonic intervals yields a musical language that seems unresponsive to the range of her own texts. When she writes of the roaring of trucks across a bridge, or a heart dancing and singing, or a storm, this listener cannot hear musical representations of these ideas.

The final work on the disc is *Les Neiges d'Antan* (1998), a four-movement sonata for violin and piano (Renée Jolles, violin; Max Lifchitz, piano). Bell describes this later work as "a dip into the nostalgia of my life." The most striking movements are the third, "Shadow-Dance," a slow waltz, whose

repeated notes interspersed with silences imply a mocking, ironic quality; and the final movement, "Furies," an enraged outburst against lost opportunities. The use of jagged phrases and harping repetition in "Furies" conveys the stuff of raw emotion: wanting, rage, perplexity. The musical language of *Les Neiges d'Antan* is similar to that of *Songs of Here and Forever*, but in the later work, Bell finds more effective ways to differentiate the emotional states described in her liner notes, making for a stronger overall impression.

All the performances on "Snows of Yesteryear" are exemplary. The sound is professional and the booklet informative and well produced.

Jane Curzon has performed and writes frequently about contemporary music and other cultural subjects. She has earned academic degrees in English Literature, Musicology and Music Performance, and has been a Fulbright scholar. Her most recent writing has been about Queen Elizabeth I's rhetoric and the politics of the execution of Mary, Queen of Scots.

Gloria Coates: "Indian Sounds" (Symphony No. 8)

Musica-viva-ensemble Dresden, Jürgen Wirmann, conductor, and Orchestra of the International Youth Festival Bayreuth, Matthias Kuntzsch, conductor. New World Records 80599

By Anna Höstman

This impassioned compilation of orchestral works by American-German composer Gloria Coates draws from the last 30 years, during which she has resided in Europe. Born in the United States in 1938, Coates earned her graduate degree in music from Louisiana State University and took further postgraduate studies at Columbia University. Singularly poignant, overlapping minimalistic gestures define her compositional style, often conveyed through extremes of instrument range, an ever-present language of glissando and low percussion—and, in this compilation, dramatic attachment to a narrative.

Of the five compositions on this CD, Coates' orchestral technique is most lucidly evocative in *Fonte di Rimini* and *Cette Blanche Agonie*, the first and last works. *Cette Blanche*

Agonie, for soprano, English horn and orchestra, is a setting of Stéphane Mallarmé's beautiful yet disquieting poem portraying the agonies of a swan trapped in a frozen lake. Coates uses intensely dissonant horn writing, at times unrestrainedly rhythmic and expressionistic, including extended techniques such as multiphonics.

"...poignant, overlapping minimalistic gestures define her compositional style..."

Juxtaposed with the barely moving melodic line of the soprano's text (made vitreous by non-vibrato solo string doublings at extreme registers), the English horn pierces through every orchestral layer until the ghostly introduction

of timpani glissandi near the end completely unveils the deeply perturbed vision of the suffering swan.

Gloria Coates has written thirteen symphonies. *Indian Sounds* is a chamber version of the original Symphony No. 8, written in order to incorporate songs of the Seneca, Winnebago, and Plains Indians. The first movement, "Indian Grounds," begins by moving powerfully through dark colors with quarter-note beating timpani and low piano at the prow. A high string harmonic lays itself down, slightly wavering in pitch. More lengths of instrument color find and sustain themselves in a similar fashion, fluctuating only minimally, until, like a troubled heart, they are enshrined together in a dissonant yet transparent co-existence. Above this dense texture, the piano enunciates intense and singular points of sound (directly taken from the Native American songs), in extreme registers. Bit by bit, other instruments double the unfolding of this melody, which finally becomes mutedly intertwined with the chanting voice and the hitting together of stones.

"Indian Mounds," the second movement, recreates the previous sound world with a stronger presence in the introductory chanting voices. The meditative folk quality gives way to a texture of continuous variants on glissandi, which produce an unsettling sense of changing matter. Earth transmutes; perhaps even the border between life and death is blurred. Periodic smudges of incandescent pitch clusters, as well as more insistent rhythmic and melodic fragments, re-establish the marching of time, but with the glissandi ever-

recurring in the background. In the final movement, “Indian Rounds,” the string glissandi extend themselves to their utmost, caught between a background of repeated timpani beats and a foreground of slowly moving melody: souls trapped between two worlds.

The Force for Peace in War (1973), a cantata for soprano and chamber orchestra, is the earliest of Coates’ works on this album. It employs both German text (Recitative: “Telegram from Dachau,” and Aria: “Young Widow” by Charlotte Hagerdorn, Berlin, 1941) and English text (Aria: “The Flying Bombers”; ideas and thoughts of Phyllis McGinley in 1942; and Aria: “All These Dying”; thoughts of Marianne Moore). Soprano Sigune von Osten offers an intuitive interpretation, resisting the over-indulgent appeal to theatrical emotion so blatantly infused within this composition. One especially striking moment in the work is Coates’ gentle setting of a child’s rhyme. Couched within the remainder of the work, its rare restraint comes as a relief.

Immediately gripping the listener with a sonic persistence reminiscent of Ligeti and Xenakis, Coates’ *Fonte di Rimini*, for voices and large orchestra, is based on a reference by Leonardo da Vinci to the harmony in the fountain waters of Rimini. Coates employs the use of perpetually falling glissandi in the orchestra at a variety of tempi to build a haunting sound-sculpture at the crest of which the voices eventually dawn. Bound by the same principle of descent, they sink by half-step increments into a deep caterwaul of clustered sounds. The simple cycles upon which Coates structures this eleven-minute work generate a visceral sensation of larger themes: the unstoppable progression of time, and its containment of human joy and lament, desire and agony. It is a testimony to the fiercely expressive nature of Gloria Coates’ compositions that within an everyday image of nature there might be infinite worlds and designs to discover.

Anna Höstman is a Canadian composer residing in Victoria. She has had works performed by the Vancouver and Victoria symphony orchestras and has written for a variety of genres: orchestra, film, dance, theater, and electronic media, as well as solo and chamber works.

New and Recommended CDs

Elisabetta Brusa, “Orchestral Works,” National Symphony Orchestra of Ukraine, conducted by Fabio Mastrangelo
Naxos 8.555266 (2002) Vol. 1: *Florestan, Messidor, La Triade, Nitemero Symphony, Fanfare*. Naxos 8.555267 (2002) Vol. 2: *Firelights, Adagio, Wedding Song, Requiescat, Suite Grotesque, Favole*. (The CDs will be reviewed in a future issue of the *IAWM Journal*.)

IAWM member Elisabetta Brusa was born in Milan, Italy, and started composing before she was five. As a youngster, she created over 30 piano pieces and a string quintet before starting composition studies with Bruno Bettinelli at the Conservatorio of Milan; she graduated in 1980. From 1976 to 1981 she also took composition courses with Sir Peter Maxwell Davies at Dartington Hall in Great Britain.

In 1982 Brusa won first prize in The Washington International Competition for her “Belsize” String Quartet, and in the following years she won several other awards. In 1983 she received a Fromm Foundation Fellowship and a Fulbright to study composition with Hans Werner Henze and Gunther Schuller at the Tanglewood Music Center in Massachusetts. In 1988, ’89 and ’90 she was awarded fellowships from the MacDowell Colony for artistic residencies to work on her first symphony and other compositions.

Brusa has had many commissions and her compositions have been performed in a number of European countries as well as the United States, Canada and Korea. Her works have been played by the BBC Philharmonic, the BBC Scottish Symphony Orchestra, the National Symphony Orchestra of Ukraine, the St. Petersburg Symphony Orchestra, the CBC Vancouver Orchestra, the Boris Brott Festival Orchestra, the Virtuosi of Toronto, the Radio and TV Symphony Orchestra of Tirana, the London Chamber Symphony, the New England Philharmonic of Boston, the Tanglewood Music Center Orchestra, the Alea III Ensemble of Boston, the Contemporary Music Forum of Washington, D.C., the Women’s Philharmonic of San Francisco, the Frauen Kammerorchester von Oesterreich of Vienna, the Pomeriggi Musicali Orchestra of Milan, the Angelicum Orchestra of Milan, the Orchestra da Camera Gli Armonici of Palermo and many other chamber orchestras, ensembles and soloists. Her music has been broadcast worldwide. She teaches composition at the Conservatorio of Milan. For further information, see www.elisabettabrusa.it.

Margaret Mills, pianist: “Pieces Pittoresques”

Piano Works By Chabrier and Debussy. Cambria LC 5882

By Nanette Kaplan Solomon

This lovely, well-recorded CD features character pieces by Emmanuel Chabrier and Claude Debussy written during the last decade of the 19th century. Both composers expanded the coloristic resources of the piano, while creating new harmonic palettes that would influence generations of later composers.

The real contribution of this recording is the presentation of Chabrier’s rarely-played and relatively unknown *Pieces Pittoresques* and *Bourrée Fantasque*. The ten pieces

of *Pieces Pittoresques* are landmarks in French piano music, full of varied moods and colors, wit and spontaneity. Poulenc, who claimed this set to be as important to French music as the Debussy *Preludes*, was particularly attracted to the magnificent *Idylle*, in which one can discern the seeds of Poulenc’s own style. Ravel, who named Chabrier as the composer who influenced him more than any other, not surprisingly found *Sous Bois, Maresque* and *Melancolie* appealing;

echoes of the texture and sonorities of these works found their way into *Miroirs*. The stomping rhythms of *Dance Villageoise*, *Menuet Pompeux* and the middle section of *Paysage* convey the clog dances of Chabrier's native Auvergne. Melodies range from complex figurations with syncopated accompaniments or counter-melodies (*improvisation*, *Sous-Bois*, *Paysage* and *Melancolie*) to themes that reflect the convincing naïveté of French folk song. Throughout, the excesses of Romanticism are tempered with the clarity and restraint that we have come to associate with French music. The *Bourrée Fantastique* is a dazzling showpiece, with orchestral sonorities, harmonic clashes and percussive use of the piano that foreshadow the Ravel of *Gaspard* and the Stravinsky of *Petrouchka*.

Pianist Margaret Mills, who has been acclaimed for her interpretations of French music (and has also recorded works by Lowell Liebermann, Ruth Schonthal, Miriam Gideon, Elizabeth Lauer, Richard Wilson and Anthony Newman)

performs the Chabrier works and the Debussy *Suite Bergamasque* (the sole Debussy work on the CD) with great clarity and depth of understanding. She achieves a beautiful sound and a wide range of colors (including some magnificent bell-like sounds in the Debussy) and pays careful attention to pedaling details. The textures are clearly delineated as well. I was very impressed with her well-controlled tempo in both the Chabrier *Idylle* and the Debussy *Passepied*. For the most part, the phrases were beautifully shaped, although occasionally I longed for more momentum in the climactic build-ups.

True to the historical period in which these works were written, they were recorded on an 1897 Steinway. While this accounted in part for the often lush, gorgeous, never percussive piano sonorities so appropriate to the "French" style, it also explained why I sometimes missed hearing an attack with a more biting edge (as, for example at the beginning of the "Prelude" from *Suite Bergamasque*).

"Le Musiche delle donne nel duemila"

Suodonne Italia, FrauenMusikForum Schweiz, Fra Nord e Sud. Lira classica; musicisti associati produzioni

By Nanette Kaplan Solomon

This CD proves that the hills of Lombardy are alive with the sounds of contemporary music! The recording documents the millennium concert "Le musiche delle donne nel duemila" produced in 2000 by Suodonne Italia as part of the annual Fra Nord e Sud Festival. The festival featured works specifically written for the occasion by Italian women composers, all members of Suodonne, and performed by Suodonne members.

Suodonne, founded in 1994, is a subsidiary of the FrauenMusikForum Schweiz (founded in 1982), coordinated by IAWM board member Esther Flückiger. Its mission is to promote the creative process in music (all genres, including jazz and theater) by women in Italy by organizing festivals and concerts and influencing social policy.

Twelve composers are represented on this disc, with solo and chamber works for piano, flute and guitar and/or recited voice. The composers were invited to use as inspiration (if they so chose) Maurizia Rosella's poem *L'udito* (Hearing), which contains evocative images such as "iridescent scales" and "liquid silence." As a prelude to the CD, the mellifluous-sounding poem is beautifully recited in its original Italian by Sonia Grandis, but admittedly (at least to this reviewer), it makes little sense in its English translation.

Barbara Rettagliati's *Dal liquido silenzio* for solo piano opens the musical portion of the CD. Based on part of Rosella's poem, it is dedicated to Esther Flückiger and played brilliantly by Flückiger herself. Improvisatorial in nature, it

contains colorful sonorities reminiscent of Messaien, with many upper register trills. As the title suggests, it begins *pianissimo*, transforms into an explosion of energy, then disappears definitively into silence.

The other two solo piano works are Biancamaria Furgeri's *Quasi una Rapsodia* and Gabriella Cecchi's *Scintilla*. The Furgeri work is written in improvisatory style with romantic references. It opposes a fast, nervous opening with calmer, bichordal central episodes. Esther Flückiger again gives a compelling performance. *Scintilla*, built around Flückiger's name, is perhaps my favorite track on this disc. A brilliant showpiece, it begins with Schoenbergesque harmonies and moves to more Impressionistic sonorities. The composer claims that the arpeggios and chords are a memory of her youthful studies: the artist viewing reality through adolescent eyes.

Caterina Calderoni, a composer who has been working in film music, offers a very interesting work for two flutes entitled *Scaglie*. Freely based on Rosella's poem, it plays with the images of scales and iridescence. The flutes engage in furious fluttering and microtonal oscillations, creating the atmosphere of shining and rippling surfaces. The exquisite performers are Simona Goglio and Rose-Marie Soncini. Antonia Sarcina, a conductor of military bands, contributes *A Chiara* for solo flute in G; here, a slow introduction is followed by a Baroque-inspired Allegro, again well-played by Soncini.

Simona Goglio is represented as composer as well as flutist in *Duo per leti* for flute and piano—an attractive work that highlights the virtuosity and timbral colors of the instrument without structural constraints. The most “progressive” flute and piano work on the disc is Caterina de Carlo’s *Les Oceans* for flute in G and C and piano. It begins with percussive tapping in the beginning (presumably on the toneholes), and includes whistle tones, sustained notes against dissonant chords on the piano, inside piano sonorities, and what seems like multiphonics or a tape—only one flutist is listed, yet it certainly sounds like simultaneously produced sounds! Flutist Soncini is joined ably by pianist Daniela Maddalena.

“...an important addition to the ever-growing global discography of music by contemporary women.”

Two novel works for flute and recited voice are included: Sonia Bo’s *L’arbitro, il merlo, il vaporetto che va a Ischia* and Renata Zatti’s *Silenzio-Passato-Solo I Pesci*. The former is based on a nursery rhyme and is expectedly playful in nature, while Zatti’s work, inspired by poems of Rossella, integrates the flute and voice in a lovely symbiosis. (It would, however, have been helpful to have a translation of the texts.)

The sound image of Patricia Montanaro’s *Murex* for solo guitar originates from the metaphorical idea of lines moving in space that evolve in a spiralling path like the spirals of a shell (murex), which, starting from a tremolo, intensify, split,

overlap and then die in silence. This work features a virtuosic performance by guitarist Maria Vittoria Jedlowski. The ever-popular combination of flute and guitar is represented by Beatrice Campodonico’s *Canzone d’autunno*; the third movement in particular exhibits some very interesting sonorities for the alto flute. The last piece on the CD, Alessandra Bellino’s *Percezioni del sommerso*, provides a fitting close to the program. Utilizing two flutes, guitar and piano, it contains melodic material based on a cell that corresponds to the letters of the word “udito” from Rosella’s unifying poem.

Kudos to Esther Flückiger and her organization for championing the creations of these talented Italian women and for showcasing these spectacular performers. The attractive program booklet provides biographical information on the composers, performers and poet in Italian and English (although the translations are not always very good, and the layout is not user-friendly, as the program notes do not correspond to the order on the disc). While each piece was engaging in its own right, I must admit that the effect of listening to the entire CD was a bit too much color without enough architecture. These quibbles aside, this CD is an important addition to the ever-growing global discography of music by contemporary women.

Dr. Nanette Kaplan Solomon, concert pianist, is Professor of Music at Slippery Rock University, where she teaches piano and music history. She is on the Board of Directors of the IAWM and has performed works by women at national and international conferences. Her CDs on the Leonarda label, “Character Sketches: Solo Piano Works by 7 American Women” and “Sunbursts: Solo Piano Works by 7 American Women,” have received critical acclaim.

“A Miriam Gideon Retrospective”

Speculum Musicae, The New York Camerata, The Jubal Trio and soloists. New World Records 80393

By Helena Michelson

In his *New York Times* obituary of Miriam Gideon (1906–96), Allan Kozinn noted that her “music was often lean in texture but driven by a lyrical impulse and an intensity that clarified the texts she set.” This retrospective disc, spanning Gideon’s creative life, and its informative liner notes by Eric Salzman offer ample proof of that. All but two works—*Suite* for clarinet and piano (1972), performed by Sheldon Berkowitz, clarinet, and Elizabeth Rodgers, piano, and *Eclogue* for flute and piano dating from the 1980s, played by Patricia Spencer, flute, and David Oei, piano,—are settings of texts.

The earliest works featured here, a group of songs for voice and piano, date from Gideon’s studies with Lazar Saminsky and Roger Sessions during the 1930s. *Leise zieht durch mein Gemüt* and *Vergiftet sind meine Lieder*, settings of Heinrich Heine, and *Lockung*, a setting of Joseph Eichendorff, are well-crafted student works readily evoking

their Schumannesque models. These songs, as well as several other selections on this recording, are performed by tenor Constantine Cassolas and are accompanied by pianist Walter Hilse. Cassolas’s delicate rendition of these early works brings Schumann’s *Dichterliebe*, op. 48, to mind. The two other songs from the same period are *She Weeps over Ragoon* (James Joyce) and *The Too-Late Born* (Archibald MacLeish). Her approach to Joyce’s poem is in the same mold as her German settings, but *The Too-Late Born* clearly shows her growing artistic maturity, in which the more dissonant harmonic accompaniment language and more declamatory vocal line display a greater awareness of the English diction. Baritone William Sharp,

“..lean in texture but driven by a lyrical impulse and an intensity that clarified the texts.”

who is likewise featured in several other selections, gives an able and convincing reading.

The next set of songs, scored for voice and piano, was composed soon after World War II and clearly shows Gideon coming into her own. The songs also reveal her taste in poetry. *Four Epitaphs* are set to the poems by Robert Burns, and *To Music* is based on the text by Robert Herrick. In the latter poem, written in the form of an address, the author invokes music's soothing qualities in order to take his flight to heaven. Gideon's score is filled with exquisite lyricism and delicacy, highlighting the quiet emotionalism of the text. The third song from this period, *Mixco*, is based on the poem by Miguel Angles Asturias. As Salzman points out in his introductory notes, this is the first among several works in which the composer alternates between the original (in this case Spanish) and English translations of the same poem. A later work, *Suite* for clarinet and piano (1972), shows Gideon quite comfortable with writing miniatures. Cast in three short movements, the piece is an exploration of the expressive range of the two instruments.

The works from the 1980s selected for this recording are especially fulfilling for the listener. *Böhmischer Krystall* is based on one of the *Pierrot Lunaire* poems and is likewise scored for the "Pierrot" ensemble. The piece's gently sparkling and idealized quality offers a beautiful representation of the text. In this recording, soprano Christine Schadeberg joins members of *Speculum Musicae* in delivering a superb performance.

In two other song cycles, *Poet to Poet* and *Creature to Creature*, the composer turns again to poetry written in the form of an address. The former is a cycle of three

songs in which different poets address their fellow poets. Scored for voice and piano, the arpeggiated texture in the accompaniment creates feelings of comfort and lushness. The latter is a setting of Nancy Cardozo's poetry; the work is scored for voice, flute and harp, and the composer handles this challenging combination with skill and flair. The vocal part is striking in its clarity, occasionally offering word painting; for example, in the final movement, *L'Envoi*, the word "wind" is accompanied by a tremolo in the harp and flutter-tonguing in the flute. The Jubal Trio offers one of the most nuanced and well-articulated performances on this CD.

Eclogue for flute and piano is another exquisite two-movement miniature. Its gentle lyricism suggests a poem (a song) without words. Indeed, an eclogue is a form of poem in the manner of a pastoral dialogue.

In *Shooting Starres Attend Thee*, scored for voice, flute, violin and cello, Gideon displays the full range of her dramatic powers. Soprano Eleanor Clark joins members of the New York Camerata in giving a solid if somewhat routine reading. The final selection on this recording, *Steeds of Darkness*, is scored for voice, flute, oboe, cello, percussion and piano and is performed by tenor Constantine Cassolas and members of *Speculum Musicae*. As in *Mixco*, the Italian poem by Felix Pick is followed by its recreation in English by Eugene Mahon. According to Gideon, Mahon's text "extracts at white heat the fantasy of the original poem." As Salzman observes, "in this twofold dramatic meditation on death, many of the best elements of the composer's personal vision come together in a particularly intense and mature form."

"European Music Project: Schönberg, Dinescu, Schreker"

Violeta Dinescu: *Vortex-Wolken I, Vortex-Wolken II, Vortex-Wolken III*. Johannes Rieger, conductor. Symposium JSCL0207

By Helena Michelson

Recorded live in 1998, this European Music Project's effort under the direction of Johannes Rieger features three works (written in 1998) by Violeta Dinescu, flanked by Schönberg's "Lied der Waldtraube," from *Gurre-Lieder* (1922) and Franz Schreker's attractive if undistinguished *Kammersymphonie* (1922). This review focuses on the works by Dinescu. Of her works, Dinescu comments:

The title comes from the West Australian "vortex-clouds": when the south wind blows over the Chichester mountain-chain onto the West Australian slope, it mounds in the leese the so called "vortex-clouds," in which the dampness of the hard blowing rising air condenses into horizontal spirals. On the slant there is a sleeping nest, which can be recognized by the name Dampier,...here ends up the railway line which carries the iron ore from the

open-cut mines near Tom Price. In its own way the music follows this remarkable picture with an increasingly turning spiral form. The subjects keep transforming themselves, thus reproducing the creative process of a well-spring.*

Indeed, in all three pieces, the composer is primarily concerned with the ever-transforming musical textures; all three pieces are constructed in a manner of an unfolding chain of events. (The CD jacket does not list instrumentation and, in the absence of the score, makes the listening that much more intriguing.)

Vortex I opens with an extended clarinet solo. Next, the rest of the ensemble—piano, percussion, strings and other woodwinds—joins with the bassoon/contrabassoon, gradually gaining prominence. Like the changing "vortex-clouds," the music fluctuates between moments of animation and loos-

ening of intensity. The piece ends with the sound of wind blowing and what seems like singing from a great distance.

Vortex II is constructed along similar lines. Here, the interrelationship between the bassoon and timpani is especially extensive and prominent. Following the opening prolonged “duet,” a battery of percussion “takes over.” This second event ends with a big percussive flourish ushering in the ensemble—strings, woodwinds, vibraphone and harp. The result is one of the most beautiful and texturally rich moments in all the *Vortexes*. In the final “event,” the composer returns to the opening idea of the interaction between bassoon and timpani, along with other percussion.

“...the composer is primarily concerned with the ever-transforming musical textures...”

Vortex III is the shortest and the most compact of the three. Here, Dinescu shifts her attention to the strings, as the piece opens with the interacting violin and cello. The liner notes do not indicate the intended programming and sequence of these three pieces. Judging from the applause between each piece, they could indeed be performed separately. Regardless, listening to the three *Vortexes* offers a highly rewarding and gratifying experience. Conducted by Johannes Rieger, the ensemble gives a rigorous reading of the works.

Helena Michelson holds a BA degree in music from the University of California, Berkeley, and has recently completed a Ph.D. in composition and theory at the University of California, Davis.

*This and other quotations are from the CD liner notes.

“Box”

The Billy Tipton Memorial Saxophone Quartet. New World Records 80495

By Carolyn J. Bryan

The Grammy-nominated Billy Tipton Memorial Saxophone Quartet (BTMSQ) is not the traditional French classical saxophone quartet. First, the quartet’s name honors American saxophonist and pianist Billy Tipton (1914-89), who had a modestly successful career as a performer and later as an agent. According to the press, upon his death, the world, as well as his last wife and adopted children, learned that Tipton was a woman. In the liner notes, Michael Bloom suggests that Tipton, born Dorothy Tipton, believed that it would be difficult to be taken seriously as a woman playing jazz. Other sources suggest that Tipton, who played gigs with female musicians, consciously chose a transgendered life. More information on Tipton is available in a biography by Diane Middlebrook entitled *Suits Me: The Double Life of Billy Tipton*.

Women since that time have established themselves in the jazz world, and the BTMSQ certainly can play jazz as well as a range of other styles. Recorded in 1996, “Box” comprises 13 tracks, 11 of them composed or arranged by ensemble members Amy Denio (alto) or Jessica Lurie (alto/tenor). The BTMSQ is actually a quintet, assisted on most tracks by drummer Pam Barger.

Energetic playing and exceptionally tight ensemble work on even the most intricate and complex rhythmic figures characterize the performance. The styles range from funk in *Tri-Monk* to the Cajun-influenced *Belle* that closes the disc. Most of the charts include solo turns for each of the players, particularly notable in *Crna Machka* (Black Cat) by Lurie. *Vorrei Dire Due Parole* starts out reminiscent of the hard-swinging ensemble Supersax, before it breaks into a phenomenal dis-

play of avant-garde technique that simulates electro-acoustic effects.

After the first tracks, the format becomes rather predictable: an opening solo followed by ostinato figures under the solo breaks. The shifts in instrumentation from AATB to ATTB and the addition of a trumpet solo in *Tri Monk*, as well as the folk influences in pieces such as *Likka Law*, keep the set fresh. The Jimi Hendrix-Miles Davis chart *All Manic* provides a particularly welcome, laid-back change of pace. The final track, *For My Beautiful Wife on Her Birthday*, a BTMSQ-composed work, provides a relaxed jazz waltz to close the disc.

“Energetic playing and exceptionally tight ensemble work...”

The BTMSQ released two earlier albums, “make it funky god” and “Saxhouse,” that can be ordered through Amy Denio’s web site at <http://home.earthlink.net/~amydenio/>. A tremendous show of technique, versatility, creativity and cohesiveness, “Box” is an energetic, inspired compilation. It is available on the Internet at <http://www.newworldrecords.org>.

Carolyn J. Bryan is Associate Professor of Music at Georgia Southern University. In addition to frequent solo performances, Dr. Bryan is part of the Arden Duo, a voice-saxophone ensemble that actively commissions and arranges new works. The Arden Duo has performed at the IUP Festival of Women Composers International, conferences of the North Americana Saxophone Alliance, and at the 13th World Saxophone Congress.

“Name-game: Contemporary Works with Trombone”

András Fejér, trombone; Hungaroton Classic HCD 31948

By Brian Plitnik

The 20th-century has spawned a compositional deluge of works featuring solo brass. This is a particularly welcome change for trombonists, who have endured a dearth of solo repertoire in previous centuries. Continuing in the tradition of Stravinsky, a cultivation of the technical possibilities of the trombone (glissandi, trills, micro-tones, flutter-tonguing, multiphonics, etc.) have flourished, and yet the full potential of the trombone’s emotional gamut, which transcends the mere “special effects” of extended trombone technique, is today still being explored in exciting and innovative ways. In order to prove this point, András Fejér has assembled a superb recording of new works by primarily Hungarian composers who have all, at some point, studied composition at the Franz Liszt Musical College in Budapest.

“...a superb recording of new works by primarily Hungarian composers...”

The title track, *Name-game* (1995) by Xenia Stollár, was commissioned by Fejér, and the themes of this work are based on the letters in Fejér’s name. The electronic accompaniment incorporates sounds recorded from the trombone and manipulated by octave displacement to resemble trumpets and tubas. The melancholy opening material gives way to a more intense, angular theme, then continues through an array of musical arenas (including a humorous, syncopated rag near the end). Ms. Stollár, born in 1970, belongs to the youngest generation of contemporary Hungarian composers and has shown a predilection for wind instruments and electronic music.

Another highlight of the CD is the *Sonata for trombone solo* by Melinda Kistétényi. In this three-movement work, each section expresses a different character. The first movement, marked *maestoso*, is dance-like and narrative; the second movement is slow, inquisitive and dramatic; the third movement pre-

sents noble, folk-like melodies and alternates between the crisply articulated and the lyrical. This delightful composition was written in 1961 for Ferenc Steiner and expands upon a series of unexpected harmonic turns within a purely tonal framework. The bulk of Ms. Kistétényi’s oeuvre is for organ or includes organ; she was long active as a touring organist throughout Hungary and abroad before her death in 1999.

Also included on this CD are Balazs Szunyogh’s *Study for trombone solo*, a contrast of bouncy, playful material with a meditative slow section; Iván Madarász’s *Dialogue for trombone and piano*, noteworthy for the intricate repeated rhythms and assignment of double pedal notes to the trombonist; István Láng’s *Libero per trombone solo*, an intriguing foray into extended technique that avoids cliché; *Movement* (for trombone and piano) by Frigyes Hidas, which, except for the climactic high E near the middle of the work, is reminiscent of late 19th-century writing; and Jerome Naulais’ *L’homme aux 3 visages* (for trombone and woodwind quintet), a three-movement work portraying a solitary soul-search and eventual rejoining with society.

It is easy to understand why Fejér, recipient of numerous international achievements and distinctions, has been solo trombonist with the Deutsches Symphonie Orchester since 1997. Fejér’s interpretation is consistently meaningful, and his delivery is exceptionally clean. For trombonists in search of exhilarating (and underperformed!) recital possibilities, or for music lovers curious about the bold leadership of contemporary trombone literature in the world of new chamber music, this CD is highly recommended. It is available at www.hungaroton.hu/.

Brian Plitnik has earned music degrees from both Frostburg State University and West Virginia University. In addition to being Low Brass Instructor at F.S.U., Plitnik has served as adjunct faculty at W.V.U., where he is currently pursuing a D.M.A. in trombone performance.

“Works by Michelle Ekizian and Louis Karchin”

New World Records 80425

By Elaine Keillor

This recording, released in 1992, resulted from a concert by the Group for Contemporary Music, given in 1987 to celebrate the 50th anniversary of the American Composers Alliance. That concert included Elliott Carter’s *Riconoscenza per Goffredo Petrassi* for violin (1984), and this recording’s *Octoéchos* for double string quartet and soprano by Michelle Ekizian, and Louis Karchin’s *Songs of John Keats* for so-

prano and six instruments and *Capriccio* for violin and seven instruments. The selections provide an interesting snapshot of American music from the late 1980s, although the recording is only 48 minutes in length.

This review comments specifically on the work by New York-born Michelle Ekizian (b. 1956). Before obtain-

ing her doctoral degree from Columbia University in 1988, Ekizian received the ACA Recording Award for the 1987 composition *Octoéchos*. Its title comes from the term used to describe the eight liturgical modes of the Byzantine Church. Although she does not particularly try to duplicate the melodic formulas of the octoéchos, the idea of their employment in many different combinations and variations is fundamental to the organization of her composition.

Ekizian has subdivided the two string quartets into four units. One of the instruments in a pair presents thematic material addressed either through contrapuntal or harmonic means by the other instrument. In turn, the second string quartet, in general, augments, contracts, inverts or enhances the material presented by the pairs of the first string quartet. Overall, the opening material expands in an ever-increasing intense and agitated fashion until it achieves some stability at its apex and again briefly at the conclusion of the first movement.

The second movement opens with exactly the same chord that was heard at the end of the first movement. To me, the break between movements spoils the atmosphere that had been created, but perhaps Ekizian wanted a clean break due to the introduction in this movement of the soprano voice's presentation of Theodore Roethke's (1908-63) *I Waited*, an evocative poem from his 1957 collection, *Words for the Wind*. The musical material for the poem's setting comes from the apex of the first movement. Since the second movement is titled "Epilogue: Tranquillo,"

a more placid, sensuous interpretation of this material by soprano Andrea Cawelti would have seemed appropriate. Ekizian titled the first movement "Inquieto," indicating that she wanted significant contrast between the two movements. Occasionally, the string players (Robert Chausaw, Dennis Cleveland, Benjamin Hudson, Dennis Lee, violin; Lois Martin and Linda Moss, viola; and Bonnie Hartman and Jeanne LeBlanc, cello) produce an atmosphere of tranquility, but their performance is not consistent in musically amplifying the text "But no wind came / I seemed to eat the air."

"Her propensity to...combine musical elements of many cultures has intrigued audiences."

Since 1987, Ekizian has won a number of awards, and it is unfortunate that this is her only commercially available composition. Her propensity to both explore her Armenian heritage and combine musical elements of many cultures has intrigued audiences in North America and Europe. A Canadian reviewer of her orchestral work *Morning of Light* spoke of its "novel and refreshing" instrumentation. One hopes that recordings of this and other works by Ekizian will make their appearance soon.

Elaine Keillor is a professor at Carleton University, Ottawa, Canada. She is well-known for her promotion of women composers through piano performances, lectures and writings as well as her research on music in Canada and the musical expressions of its Original Peoples.

"Barbara Kolb"

Music Today, Gerard Schwarz, conductor; Nouvelle Ensemble Moderne, Lorraine Vaillancourt, conductor. Taco Koositra, cello; Harrie Starreveld, flute; Ray Reinhardt, narrator; Edmund Niemann, piano; Jonathan Haas, vibraphone. New World Records 80422

By Mary Jane Leach

This collection of works by Barbara Kolb features four pieces written over a period of almost two decades. It was interesting to hear how Kolb's approach developed over the years and yet managed to stay true to her aesthetic. She is one of the fortunate composers who not only found her compositional voice, but found it early in her career. A master of color and instrumentation, Kolb makes each piece on this disc draw the listener into its world.

The first piece, *Millefoglie*, is a 19-minute, one-movement work for chamber orchestra and computer-generated tape that Kolb wrote while in residence at IRCAM in 1984-85. The taped portion is very effective, extending and complementing the tonalities of the other instruments (oboe, clarinet, bass clarinet, trombone, two percussionists, harp and cello).

Kolb manages to achieve a seamless marriage of sounds between the acoustic and electronic. The manner in which she uses (and reuses) transformed sound in this work makes *Millefoglie* an aural kaleidoscope.

"A master of color and instrumentation, Kolb makes each piece on this disc draw the listener into its world."

The first time I heard *Extremes* for flute and cello I was rather taken aback. Coming after *Millefoglie*, *Extremes* sets up a startling, almost stark contrast, although I believe the title was meant to refer to the extremes in register, not sound. But when I listened a second time to the pieces, this time in chronological order (*Extremes* was written in 1988-89), it made perfect sense. By then I had become familiar with her timbral sensibility. When a composer exhibits a facility in writing for a relatively large number of instruments, she often finds it difficult to write for a small

number. How should one be expressive, as much as one is accustomed to, with limited means? This piece seems almost a shorthand version of a work for more instruments—it hints at sounds that could be there, in addition to the ones that are already present.

Chromatic Fantasy (1979), for narrator and six instruments (alto flute, oboe, soprano saxophone, trumpet, vibraphone and electric guitar), uses a poem by Howard Stern in an ingenious way: it appears in three sections ranging from the complete poem to impressionistic shards of it. The instrumental accompaniment is impressionistic, too, but not in any literal sense; Kolb establishes lovely washes of color

here. I thought, however, that the narrator's voice was ill-suited to the piece.

Solitaire is the earliest of the pieces on this disc, written in 1971 for piano and taped vibraphone. Like a number of other pieces of that period (think Lukas Foss' *Baroque Variations*), it employs musical references from the past, in this case from the piano repertoire. All of the performances on the CD are excellent, with the one exception noted above.

Mary Jane Leach is a freelance composer who lives in New York. Her compositions have been performed worldwide, and her works have been recorded on the *Lovely Music*, *New World*, *XI*, *Aerial*, and *Wave/Eva* labels. She is published by C. F. Peters.

Amy Beach: "Chanson d'amour"

Emma Kirkby and the Romantic Chamber Group of London. BIS CD 1245

By Carl Johnson

"Chanson d'Amour," a recent CD by soprano Emma Kirkby and the Romantic Chamber Group of London, features music by Amy Marcy Cheney Beach (1867-1944). The disc includes songs spanning a period of over 40 years, as well as the *Romance* for violin and cello and the *Piano Trio in A minor*; only the songs, however, are reviewed here.

Beach sets texts in English, French and German by Hugo, Goethe, Browning, Shakespeare and herself. The first two cuts on the album, *Ecstasy* (1893) and *Chanson d'amour* (1898), characterize much of her love-song output: romantic, lyrical, and lush with expressive melodies. Other songs, such as *A Mirage* and *Stella Viatoris*, display more majesty and grandeur, which sets them apart; the settings of the Shakespeare songs are much more delicate. *A Mirage*, *Stella Viatoris* and *Rendezvous* were originally written with violin and cello accompaniments, and the instrumental parts for *Ecstasy*, *The Year's at the Spring* and *Chanson d'amour* were added later.

Emma Kirkby is well established in the world of early music. The project of bringing these songs to the public's attention is unquestionably a worthy one, but this listener

feels that Kirkby's voice is not always the best vehicle for Beach's songs. Beach's vocal lines are very rich and sumptuous and explore many colors and moods, while Kirkby's voice stays within the same color palette and can seem cold and brittle at times.

The brightness and clarity of Kirkby's voice that have worked so well for her in other types of music seem insufficient here. Her rendering of the Shakespeare songs have just the right color and diction, while in songs such as *I Send My Heart Up To Thee* and *Rendezvous* the voice occasionally becomes thin and shrill. That said, Kirkby always brings excellent intonation, diction and artistry to every song she sings. This is perhaps demonstrated best in *Nahe des Geliebten*, *Ich sagte nicht* and *Wir drei*. She follows with three French songs, *Canzonetta*, *Je demande a Voiseau*, which are quite beautiful. The very delightfully interpreted *Elle et moi*, with far more coloratura, is a charming closer for this CD.

Carl Johnson, baritone, teaches vocal production at the American Academy of Dramatic Arts in Manhattan and maintains a private voice studio there. He is also on the faculty at Frostburg State University in Maryland, teaching voice and opera workshop.

"Divine Grandeur"

Works by Judith Shatin, Ellen Taaffe Zwilich, Simon Sargon, Robert Beaser, Aaron Jay Kernis, Stephen Paulus and John Schlenck. The New York Concert Singers, Judith Clurman, conductor. New World Records 80504, Recorded Anthology of American Music, Inc.

By Maryanne Rumancik

This compact disc features sacred choral works by seven American composers, two of whom are women; the review will address these works. The brief liner notes contain information on the composers and their respective compositions along with the texts and translations, where required. The notes also include a selected discography for each composer,

plus the publisher of each piece. This CD serves as a valuable resource for those wishing to study and perform American choral music.

"Divine Grandeur" was recorded at the Church of the Heavenly Rest in New York City, October 18-20, 1996. It was a

project of Recorded Anthology of American Music, Inc., with funding from the New York State Council on the Arts and the J.G. Trust. All of the works are performed by The New York Concert Singers, founded by its conductor, Judith Clurman, in 1988. The ensemble has a reputation for promoting contemporary music, particularly that of American composers. Their work on "Divine Grandeur" attests to their superb musicianship.

Ellen Taaffe Zwilich wrote the music for *Thanksgiving Song* as well as the brief text, which gives thanks for blessings received while remembering the less fortunate and those departed. She composed the work for Ithaca College in 1987. *Thanksgiving Song* begins with a joyful fanfare on the piano, reminiscent of tolling bells. The SATB chorus is surrounded by this bell-like figure throughout, creating a charming texture. The work is both appealing and accessible.

Commissioned by the Yale Institute of Sacred Music, Zwilich composed *A Simple Magnificat* in 1994 in memory of her uncle, Frederick Hope. The text, in which the Virgin Mary speaks of her devotion to God, is from the gospel of Luke 1:46-55. The *Magnificat* opens with a majestic organ introduction later joined in the same mood by the SATB chorus singing the Latin text, *Magnificat anima mea*. The remainder of the text is in English. Throughout the work the organ accompaniment provides changes of mood to illus-

trate the text; the overall tone of the work is one of deep religious devotion. Generally, the text is sung in a declamatory style with key words and phrases repeated for emphasis. *A Simple Magnificat* ends with a repetition of the first three lines of the text, which confirms the joy that Mary has in the Lord, followed by two thundering chords on the organ.

"...a valuable resource for... American choral music."

Judith Shatin composed *Adonai Roi* (Psalm 23), for a cappella SATB chorus, during the week following the November 4, 1995 assassination of Yitzhak Rabin, then Prime Minister of Israel. The text is in Hebrew, and the musical setting is generally simple both in texture and harmonic language; there are, however, effective passages with contrasts in register. The words attempt to provide comfort to those mourning this tragedy, but the music depicts the feelings of sadness and loss.

Maryanne Rumancik, composer, performer and registered music teacher, graduated in Spring 2003 from the University of Winnipeg (Manitoba, Canada) with a major in music composition. She has taught piano privately for over 14 years and has worked with community choirs. She also performs regularly with Edge of the Earth (formerly Le Nouveau Cinq), a local composers' collective.

"Bending the Light"

Chamber Works by Ross Bauer, Peter Lieuwen, Marjorie Merryman, Judith Shatin, Marilyn Schrude and Dan Welcher; The Core Ensemble. New World Records 80559 (1999), Recorded Anthology of American Music, Inc.

By Shelley Olson

"Bending the Light" is a masterful collection of contemporary American chamber music by six of the leading composers of our time: Marilyn Schrude, Marjorie Merryman, Judith Shatin, Ross Bauer, Peter Lieuwen and Dan Welcher, all distinct and powerful compositional voices. All are award-winning composers, all carry prestigious positions in the musical world, and all represent a culminating musical moment in a pre 9-11 world.

The works are performed by The Core Ensemble, an unusual instrumental trio founded in 1993 and committed to bringing to their audiences unique instrumental combinations. The Core Ensemble (Andrew Mark, cello; Hugh Hinton, piano; and Michael Parola, percussion) washes the listener in a wide palette of both conceptual works and poignant tone painting, performing with depth, understanding and world-class skill.

The six works on the disc, five trios and one duet with amplification, base their titles and descriptions on non-musical imagery. Water imagery is evident in Welcher's *Tsunami*, Schrude's *A Window Always Open on the Sea*, and Bauer's

Tributaries; the image of light and darkness is manifest in Merryman's *Bending the Light* and Lieuwen's *Nocturne*. Shatin's *1492* uses the image of conflict from the historic encounters of the period. This imagery helps guide the listener through the often unpredictable and boundary-breaking musical forms utilized by these composers.

The excellent liner notes by Marjorie Merryman provide the listener with the composers' descriptions of their works, most useful in understanding the visual imagery as well as structure and form. This disc reflects well the talents of the composers and performers presenting works written on the cusp of a new century.

"...a masterful collection of contemporary American chamber music..."

Composer Shelley Olson's first major work, A Chanukah Cantata (1999), received its American premiere at the White House and has been broadcast on radio in the United States, Europe, the Middle East, Africa and Australia. Her upcoming CD, "A Hallel for Our Times," a post 9-11 work dedicated to hope for humanity, is scheduled for release in July 2003. (Tara Publications, www.tara.com, keyword: olson)

Broadcast News

Jeanne E. Shaffer

I have broadcast my last "Eine kleine Frauenmusik" after producing and hosting the radio program for the past ten years. I have programmed over 500 scripts and have them all filed in hard copy. I have 437 listed as to content with a short biography of each composer on the web site: www.womensmusic.com. At present there are 80 broadcasts online; you can click on a blue play button and hear an hour of music by women composers. I had hoped to have all 504 broadcasts online but will have to settle for having them rotate every few months or by request.

I am ready to put all this out to the "universe" and see what happens. Eventually, I will try to find a college or university with a Women's Studies/Music Program that may be interested in more than 1,000 CDs of music by women. None of the schools I attended or where taught would use them, I fear. I do not want to see them unused on a music library shelf somewhere. I would appreciate your suggestions regarding both the broadcasts and the CD collection: DocShaffer@aol.com.

Jennifer Higdon

On July 8, 2003, National Public Radio's "Morning Edition" featured an interview with Jennifer Higdon and excerpts from her orchestral work, *Blue Cathedral*,



performed by the Atlanta Symphony Orchestra conducted by Robert Spano on a new CD,

"Rainbow Body" (Telarc CD 80596). This segment of the radio broadcast can be heard at: <http://discover.npr.org/features/feature.jhtml?wfid=1322987>.

Women Composers: Recording and Repertoire Recommendations

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. The following list of listener favorites (reported by phone calls or email to the station) are from 15 programs (42.5 hours) featuring women composers that aired between December 2002 and June 2003. The second list is of my personal favorites from these same programs. Both lists are arranged by instrumentation to assist musicians, teachers and conductors seeking repertoire by women composers.

Listener Favorites:

1. Chamber ensembles: *Pannonia Boundless* (string quartet) by Aleksandra Vrebalov, performed by the Kronos Quartet on "Caravan" (Nonesuch CD 79490); *Snow Pony* (cello quartet) by Pilley, performed by CELLO on "Subliminal Blues & Greens" (d'Note CD 1011); and *Viriditas* (flute, oboe, bassoon, 2 percussionists, harp, viola and cello) by Kay Gardner, performed by the Sunwomyn Ensemble on "Garden of Ecstasy" (Ladyslipper CD 107).

2. Choir: *Fair Warning* by Shirley McRae (with the famous text by Jenny Joseph, which begins: "When I am an old woman, I shall wear purple with a red hat, which doesn't go and doesn't suit me"), performed by the Denver Women's Chorus conducted by Debbie Kenyon, on "Denver Women's Chorus - the First Ten Years" (DWC CD); *Swing Down Chariot, Soon I Will Be Done, Steal Away and Three Spirituals* (medley of "Wade in the Water," "I Wanna Die Easy When I Die" and "Motherless Child"), traditional African-American spirituals arranged and

performed by Ysaye Barnwell on "Singing in the African American Tradition" (Homespun Tapes CDs); *Goodnight* (trad. Bahamian lullaby) arranged by Ysaye Barnwell, performed by Sweet Honey in the Rock on "Still the Same Me" (Rounder Kids CD 8100); and *Skealbmá Nieida (Cunning Girl)*, collectively composed and performed by the Girls of Angeli on "The New Voice of North" (Finlandia CD 18063).

3. Guitar: *Requiem* composed and performed by Annette Degenhardt on "Zwischentöne" (Andeg CD 02).

4. Hanukkah story: *Zizel's Hanukkah Lamp*, written and read by Roslyn Bresnick-Perry on "Holiday Memories of a Shtetl Childhood" (Global Village CAS 144).

5. Oratorio: *Ouroboros: Seasons of Life - Women's Passages* by Kay Gardner (women's choir, orchestra, and six female soloists around the ages of 8, 13, 21, 34, 55, and 89) on "Ouroboros: Seasons of Life" (Ladyslipper CD 115).

6. Piano: *Prelude No. 8* by Ruth Crawford Seeger, performed by Jenny Lin on "The World of Ruth Crawford Seeger" (BIS CD 1310); and *Seahorse*, composed and performed by Margie Adam on "Naked Keys" (Pleiades LP 2748).

7. Vintage Jazz: The 1988 CD, "Introducing Lillette Jenkins: The Music of Lil Hardin Armstrong" (Chiaroscuro CD 302) was a big hit with listeners and generated many calls.

8. Violin: *Lalai-Schlaflied zum Wachwerden?* (Lalai-Lullaby for Awakening?) (violin and piano) by Barbara Heller, performed by Laura Kobayashi and Susan Keith Gray on "Boldly Expressive! - Music by Women" (Troy CD 372)

9. Vocal: *Eulogy* (vocal duo and cello) and *Woman's Work* (vocal duo, synthesizer, violin, percussion) com-

posed and performed by Christine White on “Skeleton Woman - Flesh & Bone” (Silver Wave CD 708); *Wake-Up Call* and *Long Haul* composed and performed by Margie Adam on “Another Place” (Pleiades CD 2751); *Coffee Flavored Kisses* by Gaye Adegbalola performed by Saffire, The Uppity Blues Women on “Ain’t Gonna Hush!” (Alligator CD 4880); *Take Out Your Healings* composed and performed by Karen Almquist on “Tracking of Time” (Althia CD 1004); Indian songs composed and performed by Najma Akhtar on “Qareeb” (Shanachie LP 64009), “Atish” (Shanachie CD 64026) and “Divine Divas” (Rounder CD 5071); settings of 20th century Yiddish poetry by Chava Alberstein, performed with the Klezmatics on “The Well” (Rounder CD 3185).

Casper’s Favorites:

1. Band: *Tapestries* (for 13 winds, piano and 4 percussion) by Gay Holmes Spears, performed by the Indiana State University Faculty Winds conducted by John Boyd, on “Tapestries” (Truemedica CD 96117); *Prism Rhapsody* (marimba and wind ensemble) by Keiko Abe, performed with the Royal Northern College of Music Wind Orchestra conducted by Timothy Reynish, on “WASBE Concerts, 1995” (Kosei CD 4554); and *I Was There When the Spirit Came* by Doris Akers on “Hollywoodwind Jazztet” (Decca LP 8869).

2. Cello: *Spring Song* by Augusta Read Thomas, performed by Scott Kluksdahl on “Lines for Solo Cello” (CRI CD 762); and *Bending the Light* (cello, piano and percussion) by Marjorie Merryman, performed by the Core Ensemble on “Bending the Light” (New World CD 80559).

3. Chamber ensemble: *Trio* for oboe, violin and piano by Ingrid Arauco, performed by Jonathan Blumenfeld, Gloria Justen and Curt Cacioppo on “New Music for Oboe” (Capstone CD 8706); *Trio* for violin,

cello and piano and *String Quartet* by Karen Amanda Allen on “Da Camera: Chamber Music” (KAA CD 1); *Suite No. 2* for four strings and piano by Ruth Crawford Seeger, performed by the New Music Consort on “Quartet Romantic” (New World CD 80285); *Suite for Five Wind Instruments and Piano* by Ruth Crawford Seeger, performed by Continuum on “Seeger: American Visionary” (MHS CD 513493); *Prelude for Five Players* (flute, clarinet, violin, cello and piano) by Joan Tower, performed by the Da Capo Chamber Players on “Chamber Music by Pleskow, Miller, Tower and Yarden” (CRI LP 302); *Passion Prayers* (solo cello, with flute, clarinet, violin, harp, percussion and piano) by Augusta Read Thomas, performed by the Network for New Music on “Dream Journal” (Troy CD 488); *Conversation in the Forest II* (marimba, saxophone, oboe and 2 percussionists) by Keiko Abe, performed by the Michigan Chamber Players on “Conversation” (Forte Music CD 7043); and *Waves* (piano, bass, drums and violin) performed by Margie Adam, Diane Lindsay, Jeannette Wrate and Barbara Higbie on “Avalon” (Pleiades CD 72752).

4. Choir: *The Rub of Love* and *Love Songs* by Augusta Read Thomas, performed by Chanticleer on “Colors of Love” (Teldec CD 24570); *The Angels Sang* by Darlene Koldenhoven, performed by the Inner Voices on “Christmas Harmony” (Rhino CD 70714); *Wintergrace* by Jean Ritchie, performed by Priscilla Herdman, Anne Hills and Cindy Mangsen on “Voices of Winter” (Gadfly CD 235); and *Butler Field* by Caroline Aiken, performed with the Indigo Girls on “Butler Field” (Silverwolf CD 1007).

5. Electronic: The first, fourth and fifth movements of *Rainforest Images* by Priscilla McLean (synthesizer, with vocals, didgeridoo, recorded bird songs, recorder and clariflute - a clarinet mouthpiece on a recorder body) (Capstone CD 8617).

6. Euphonium: *Sonata for Euphonium and Piano* by Karen Amanda Allen, performed by Karl Schultz and David Alexander Rovang on “Da Camera: Chamber Music” (KAA CD 1).

7. Flute: *Winter Spirits* by Katherine Hoover, performed by Christina Jennings on “Winter Spirits” (Christina Jennings CD 7006); *Angel Shadows* by Augusta Read Thomas, performed by Laurel Ann Maurer on “Angel Shadows” (4-Tay CD 4006); flute improvisations by Kay Gardner on “Avalon” (with water sounds) (Ladyslipper CAS 106), on “Amazon” (with sounds of the rainforest) (Ladyslipper CAS 111), on “OneSpirit” (with percussionist Nurudafina Pili Abena) (Ladyslipper CAS 113), on “Drone Zone” (with different drones) (Relaxation Co. CD 3188), and *Lydian Dreams* on “Ancient Mother” (Spring Hill Music CD 1017); flute and piano improvisations by Kay Gardner and Mary Watkins on “Dancing Souls” (Ladyslipper CD 120); and the flute and harp improvisation, *Lay Down Your Burden*, by Kay Gardner and Mary Jane Rupert on “Sounding the Inner Landscape” (Ladyslipper CAS 109).

8. Guitar: *Leben* composed and performed by Annette Degenhardt on “Zwischentone” (Andeg CD 02); *The Three Sisters, In Memory of a Friend* and *Mister Chester* composed and performed by Muriel Anderson on “Hometown Live” (CGD 300); *Episodes for Guitar* by Karen Amanda Allen, performed by Oscar Lopez Plaza on “Da Camera: Chamber Music” (KAA CD 1); and *Arioso* (guitar and cello) by Muriel Anderson, performed by Muriel Anderson and Julie Adams on “Theme for Two Friends” (CGD 99).

9. Marimba: Works by Keiko Abe: *Dream of the Cherry Blossoms* performed by Jeannine Maddox-Vogele on “In the Sea” (SBMR CD 001) and by Daniella Ganeva on “Dream of the Cherry Blossoms” (Cala CD 77002); *Wind in the Bamboo Grove* performed by Evelyn Glennie on “Wind in the

Bamboo Grove" (Catalyst CD 68193); *Tambourin Paraphrase*, *Wind Sketch*, *Itsuki Fantasy for Six Mallets*, *Wind Across Mountains*, *Ban-ka* and *Voice of Matsuri Drums* performed by Keiko Abe on "Fantastic Marimba" (Xebec CD 1001); *Prism* (marimba duet) performed by Keiko Abe and Jeannine Maddox-Vogele on "Memories, Conversation and More" (SBMR CD 002); and *Conversation in the Forest I* (marimba and 3 percussionists), performed by Keiko Abe and the Michigan Percussion Ensemble on "Marimba Spiritual" (Xebec CD 1007).

10. Oboe: *Jasper* by Ingrid Arauco, performed by Jonathan Blumenfeld on "New Music for Oboe" (Capstone CD 8706); and *Episodes for Oboe* by Karen Amanda Allen, performed by Nathan Mead on "Da Camera: Chamber Music" (KAA CD 1).

11. Orchestra: *From Darkness to Light* composed and conducted by Anne Dudley on "Ancient & Modern" (Angel CD 56868); *Wind Dance* and *Triple Concerto...night's midsummer blaze* for flute, viola, harp and orchestra by Augusta Read Thomas, performed by the Louisville Orchestra conducted by Lawrence Leighton Smith on "Augusta Read Thomas/ Tania León" (Louisville CD 10); *Clarinet Concerto* by Marilyn Ziffrin, performed by Richard Stoltzman and the Warsaw National Philharmonic conducted by George Manahan, on "Wild-Wood" (MMC CD 2094); *Irish Symphony No.1*, op. 16 by Mary Dickenson-Auner, performed by the Mährische (Moravian) Philharmonic Orchestra conducted by Manfred Mussauer, on "Frauentone" (Thorofon Classics CD 2259); *Concerto for Horn and String Orchestra* by Ellen Taaffe

Zwilich, performed by David Jolley with the Michigan State University Symphony Orchestra, and *Symphony No. 4 "The Gardens"* by Ellen Taaffe Zwilich, performed by the Michigan State University Symphony Orchestra, Choral Ensembles, Children's Choir and Children's Handbell Choir conducted by Leon Gregorian, on "Ellen Taaffe Zwilich - Symphony No. 4" (Koch CD 37487); and *Times* by Aleksandra Vrebalov, performed by the Moravian Philharmonic Orchestra conducted by Jiri Mikula, on "New Music for Orchestra - 1997 Series" (VMM CD 3039).

12. Piano: *Piano Study in Mixed Accents* by Ruth Crawford Seeger, performed by Jenny Lin on "The World of Ruth Crawford Seeger" (BIS CD 1310); *Whimsy Salad* composed and performed by Margie Adam on "Naked Keys" (Pleiades LP 2748); *Downeast Rag* by Kay Gardner, performed by J. Althea on "Parlor Room Rags" (Happy Tonk Music CAS 102); *Rhapsody* composed and performed by Kay Gardner on "My Mother's Garden" (Ladyslipper CD 119); *Dog Day Rag* by Marjorie Merryman, performed by Virginia Eskin on "Spring Beauties - Ragtime Project" (Koch CD 74402); *River, Two Years Later* and *Dancing Shoes* composed and performed by Margie Adam on "Soon and Again" (Pleiades CD 72752); and *Introduction and Variations on a Theme from My Childhood* by S.C. Eckhardt-Gramatté, performed by Irmgard Baerg on "Romantic Works" (Eckhardt-Gramatte Foundation LP 5471).

13. Violin: *Violin Solo Caprice No. 10 (Klage)* by S.C. Eckhardt-Gramatté on "E-gré Plays E-gré," Record 3 (World LP 1598); *The Cresset*

Stone by Hilary Tann, performed by Alan Smale on "Celtic Connections: Concorde" (Capstone CD 8640); *Sonata for Violin and Piano* by Yardena Alotin, performed by Marianne Boettcher and Ursula Trede-Boettcher on "D'un Matin de Printemps" (Bayer CD 100.169); and *Romance* (violin and piano) by Ellen Taaffe Zwilich, performed by Sandra McDonald and Linda Holzer on "Modern Flair!" (noncommercial CD).

14. Vocal: *White Moon* by Ruth Crawford Seeger, performed by Dawn Upshaw on "White Moon" (Nonesuch CD 79364); *Did Jesus Have a Baby Sister?* composed and performed by Dory Previn on "Dory Previn" (Warner Bros. LP 2811); *River* by Joni Mitchell, performed by Dianne Reeves on "Bridges" (Blue Note CD 33060); *Tender Lady* (Having Been Touched) and *Here is a Love Song*, composed and performed by Margie Adam on "The Best of Margie Adam" (Pleiades CD 1990); *Angel With a Broken Wing* and *Sweet Ireland*, composed and performed by Kate Mesmer on "Lifeline" (Sirius CD 12142); *Lullaby*, composed and performed by Samantha Siva on "Identity" (Genie Entertainment CD 1548); *The moon was but a chin of gold* and *Velvet Shoes* by Carol Robinson, performed by Katherine Eberle on "From a Woman's Perspective" (VMM CD 2005); *Once Again* and *Deep in the Night*, composed and performed by Margie Adam on "Another Place" (Pleiades CD 2751); *I'll Be Right Over*, composed and performed by Margie Adam on "Avalon" (Pleiades CD 72752); and *I Am the Earth*, composed and performed by Kay Gardner on "Fishersdaughter" (Even Keel CAS 44).

Playlist: Works Composed or Performed by IAWM Members

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. 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>. This playlist for December 2002 through June 2003 serves as a supplement to the Members' News column.

Arauco, Ingrid. Trio for oboe, violin and piano; and *Jasper* for solo oboe (Capstone CD 8706)

Degenhardt, Annette. *Leben; An Air in Clare; Zwischentone; Es geht eine dunkle Wolk' - Thema und Variation; Intakt; Requiem; Communique to Mark*

Knopfler; Lied für die Indianer; Unentschieden; Marginal; Walzer in a-moll; and A Double Jig for You and Me (guitar solos) (Andeg CD 02)

Goodman, Lucille Field. Soprano on Ruth Crawford Seeger's *Loam* (vocal with piano) (Cambria CD 1037)

Gray, Susan Keith. Pianist on Serra Miyeun Hwang's *Allegory* (violin and piano) (Troy CD 372)

Holzer, Linda. Pianist on **Ellen Taaffe Zwilich's** *Romance* (violin and piano) (noncommercial CD)

Hoover, Katherine. *Winter Spirits* (flute solo) (Christina Jennings CD 7006); *Winter Sands* (orchestra) (Parnassus CD 96019)

Kobayashi, Laura. Violinist on Serra Miyeun Hwang's *Allegory* and Barbara Heller's *Lalai - Schlaflied zum Wachwerden?* (violin and piano) (Troy CD 372)

Tann, Hilary. *The Cresset Stone* (Capstone CD 8640)

Washburn, Nan. Conductor for Kay Gardner's *Ouroboros: Seasons of Life - Women's Passages* (women's choir, orchestra and six soloists) (Ladyslipper CD 115)

Zaimont, Judith Lang. *Parable: A Tale of Abraam and Isaac* (choir, organ, soloists, and speaker) (Leonarda CD 328)

Ziffrin, Marilyn. *Clarinet Concerto* (clarinet and orchestra) (MMC CD 2094)

Zwilich, Ellen Taaffe. Symphony No. 4 "The Gardens" (orchestra, choir, children's choir, and children's handbell choir); Concerto for Horn and String Orchestra (Koch CD 37487); *Romance* (violin and piano) (noncommercial CD)

Members' News news of individual members' activities

Compiled by Diane Follet

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings and other items. We recommend that you begin with the most significant news first—an award, a major commission or publication, a new position—and follow that with an organized presentation of the other information.

Please note: This is Diane Follet's last column. Please send your news items to our new members' news editor, Anita Hanawalt: ahanawalt@earthlink.net or 2451 Third St.; LaVerne, CA 91750. The deadline for submitting material for the next issue is December 30, 2003.

Adrienne Albert's most recent commission, *Interiors* for string orchestra, was premiered Sunday, June 22,

2003, in **Jeannie Pool's** "In Praise of Music" series at The Church of the Lighted Window in La Canada, California. The middle movement of a work-in-progress for string orchestra, *Interiors*, was performed by the CLW Orchestra with Joel Lish, conductor. Albert's orchestral work, *Courage*, commissioned by the Los Angeles Doctors Symphony Orchestra in 2000, was performed on July 2nd and 4th by LADSO with Ivan Shulman conducting. Albert's bassoon sonata (2002), commissioned by bassoonist Carolyn Beck, was performed by bassoonist Julie Feves of CalArts and pianist Delores Stevens, co-founder of Palisades Chamber Group, at the Church on April 27. The same day in Santa Monica, a new version of *Doppler Effect* for flute, bassoon and harp was performed by Susan

Greenberg, flutist with the Los Angeles Chamber Orchestra; David Riddles, bassoonist; and Gayle Levant, harpist. David Riddles performed a new version of *Reflections* for bassoon and piano on the same program. Albert continues to work on her commission for the noted bass/baritone Richard Bernstein of the Metropolitan Opera and has two new commissions, one for piano trio and another for saxophone quartet, to be completed for the 2004 season.

Beth Anderson's *Minnesota Swale* was performed on the September 20, 2003, opening concert of the Redwood, California, Symphony's 2003-2004 season, conducted by George Yefchak. In July, Beth Griffith, soprano, and Michael Blake, piano, performed Anderson's *Lazy Pussy, Kilkenny Cats, Hey Diddle Diddle* and *Country Time* on "The New

Music Indaba 2003" Johannesburg and Grahamstown festivals in South Africa. On May 31, Marvin Rosen, pianist, performed Anderson's *September Swale* at Westminster Choir College of Rider University in New Jersey. Marlow Fisher and Kathy McIntosh performed her *April Swale* for viola and harpsichord in Havana, Cuba, on May 17, and again in New York City on April 26. On May 13, New York Women Composers, Inc. presented violinist Ana Milosavljevic in a concert of members' works including Anderson's *Tales nos. 1-2*, *Belgian Tango* and *Dr. Blood's Mermaid Lullaby* at the Second Presbyterian Church, New York City. Dr. Michael Luxner conducted *Kentucky Swale* for string orchestra with the Millikin University String Arts Ensemble in Edwardsville and Alton, Illinois, on April 29, and in Decatur, Illinois, on April 27. Also in April, Artis Wodehouse, pianist, performed *Net Work* at College of Mount St. Vincent in Riverdale, New York. The Rubio String Quartet performed Anderson's *March Swale* at the "6th totally huge new music festival" in Perth Concert Hall, Australia, on April 10, 2003.

On November 19, 2003, an all-Beth Anderson concert will be held at Weill Recital Hall at Carnegie Hall in Manhattan. The Rubio String Quartet from Belgium will perform a series of Anderson's quartets and Joseph Kubera will be the soloist in her Piano Concerto for string orchestra with percussion and piano. Andrew Bolotowsky will be the flautist in *New Mexico Swale* for strings, percussion and flute. Gary Schneider will conduct. *The Angel*, based on the story by Hans Christian Andersen, for soprano, harp, celeste, two violins, viola and cello will also be presented.

On February 28, 2003, in the Museumsaal, Vienna, **Betty Beath's** *Night Songs* for recorders and tam-tam were performed in a recital program featuring the work of Australian composers. Also in February, Beath's *Adagio for String Orchestra*, *Lament for Kosovo* was performed in a concert fea-

turing string orchestra music held in Sydney, Australia. Beath's piano piece, *Merindu Bali...Bali Yearning* was programmed in a series of memorial concerts dedicated to the memory of the victims of the Bali bombings. The concert was given by the European-based Indonesian pianist Ananda Sukarlan. The series began in New Zealand and was followed by recitals in Spain, Norway and Sweden. On October 12, 2003, commemorating the attack on that date one year earlier, the program was presented in Jakarta, Indonesia. Also in October, Beath traveled to Houston, Texas, to be present for the first performance of her new work, *A Garland for St. Francis*, a cycle of eight songs plus instrumental "meditation," at Rice University. Soprano Susan Dunn performed the work, a cycle reflecting certain seminal events in the life of St. Francis and concluding with what is reputed to be the final prayer made by the saint.

Shlomo Blumberg's *Holocaust Requiem* was performed last November 9th at the Cathedral of St. John the Divine in New York. Arkady Leytush conducted the Brooklyn Philharmonic, television and film actor Fritz Weaver provided narration, and Blumberg sang.

The Arden Duo (soprano Sandra McClain and saxophonist **Carolyn J. Bryan**) performed *Living in the Body* by **Lori Laitman** at the 13th World Saxophone Congress. The performance took place on July 11 during the WSC's triennial meeting at the University of Minnesota in Minneapolis.

Kristine Burns's *Zing!* was performed at Florida International University's New Music Miami ISCM Festival on April 12. In his review of the concert, music critic Lawrence A. Johnson wrote that of the three electro-acoustic works on the program, *Zing!* "stood out for its offbeat humor, in a tribute blending the unusual bizarre electronic sounds and stereo imaging with Judy Garland snippets" (*Sun-Sentinel*, April 14, 2003).

Works by **Monique Buzzarté**, **Elaine Barkin**, **Kristine Burns**, **Eliza-**

beth Hinkle-Turner, **Deborah Kavasch** and **Mary Lou Newmark** were performed at "Transforming Voices: Women@work," a listening room event held March 27, 2003, at California State University, Fullerton. Electro-acoustic works by women composers around the world were featured. (Please see the report on the event on page 31.) The Creative Music Workshop in New York City presented Monique Buzzarté, trombone and electronics, and others in a program of solos, duos, trios and quintets on July 11.

Celestial Turnings, **Tina Davidson's** work for string orchestra, was premiered by Orchestra 2001 at the Kimmel Center in Philadelphia on January 27, 2003. The work received an enthusiastic review by the *Philadelphia Inquirer's* David Patrick Stearns. Stearns noted that Davidson "works extensively in special-music programs for inner-city schools while fulfilling commissions for the likes of the National Symphony Orchestra." Continuing, Stearns said, "*Celestial Turnings* has a bedrock of quasi-minimalist cells of repeated melody and rhythm, over which terse gestures and graceful glissandos unfold. Pejorative words like facile and ingratiating come to mind, but here they're compliments, referring to the music's sharp-focused clarity of vision that gives it a sense of expressive imperative—the piece says this is the way it had to be."

VocalEssence has commissioned Davidson to write a large new work for their 26-member Ensemble Singers under the direction of Philip Brunelle. The work, entitled *Hymn of the Universe*, is based on the writings of Pierre Teilhard de Chardin. Using texts from his hymn-like prayer, "The Mass of the World," and his riveting "Hymn to Matter," Davidson delves into the spirit of Chardin's writing. Scored for SATB chorus, English horn, string quartet and marimba, the work will receive its premiere on March 13, 2004, in Minneapolis. Davidson has also been commissioned by the Concertante ensemble to write a new work for string sextet. Concertante is

comprised of outstandingly gifted young artists who have won major national and international music competitions. The work will be premiered at Merkin Hall in New York City in 2004 with additional performances in Baltimore and Harrisburg, Pennsylvania. The new Ear Contemporary Chamber Ensemble commissioned Davidson to write a new work in celebration of their tenth anniversary. The work, *e*brate*, is scored for alto saxophone, bass clarinet, piano and percussion and was premiered in Kansas City on May 10, 2003.

WHYY-TV released Davidson's *Bodies in Motion* on CD and DVD formats as part of their documentary, "Thomas Eakins: Scenes from Modern Life," in June 2002. Davidson's *Antiphon for the Virgin* was released in the "Songs for Mary: Sharing and Caring Hands" album by the St. Patrick Guild in October 2002. Davidson recently completed a three-month residency at the Penn Wynne elementary School in suburban Philadelphia, where she taught third graders to make their own instruments and to write, rehearse and perform their own music. Davidson is currently at work on a new opera for family audiences based on Betsy Byers Newbery's award-winning novel, *Summer of the Swans*. Members of the production consortium include Opera Columbus and Lyric Opera of Kansas City.

Nancy Bloomer Deussen's Woodwind Quintet no. 2 was performed by the Stanford (California) University Woodwind Quintet on January 26, 2003. In February and again in April, Deussen's *Parisian Caper* for saxophone, trombone and piano, was performed on "Soundmoves" at Western Oregon University in Monmouth. In

March, Deussen played the world premiere of "Adirondak Morn" and "Santa Barbara" for solo piano at the NACUSA San Francisco Bay concert in Palo Alto, California. These are the first two pieces in a suite for solo piano entitled *American Images*. Also in March, Deussen enjoyed performances of her *San Andreas Suite*, *Two Pieces for Violin and Piano*, *The Pegasus Suite* and *Reflections on the Hudson*. *San Andreas Suite* was also featured at the American Composer's Forum Salon in San Francisco in April. *The Pegasus Suite* was performed on April 19, 2003, at the "BAC Hand Slam" concert of new music in Berkeley and again on May 31 in Palo Alto, California. More information about Deussen's works is available at <http://www.nancybloomerdeussen.com>. MP3 files of her music may be accessed at <http://www.classicalarchives.com/inspire/deussen.html>.

Violeta Dinescu's opera, *Der 35. MAI*, will be premiered in Hamburg, Germany, in February 2004.

Tsippi Fleischer was awarded the Acum Life-Time Achievement Prize for Composition at a ceremony on April 7, 2003 in Tel Aviv, Israel. On October 9, 2002, her chamber opera, *Cain and Abel* (libretto by Yossefa Even-Shoshan), was premiered as part of the Fifth Israeli Music Celebrations and the Fourth International Biennale for Contemporary Music at the Tel Aviv Museum of Art; it was performed two days later in Jerusalem. The opera was released on Vienna Modern Masters CD #4005. On November 16 *Weltschmerz* for mezzo-soprano and piano (from the song-cycle *Lead Life*) was premiered at the Tenth Else-Lasker Schüler Forum in Israel. The work was also performed on March

6, 2003 in Frankfurt, Germany, at the Kunst Kontra Kälte Festival. Her song-cycle, *Saga Portrait*, for mezzo soprano and magnetic tape, was premiered in Haifa on May 21 and was performed several times in June in Metula, Tel Aviv-Jaffa and Jerusalem. During the summer "Girl-Butterfly-Girl Around the World" was recorded by IMI. On October 22-23 Fleischer's Symphony No. 5 will be premiered by the Jerusalem Symphony Orchestra, conducted by Dan Ettinger.

Lynn Gumert's *Love Songs* on poems of Rainer Marie Rilke were performed in May at Louisiana State University by Dawn Williams, contralto, and Robert Peck, cello. Gumert, Marta Robertson, and Carlos Fernández presented a performance-workshop at the CMS International Conference in Costa Rica on "Cultural Crossroads: Music of Spain and Spanish America," which featured a performance of Téodora Gines' *Son de La Ma Téodora* and a discussion of Gumert's *La Niña Guerrerra*.

On June 26, 2003, the Dallas Symphony performed **Jennifer Higdon's** *Concerto for Orchestra* in Dallas, Texas. In his review in the *Dallas Morning News* (June 27, 2003), Olin Chism wrote: "It's not often that a new piece of classical music receives loud cheers and approving whistles, but the unexpected happened on Thursday night in the Morton H. Meyerson Symphony Center. The Dallas Symphony Orchestra took time out from its 'Casual Classics' series to devote an evening to 'Future Classics,' and judging by audience reaction, the latter title may be justified. Three new pieces were performed by Andrew Litton and the orchestra. Receiving the strongest reaction was the *Concerto for Orchestra* by Jennifer Higdon, a Philadelphian. This big and energetic piece clearly won plenty of fans. Ms. Higdon's work is for a very large orchestra heavy with percussion. The opening was fast and busy, with so much going on you had to suppress the irreverent thought 'Too many notes.' Later the movement settled down and ended rather quietly, but energetic action was

Award Winners: Congratulations!

Tsippi Fleischer was awarded the Acum Life-Time Achievement Prize for Composition at a ceremony on April 7, 2003 in Tel Aviv, Israel.

Sharon Mabry received the Alumni Distinguished Professor Award for 2003, Austin Peay State University's highest honor for teaching.

Maria Niederberger was named Composer of the Year by the Appalachian Music Teacher's Association.

a dominating characteristic of the piece. Ms. Higdon clearly loves bright instrumental color and unusual sounds. The most striking example of the latter was a series of eerie bowed percussion sounds strongly reminiscent of music for the glass harmonica. Some percussion effects were so unorthodox that they got a few titters from the audience, which probably was the composer's aim. The *Concerto for Orchestra* is quite an unusual work, and one few in the audience will soon forget."

Higdon had a very busy summer. She was composer-in-residence at the Vail Festival of Music; her *Concerto for Orchestra* and work for flute, *rapid fire*, were played, and her Piano Trio was premiered. She was featured composer of the Contemporary Music Festival at Tanglewood, where *Voices*, *Light Refracted* and *Concerto for Orchestra* were performed. She was also composer-in-residence at the Bard Conductor's Institute, and her *blue cathedral* was performed. The Cape Cod Festival featured her piano quintet, *Scenes From the Poet's Dreams*, in a performance by Gary Graffman and the Borromeo Quartet.

The Center for Experimental Music and Intermedia at the University of North Texas, Denton, presented "Women and Music Technology," a concert of experimental sound and images by women composers curated by Butch Rován and **Elizabeth Hinkle-Turner**, on March 10, 2003. In May, Hinkle-Turner's new multimedia work for trumpet, organ, video and tape was premiered at the International Trumpet Guild Conference at Texas Christian University in Fort Worth, Texas. Commissioned by Larry Johansen, a vintage car collector, the work, titled *Finish Line*, is in memory of Hinkle-Turner's father-in-law, Dr. Thomas R. Turner, for his contributions to the vintage racing community.

Calvert Johnson was named the Charles A. Dana Professor of Music at Agnes Scott College in Atlanta, Georgia, where he has now taught 17 years. Johnson's recent recitals include a performance of works for harpsichord by Japanese women composers at the national joint meeting of the Southeastern Histori-

cal Keyboard Society, Midwestern Historical Keyboard Society, and Western Keyboard Association at the University of South Dakota, May 18, 2003. Johnson also played at the Japanese Music Today 2003 conference at the University of Maryland/Baltimore County, on April 4. On June 6, early Spanish, Italian and English repertoire was featured on Johnson's recital at the regional convention of the American Guild of Organists, Charleston, South Carolina. Johnson's book, *England: 1550-1660*, a volume in the series *Organ Historical Performance Practices and Repertoire*, was recently published by Wayne Leupold Editions, Colfax, North Carolina.

An article by **Elizabeth Keathley**, "A Context for Eminem's 'Murder Ballads'," was recently published in *Echo: A Music Centered Journal* (Vol IV, No.2). It is an online journal, free to all readers, and can be accessed at <http://www.echo.ucla/volume4-issue2/table-of-contents.html>. The University of North Carolina at Greensboro awarded Keathley a New Faculty Grant and a Summer Excellence Grant to research and write about women's roles in proposing and contesting the terrain of musical modernism.

Elaine Keillor, chair of the Canadian Musical Heritage Society, is supervising a website of Canadian music. The site contains musical scores for downloading, performances to listen to, and historical information. Created with a \$20,000 grant from Industry Canada, the site is available at <http://collections.ic.ca/MusicalHeritage>. Works by women composers include three piano pieces (*Molly and the Indians* by Jean Coulthard, *Nocturne* by Susie Frances Harrison, and *Teeter Song* by Katharine Burrowes) and a vocal solo (*Flocon de neige* by Albertine Morin-Labrecque).

The 16th Annual Music in the Making New Music Reading Session of The Women's Philharmonic performed a score by **Ann Lathan Kerzner** on June 2, 2003, at San Francisco State University.

On April 13, 2003, First Avenue presented the third concert in its "Alternate Side of the Street" series in the East Village in New York City. METER

MAde—Computer manipulation for MAXimum impact—included First Avenue improvisation, interactive computer processings by Dafna Naphtali and compositions by C. Bryan Rulon, **Mary Jane Leach**, and First Avenue. For more than 22 years, First Avenue has presented an annual series of concerts committed to the spontaneous, live compositional process known as improvisation. Embracing technology ranging from digital sampling to interactive projected video, First Avenue's concerts have continued to be an exciting place to see and hear fresh, surprising work. For more information, visit <http://www.FirstAvenue.org>. Other recent performances of Leach's music include *The Sacred Dance* at the Grandin Festival, Cincinnati (Ohio) Conservatory of Music in August, 2002 and *Green Mountain Madrigal* by the New York Treble Singers at the Fifth Avenue Presbyterian Church in October. La Gioia performed *Bruckstück* in Brussels in January 2003, and The Telos Ensemble performed *Ariel's Song* in Ternat, Belgium, in March and in Strombeek-Bever, Belgium, in May. *Bare Bones* for four bass trombones was released on "DownTown Only," by the DownTown Ensemble on Lovely Music.

Sharon Mabry, mezzo-soprano and Professor of Music at Austin Peay State University in Clarksville, Tennessee, has received the university's highest honor for teaching, the Alumni Distinguished Professor Award for 2003. She had previously received the university's highest award for creativity, the Richard M. Hawkins Award. Both awards include a stipend. In addition, Mabry's book, *Exploring Twentieth Century Vocal Music: a Practical Guide to Performance and Repertoire*, has been published by Oxford University Press. Her latest CD, "Music by Women," a collaboration with pianist Rosemary Platt, is now available from Capstone Records and includes vocal works and solo piano works by Lili Boulanger, **Rhian Samuel**, Mary Howe, **Elizabeth Vercoe**, Jane Brockman, **Emma Lou Diemer**, Ann Callaway, **Ruth Lomon**, Thea Musgrave and Clara Schumann.

Just In Time Composers and Players performed a concert of chamber music and improvisation at the Depot Square Gallery in Lexington, Massachusetts, on March 14, 2003. The program included **Pamela Marshall's** *Colored Leaves* for horn, performed by the composer. In April, Marshall's Suite for solo piano and *Through the Mist* for flute, violin and guitar were performed by Just In Time on their program "Foreign Influences Brought Home." More information on the ensemble may be obtained at <http://www.justintimecomposers.org>.

Flutist **Elizabeth McNutt** performed a recital with pianist Shannon Wettstein on March 5, 2003, in Knuth Hall, College of Creative Arts, San Francisco State University. The repertoire included compositions of Brian Ferneyhough, **Judith Shatin**, Andrew May, Mark Applebaum, Chapman Welch and Franco Donatoni. McNutt also presented a lecture recital about performing recent compositions at the University of California-Berkeley Composers Colloquium on March 7.

Pianist **Margaret Mills** was invited to give lecture recitals this past spring at the Juilliard School in New York City; The Athena Festival at Murray State University, Murray, Kentucky; and the Hildegard Festival at California State University, Turlock, California (see a report on page 27.). The title of the presentation was *Despite Great Odds: Five American Women Composers*. The featured composers were Amy Beach, Ruth Crawford, Miriam Gideon, Gloria Coates and **Libby Larsen**. Future plans include honoring Ruth Schonthal on her birthday year by performing her *Canticles of Hieronymus* (written for Margaret Mills) on solo recitals in New Canaan and Greenwich, Connecticut, and New York City. During the past year, Mills has also premiered a *Concert Rag* (solo piano), and a four-hand work, *Carousel*, by Connecticut composer **Elizabeth Lauer**.

Kathryn Mishell's Trio for violin, clarinet and piano was performed at the Bakersfield Symphony Orchestra's "New Direction" concert on March 9,

2003. Trio for piano, violin and cello was performed at Texas A&M University on April 15 as part of an "Into the Light, Live!" concert of women composers, with Mishell giving narrative commentary on the composers.

Janice Misurell-Mitchell performed her work for solo flute, *Uncommon Time*, at a CUBE concert in Chicago in January 2003. In February, she produced a concert called "Music, Women and WAR," at HotHouse in Chicago. She also performed two of her works, *After the History* and *A Silent Woman*, were featured. Misurell-Mitchell gave a presentation on women in music and on specific works of hers in a graduate composition seminar at the University of Wisconsin, Milwaukee, in March. Also in March, *Sermon of the Middle-Aged Revolutionary Spider*, for tenor, chamber ensemble and Gospel choir, and *Dichophony*, for two trumpets, were performed on the CUBE Fifteenth Anniversary Concert at Harold Washington Library, Chicago. Later in March, Misurell-Mitchell premiered *Sometimes the City is Silent* for solo flute, commissioned by the National Flute Association for its 2003 High School Soloist Competition, and performed by Caroline Pittman on a CUBE concert at Columbia College.

In April, Misurell-Mitchell gave a performance on voice/flute of *Give Me an A!* at the Great Lakes Chapter of the College Music Society at St. Mary's College, Indiana. She gave a presentation of *Luminaria* for orchestra at an American Composers Forum, Chicago Chapter, meeting in May. Also in May, the video version of *After the History* was shown at an anti-war concert at the Green Mill Inn, Chicago, and Misurell-Mitchell gave a master class on *Uncommon Time* for the flute students at the DePaul School of Music. *Profaning the Sacred* for voice/flute/alto flute and bass clarinet/clarinet was released by Arizona University Recordings on the CD "Magical Place of My Dreams," and it was performed on a New Music DePaul concert in Chicago. In June, Misurell-Mitchell attended a performance of her work for solo guitar, *Dark Was the*

Night, at the Sherwood School of Music, Chicago. Her *Juba-Lee* was included in the 16th Annual Music in the Making New Music Reading Session of The Women's Philharmonic on June 2, 2003, at San Francisco State University.

Alice Moerk's *Crystal Singers* for orchestra was performed by Argentina's Ensemble Rosario in 2001. That year also saw the premiere of *Five Songs of Emily Dickinson* for two sopranos, flute and double bass at the Concert for the Millennium's "Dueling Divas" in Bremerton, Washington; the premiere of *Tina's Songs*, a cycle for mezzo-soprano and piano, at the Benefit Concert for Multiple Sclerosis organized by Moerk in Fairmont, West Virginia; a performance of *Eternal Summer* for chamber choir on the same program; and the premiere of *Muse* for solo flute for the Sarasota-Manatee alumnae chapter of Sigma Alpha Iota. *Muse* was also performed at the Bradenton, Florida, Opera Association. In 2002, *Unicorn Songs*, a cycle for mezzo-soprano, baritone and piano, was commissioned by the Fairmont State College School of Language and Literature and performed in Fairmont, West Virginia; *Muse* was performed at a Memorial Service for past SAI President Pat Stenberg in Sarasota, Florida; *The Flatwoods Monster*, an opera commissioned by the West Virginia Folklife Center, premiered in Fairmont as part of the 50th anniversary commemoration of the original sighting of the UFOs in 1952; the Third International Festival of Alfeo Gigli premiered *Zanities* for solo bassoon; and *Peculiarities* for clarinet and guitar was released by CRS Records with Harry Faulk, clarinet, and John Vaughan, guitar.

Patricia Morehead, co-artistic director of Contemporary Chamber Ensemble, was honored as Chicagoan of the Year by John Von Rhein, senior music critic of the *Chicago Tribune*, for her contribution to new music with CUBE. Performances this year of Morehead's music by CUBE included *The Wonderful Musician* and *Good News Falls Gently* for chamber orchestra and *Just Before the Rain* for erhu,

pipa and clarinet. Her *Music for Five* was performed in Rome, Italy, by "Donne in Musica" and in Seoul, Korea, at The International Festival of Women in Music Today. Most recently she received an outstanding performance of *Elegy* played by Carolyn Hove, English horn soloist with the Los Angeles Philharmonic.

The **Music Library Association** announced the following new Board Members at its annual meeting: Pauline Bayne, Richard LeSueur and **Renée McBride**. Nancy Nuzzo was selected as Treasurer/Executive Secretary. Paula Matthews received the MLA Special Achievement Award and the MLA Citation in recognition of her exceptional work for MLA, especially in her role as President. The Vincent H. Duckles Award for the best book-length bibliography or research tool in music published in 2001 was given to Horst Leuchtmann and Bernhold Schmid for their book, *Orlando di Lasso....* The Richard S. Hill Award for the best article of a music-bibliographic nature published in 2001 was given to Teresa M. Gialdroni and Agostino Ziino for "New Light on Ottaviano Petrucci's Activity, 1520-38..." in *Early Music* 29. The Eva Judd O'Meara Award for the best review published in 2001 in *Notes* was given to Mark Germer for his review of *The New Grove Dictionary of Music and Musicians*, 2d ed. (2001). The Walter Gerboth Award was granted to Daniel Boomhower for "Baerenreiter-Verlag's Bach Publications, 1923-1954." The Dena Epstein Award for Archival and Library Research in American Music was granted to Ayden Adler and Ryan Jones.

Maria Niederberger was named Composer of the Year for both 2002 and 2003 by the Appalachian Music Teacher's Association. Niederberger's *Vermissage: Musical Thoughts and Sketches for Piano* appears on the CD "Live At Wigmore Hall: A Musical Journey," a CH-Magnon recording. The work was performed in London and Weggis, Switzerland, in 2002. Her score for *Petite Suite* for solo viola was published in *The American Viola* by Elkus and Son, Overland Music Publishers. *Petite Suite* was performed

at the Mondavi Center at the University of California at Davis in April 2003. Other performances of Niederberger's work include the premiere of *Thought 2001* for solo violin in Sargans, Switzerland, on November 22, 2002, and subsequent performances in Tirana, Albania, and Bucharest, Romania; the premiere of *While Shepherds Watched* for chorus, tenor and organ in Morristown, Tennessee, in December; a performance of *Six Choral Songs* for SATB choir by The Circle Singers in Washington, DC in March 2003; and a performance of *Wait For Me* for soprano and piano in Seoul, Korea, in April.

Frances Nobert performed "Music, She Wrote: Organ Compositions by Women" at Kwanglim Methodist Church and at Kyungdong Presbyterian Church in Seoul, Korea, in April 2003. The concerts occurred during her visit to attend the 2003 International Festival of Women in Music Today, Seoul. She also presented a similar program for Regions VIII and IX at the American Guild of Organists' Convention in Salt Lake City in July. IAWM members whose compositions were featured were **Emma Lou Diemer**, **Margaret S. Meier**, **Jeanne Shaffer** and **Alex Shapiro**.

The Pauline Oliveros Foundation celebrated the release of New Circle Five's debut recording, "Dreaming Wide Awake," with two sets at the Tonic in New York City on June 5, 2003. Spanning three generations, New Circle Five is an acoustic improvising contemporary music ensemble comprised of **Pauline Oliveros** (accordion), **Monique Buzzarté** (trombone), **Kristin Norderval** (soprano), Susie Ibarra (percussion) and Rosi Hertlein (violin/voice). Diverse musical backgrounds result in unique twists as the five explore the one-time only sonic environment of collective creative improvisations.

Excerpts from **Shelley Olson's** *A Chanukah Cantata*, including the theme song "Peace to the World," were performed by the North Shore Temple Emanuel Adult and Children's Choirs at the World Peace Forum in Sydney, Australia, in March 2003. This invited performance was the 22nd live interna-

tional performance of the work since its world premiere in Sydney in December 1999.

Gail Olszewski, piano, performed with Judith Eisner, violin; Nancy Cox, soprano; Molly Wilbur-Cohen, cello; and Isla Hejny, clarinet, at "Womenperformers Presents a Concert in Honor of Women's History Month" on March 30 at Wesley United Methodist Church, Minneapolis, Minnesota. The diverse program included past and present vocal and instrumental music composed by Louise Farrenc, Cécile Chaminade, Betty Roe and local composer Diane Benjamin.

Flutist **Rebecca Lile Paluzzi** presented a day of master classes and lectures for the Victorian Flute Guild in Melbourne, Australia, on April 25, 2003. Her lectures were entitled "An Introduction to the Suzuki Flute Method" and "Louis Moyse: His Compositions and Pedagogical Materials." Paluzzi also presented a week of classes, lectures and performances at the Victorian Suzuki Association's Annual Autumn School at Scotch College. She directed the 20th Annual East Tennessee Suzuki Flute Institute International from June 22 to July 1, 2003, on the campus of East Tennessee State University, where she is Associate Professor of Flute and Director of Suzuki Studies.

Jeannie Pool's *The Secret Life of Paper Cranes* was performed on June 22, 2003, as part of "In Praise of Music" series that she directs at The Church of the Lighted Window in La Canada, California.

Deon Price and the Price Duo (clarinetist Berkeley and pianist Deon) were among the performers at the International Women's Day Concert at All Saints Episcopal Church, Pasadena, California. The concert, endorsed by IAWM, was held on March 9, 2003, and included music by Hildegard von Bingen, Clara Schumann, Florence Price, Ruth Crawford Seeger, **Li Yiding**, **Adrienne Albert**, **Ruth Anderson**, **Emma Lou Diemer**, **Deon Nielsen Price**, **Margaret Meier**, **Deborah Kavasch** and **Alex Shapiro**. Other performers were IAWM members **Frances Nobert**, organ;

Deborah Kavasch, soprano; and **Rebecca Rollins** and **Ruth Anderson**, piano. On March 22, the Price Duo played music by IAWM composers at the Hildegard Festival at California State University, Stanislaus. Works by **Adrienne Albert**, **Li Yiding**, **Deborah Kavasch**, **Deon Nielsen Price** and **Jeannie Pool** were featured. Several of Price's compositions were performed on a May 22 "California Dreamin'" concert in Culver City, California. *Serenade in the Chambers*, a new work composed for the occasion, *Big Sur Triptych (Sea Otters, Redwoods, Crags)*, *Diversions (Freeway Fugue, Desert Impression, Surf Dance, Quake Fantasy)*, *Crossroads Alley Trio*, *Mesurée Mexicana*, *America Themes (9/11)*, and *Stile Antico* were among the works performed. For more information, see <http://www.culvercrest.com/deonprice/>.

Linda Rimel's light verse *Simple Simon Says*, set to music by Floyd Carleton Barnes, was sung in its premiere performance by mezzo-soprano Arnetta Sherrod at the Richmond, Virginia, concert of the National Association of Composers/USA, on February 22, 2003. On May 2, the Chantfollies choir, directed by **Danielle Baas**, performed www.dancewithme.com for which Rimel wrote lyrics. The concert was held in Brussels, Belgium. Rimel's website is www.webspawner.com/users/rimel/.

Reweavings, a prize-winning piece for recorder orchestra by composer **Patsy Rogers**, was performed on June 21, 2003, at Holy Apostles Church Hall, London. Written for 24 players in three choirs, the piece was performed by the London Recorder Orchestra. *Reweavings* has been recorded by the Recorder Orchestra of New York with the composer conducting.

Anna Rubin's *Etude 1, 2003*, was premiered by Leonard Stein on his "Piano Spheres" series, May 28, 2003, at the Bing Auditorium in Los Angeles, California. The program included works by Boulez, Schoenberg, Berio, Gruber and Farzinpour. Rubin's *Ice Song* was performed on a concert of music for contralto and percussion by Jewish contemporary composers in Berlin, Germany, on July 6. *Family Stories: Sophie, Sally* (co-

composed by Laurie Hollander) was aired on KUNM-FM in Santa Fe as part of their Aether Music Festival on June 15. Her setting of the *Vater Unser* (Our Father) prayer will be performed on October 11 and 12 in Schermbeck, Germany, where she will be honored at the concert, which also includes settings of the prayer by Stravinsky and Schütz. A solo CD of her electroacoustic works will be produced by Capstone Records and released in the fall of 2003.

Vivian Adelberg Rudow's *Spirit of America*, written for orchestra and chorus with audience participation, was performed by Concert Artists of Baltimore, Edward Polochick, conducting, in a family concert on March 2, 2003, at the Gordon Center for the Performing Arts, Owings Mills, Maryland. The music was repeated for Baltimore Public School students on March 3, 2003, at the Meyerhoff Symphony Hall.

Denise A. Seachrist interviewed Halim El-Dabh (b. 1921) at the New York Public Library at Lincoln Center on June 14, 2003. The interview was part of the library's series on Egyptian Music and Dance. El-Dabh, whose works are published by C.F. Peters, is Egypt's most significant composer; he is now a U.S. citizen. His works are avant-garde but with a heavy African/Egyptian influence. He also wrote four ballets for Martha Graham (including her masterpiece, the two-hour *Clytemnestra*), and the music heard each day at the Sound and Light show at the pyramids of Giza. Kent State University Press recently released Seachrist's biography of El-Dabh, *The Musical World of Halim El-Dabh*, which includes a CD with 20 previously unreleased tracks.

Alex Shapiro is the recipient of generous 2003 awards from The American Music Center, The American Composers Forum and ASCAP. Two new large-form chamber works of Shapiro's were premiered this past spring. Her three-movement string quintet, titled *Current Events*, was commissioned by the "Pacific Serenades" concert series and presented in three Los Angeles concerts in March. The piece was recorded

in June for Shapiro's upcoming CD of several of her chamber and jazz works. *At the Abyss*, a three-movement work for piano, marimba, vibraphone and metal percussion, was premiered in April in San Francisco by pianist Teresa McCollough, mallet player Luanne Warner, and percussionist Peggy Benkeser. *At the Abyss* will receive its New York premiere at Carnegie Hall in April 2004. Other recent performances of Shapiro's music are her piece for SATB choir and piano, *Celebrate!*, commissioned last year by Los Angeles University's Campus Choir in honor of its 20th anniversary, and *Transplant* for organ, performed by **Frances Nobert** at the American Guild of Organists convention in Salt Lake City. In May, a concert featuring three of Shapiro's works took place at California State University at Sacramento, and in July in Minneapolis, her new work for violin, tenor saxophone and piano, *Desert Passage*, was premiered at the World Saxophone Congress. Shapiro's popular Sonata for Piano received its Italian premiere in Cremona this past June. The composer invites her IAWM colleagues to hear audio clips of these and other recent pieces at her website at www.alexshapiro.org.

Recent performances of **Judith Shatin's** music include *Grito del Corazón* in a version for video (by Katherine Aoki), electronics, and solo piano at the International Computer Music Festival of the Verona Conservatory in June 2002; at the 2003 SEAMUS conference at Arizona State University; and, in a new version for video, electronics and solo viola, performed by Laura Wilcox, at the League/ISCM International Festival in Miami. This piece, in still another transformation for video, electronics and solo clarinet, was played on tour by F. Gerard Errante. Her piano trio, *Ignoto Numine*, was performed by Trio de las Américas in Xalapa, Mexico. Her virtuosic and fanciful *Fledermaus Fantasy* for violin and piano was performed at the The Weekend of Chamber Music Festival in Hortonville, New York, with Mark Rush on violin and Tannis Gibson on piano. Shatin's *Ockeghem Variations* (wind

quintet and piano), commissioned by the Dutch Hexagon Ensemble, was performed by the Norfolk Consort in Norfolk, Virginia.

Most recently, Shatin's piano quartet, *Run*, commissioned by the Currents Ensemble, was premiered at the ChamberFest in Richmond, Virginia. Her *Tree Music*, an interactive computer music installation commissioned by the University Art Museum of the University of Virginia, opened on June 28, 2003, and will run through September 14. Shatin was one of two composers in the state honored with a Virginia Commission for the Arts Composer Fellowship this year. Her music was featured on July 18 at the Jewett Arts Center at Wellesley College, where she was guest composer at the Wellesley Composers Conference. Her *1492* for amplified piano and percussion was performed and she talked about both this and other examples of her music.

Alice Shield's *Shenandoah* (2002), a 25-minute computer piece for dance, was premiered in March 2003, at James Madison University, Harrisonburg, Virginia. The University's Dance Department commissioned the work. *Shenandoah* is based on oral histories that Shields recorded with immigrants who settled in the Shenandoah Valley. Shields' *Mud Oratorio/ Stirrings* (2003), a 51-minute computer piece for dance, commissioned by Dance Alloy (Pittsburgh) and Frostburg State University (Maryland), was premiered in April at Frostburg State. Also in April, *Azure* (2003) for flute, violin, viola, cello and computer music on tape, composed in Todi raga, was commissioned and premiered by the Azure Ensemble in Merkin Hall, New York City. A new work for trombone and tape, *Mioritza—Requiem for Trombone and Tape*, written in memory of peacemaker Rachel Corrie, was commissioned by trombonist **Monique Buzzarté** and premiered in Winter 2003. A new piece for violin and tape has been commissioned by violinist Airi Yoshioka for premiere in Florida in April 2004. This new work will be based on two musical techniques used in Japanese Noh theater: patterns of

tempo acceleration (jo-ha-kyu) and sections of metric identity or metric contrast between the violin and computer parts (ashirai-goto versus awase-goto).

In August 2002, Shields lectured on "How Love is Expressed in Music" for the Santa Fe Opera, and she produced a concert and discussion of "Electroacoustic Music and the Voice." Shields' *Shenandoah: Concert Version* was premiered at this event. In Fall 2003, Albany Records released an album of recent computer music by Shields, including *Shenandoah* (2002), *Dust* (2001) and *Vegetable Karma* (1999).

Roberta Stephen's *Serenade*, four songs for voice and guitar, was premiered by Patrice Jagou, mezzo-soprano, and Dale Ketcheson, guitar, at the University of Lethbridge, Alberta, Canada, in September 2003. Das Chicas (Patrice Jagou, mezzo; Chenoa Anderson, flute; and Deanna Oye, piano) will premiere *Nocturnes*, four songs for this ensemble, at the University of Calgary Festival of New Music on January 29, 2004. The Canadian Music Centre, Prairie Region, held an "Evening with Roberta Stephen" on November 8, 2002, to celebrate her career as a composer, music publisher, singer, teacher and prime organizer in the field of music in Calgary.

On May 10, 2003, the Ensemble **Suonodonne** (Rose-Marie Soncini, flute; Maria Vittoria Jedlowski, guitar; and Esther Flückiger, piano) played a concert of contemporary music at the Conservatory of Music in Novara, Northern Italy. The title was "In-audita musica—concerto di compositrici da tutto il mondo" (Un-heard music—a concert of women composers from all over the world). The ensemble played two trios, *Percezioni del sommerso* by Alessandra Bellino, and the premiere of *Rapsodia* by Barbara Rettagliati, both Italian composers. Included on the program were pieces from the 2003 International Festival of Women in Music Today, held in Seoul. The Italian audience heard *Jeong-dong* by Jae Eun Park (Korea), *Viaggio nell'oscurità, una traccia senza fine* by **Esther Flückiger** (Switzerland), and *Ashk havas* by

Franghiz Ali-Zade (Azerbaijan), which was premiered in Seoul. On May 30, Soncini and Flückiger played a concert at the Gallery of Modern Art Ricci Oddi in Piacenza. The program began with the Sonatina by Claude Arrieu followed by the *Duo* of Spanish composer Maria Luisa Ozaita, *Mélisande* by Mel Bonis for piano solo, and two movements of the *Medieval Suite* by American composer **Katherine Hoover**. The second half included Caroline Ansink's *Water Under the Bridge, Imagine* for flute alone by Renata Zatti, and another performance of *Ashk havasi*.

In March 2003, composer **Hilary Tann** was welcomed in Madison, Wisconsin, for a special weekend of activities in honor of Women's History Month and International Women's Day. The Welsh-American composer presented a colloquium on March 6. On March 8, Tann gave a lecture before the Festival Choir of Madison's concert, titled "Women of Two Worlds." The program featured works by 14 women composers, both historic and contemporary, European and American. In addition to a piece by Tann, the program included the world premiere of a new commissioned work by Jean Belmont, and pieces by Hildegard von Bingen, Barbara Strozzi, Louise Reichardt, Emilie Zumsteeg, Florence Price, Fanny Hensel, Thea Musgrave, Elizabeth Alexander, Dede Duson, Ethel Smyth, Mary Carr Moore and Amy Beach. On March 9, the Annual Women Composers Concert of Sigma Alpha Iota was held at the University of Wisconsin at Madison. Titled "From the Songs of Women," the concert included music by three women composers: **Casper Sunn** (a local Madison composer), **Andrea Clearfield**, and several works by the featured composer, Tann.

Church Publishing, Inc., is now distributing "Echoes of St. Hildegard," a CD recorded by the Lady Chapel Singers of the Women's Sacred Music Project, **Lisa Neufeld Thomas**, director. On April 19, 2003, the Lady Chapel Singers performed "Jocheved" from **Andrea Clearfield's** oratorio *Women of Valor* during the Easter Vigil at St. Peter's Church, Philadelphia. In October, St. Columba's Church

in Washington, DC, hosted a "Voices Found" workshop, and on November 30, the Lady Chapel Singers will present an Advent concert before Evensong at the Washington National Cathedral.

In celebration of Seattle Pro Musica's 30th anniversary season, the group, under the direction of **Karen P. Thomas**, presented "Best of the Northwest: New Music by Washington State Composers" on March 8 and 9, 2003. The concerts included premieres and second or third performances of new works by Northwest composers: Bern Herbolsheimer's *Mirrors of Love*, sensual settings of rapturous love poems by French Impressionist poets; Robert Kechley's *A Husk of Many Colors*, an evocative collection for choir and piano on poems by Northwest poets; John Muehleisen's *Snow* and *The Great O Antiphons* for a cappella choir; world premieres of new works by Reginald Unterseher (on a Shakespeare text) and Thomas (on texts by Hildegard von Bingen); and shorter works by Greg Bartholomew, Carol Sams and Gerald Kechley.

Elizabeth Vercoe's works were included on a concert featuring the music of internationally-known mandolinist Neil Gladd, a visiting professor at Austin Peay State University, Clarksville, Tennessee. Gladd performed his own works as well as those of Vercoe in the concluding concert of the University's "Dimensions New Music" series on March 31, 2003. Included in the program was the premiere of Vercoe's *Kleemation*, five short movements based on five drawings by Paul Klee, a work commissioned by flutist Lisa Vanarsdel and pianist Patricia Halbeck. Vercoe's *Fantasy for Piano* and *Pasticcio: Patterns and Imagery from Paul Klee* were also performed. Vercoe gave a lecture recital on "Music in Time of War" at Austin Peay State University on March 25.

Cherilee Wadsworth Walker premiered a new hard-bop composition, *Old King Charley*, at the April 2003 concert of the Illinois Central College Vocal Jazz Ensemble. She completed a hard-swinging gospel arrangement of *America, the Beautiful*, which was premiered by the 566th Illinois Air National Guard Band

of the Midwest in May and was heard throughout Iowa, Wisconsin and Minnesota on the band's summer tour. Walker was also asked to write a fanfare and opener for the band. After opening for Wayne Shorter at the Montreux Jazz Festival in Switzerland with the Central Illinois Jazz Orchestra, she collaborated with jazz pianist Monika Herzig in August to perform in Peoria, Illinois. That concert featured original works by both women, including Walker's new Latin-influenced composition, *Softly Now*, and Herzig's fusion ballad, *Mr. PK*, featuring lyrics by Walker.

The West Hollywood Orchestra, **Nan Washburn**, Artistic Director and Conductor, presented a concert on February 1, 2003, entitled "Folk Tunes and Tales." The concert included a collaboration with a local Japanese Taiko drum ensemble, which has several female members. The concert, held at Fiesta Hall in Plummer Park, West Hollywood, California, also featured Donald McInnes, viola. On the program were Georges Bizet's "Farandole" from the *L'Arlésienne Suite*, the Ernest Bloch Suite for Viola and Orchestra (1920), Dvorak's *In Nature's Realm*, and Folkloric Dance Suite (1987) by Kaoru Wada.

Eva Wiener's *Homage to Braque* for solo guitar (2002), written for and dedicated to Oren Fader, received two performances in New York by Mr. Fader this past Spring. Mr. Fader performed the work at Herbert H. Lehman College/CUNY on April 9, 2003, and at The Hebrew Institute of Riverdale on June 8. Wiener's *Variations* for solo viola (1999) received its world premiere at the Warebrook Contemporary Music Festival in Vermont in mid-July.

Margaret Lucy Wilkins was honored on her 60th birthday at a special concert by the New Music Ensemble and Brass Band of The University of Huddersfield in March 2000. The concert included performances of *Witch Music*, *366*, *Pirouette & Pas de Quatre*, *Struwwelpeter*, *Epistola da San Marco*, and the world premiere of *Rituelle*. Other performances that year included *Deus ex Machina* in March and the world premiere of *Revelations of the Seven Angels* in July.

In 2001, *Musica Angelorum* was performed at the International New Music Festival in Bucharest and *Study in Black & White Nos. 1,2,3* at the Civic Gallery of Modern and Contemporary Art, Rome. *366* for solo trombone was performed at the International Festival of Women in Music Today, Seoul, Korea, on April 11, 2003. In May 2003, Wilkins' *Suite for Two* was performed at the Falkland Palace, and *Trompette de Mort*, commissioned by pianist Philip Mead, was premiered by Mead and a brass quintet from the Grenadier Guards at the Festival of Contemporary Church Music, St. Pancras Church, London. Also in 2003, the Ten Tors Orchestra performed *Musica Angelorum* at the Chard Festival of Women in Music; *Ring Out Wild Bells* received its world premiere by the University of Huddersfield Choir; and *Musica Angelorum* was programmed on ISCM's "World Music Days" in Slovenia. Finally, Wilkins saw the release of a CD, "Free Spirit," containing several of her pieces including *Musica Angelorum*, *Struwwelpeter*, *Burnt Sienna*, and *366* for solo trombone. The CD is on the Vienna Modern Masters label.

Recent premieres of music by **Judith Lang Zaimont** include the November 22, 2002 performance of *Woodwind Quintet no. 2—"Homeland"* by the Bergen Wind Quintet, Minneapolis, Minnesota, followed by the Norwegian premiere in Bergen in February 2003. On October 11, 2002, the premiere of *Virgie Rainey—Two Narratives* for soprano, mezzo, and piano (text by Eudora Welty) was presented at the Millsaps College National Conference on Women Composers, Jackson, Mississippi. The premieres in 2003 include *Sunny Airs and Sober* (the three Shakespeare movements) in the Chicago area in February; the New York premiere of Sonata for Piano Solo, also in February; a performance of *Tattoo* (Scene Three of *Symphony for Wind Orchestra in Three Scenes*) as the featured work at the opening concert of the National Conference of the College Band Directors National Association; and the July premiere of *In My Lunchbox—5-Movement Suite for Developing Pianist*, a work commissioned for the Annual Convention of the California Music Teachers Association.

The University of Minnesota Wind Ensemble commissioned Zaimont to compose *Symphony for Wind Orchestra in Three Scenes: I. Growler; II. Dreamz—Six Episodes, Dissoved; III. Tatoo* to commemorate the 100th anniversary of the School of Music.

Summer 2003 saw the release on the Albany label of a CD titled “Callisto—Darkness into Bright,” featuring solo piano music by Zaimont. The recording was funded by grants from the Ditson Fund for New Music at Columbia University and the Aaron Copland Fund for New Music at the American Music Center. Performed by Joanne Polk, the CD is an anthology of four pieces: Sonata for Solo Piano, *Jupiter’s Moons* (Suite in Six Movements), *Nocturne: La Fin de Siècle*, and “*Hesitation*” Rag. A CD devoted to Zaimont’s works was

issued as part of the Milken Archive of American Jewish Music this Fall.

A commissioned composer for the 2003 San Antonio International Piano Competition, Zaimont serves the College Music Society as the National Board Member in Composition. Zaimont’s *Symphony No.1* is included as a work cited for distinguished orchestral handling in the third edition of Samuel Adler’s *Orchestration* text, and her *Jazz Waltz* is a scoring assignment in the accompanying workbook.

Several performances of compositions by New Hampshire composer **Marilyn J. Ziffrin** were held this spring and summer. On April 26, 2003, the Nashua Choral Ensemble under the direction of Judy Greenhill gave the premiere of *Almanack-1688. Cantata for*

Freedom, commissioned by the New London, New Hampshire, First Baptist Church, was performed on May 4 at the United Church of Penacook, New Hampshire, and on August 3 at the Canterbury Shaker Village in New Hampshire. The performers included adult choir, children’s choir, trumpet, flute, bongo drums, organ and narrator. Jayne Kelly, pianist, performed Ziffrin’s *Recurrences* on two occasions. Ziffrin’s *Abbott’s Duo* for alto saxophone and violin received its premiere in Lexington, Massachusetts, on May 18. Ziffrin’s Clarinet Concerto was released on CD in November with Richard Stoltzman, clarinet, and the Warsaw National Philharmonic, George Manahan, conductor. In addition, Ziffrin’s Piano Suite was performed by Emily Manzo on three separate occasions in this same period.

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