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*Journal*

● of the

*IAWM*

international alliance *for* women *in* music

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# Guidelines for Contributors

## Articles

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

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## Articles

# The Courageous Journey of Maud Powell (1867-1920): American Violinist

By Karen A. Shaffer

When I first began writing the biography of American violinist Maud Powell in 1979, I stood at the edge of a historical black hole. Women in music? Where was their history? Where was the background? Indeed, where were the fragments of their lives to be found?

It soon became clear to me that my interest in Powell was a singular business. Her particular circumstance and the swift passage of time had all but erased any trace of this extraordinary woman from our contemporary view. All that was left of her were the articles collected over the years by my violin teacher, Neva Greenwood, in the hope that one day these scraps of a life might be shaped into a biography. As I gazed at these meager hints of what Powell had accomplished in a life cut short at the age of 52, I realized that if I wanted answers, I was going to have to put on a detective's cap and begin digging for clues and information.

But a mere two decades ago, other than Christine Ammer's now classic book, *Unsung, A History of Women in American Music*, there were few references to women in music in contemporary standard reference works. If a woman were mentioned at all, it was usually little more than a few sentences, or worse, a footnote. The information I sought could only be found in newspapers, periodicals, program notes and books published prior to 1920.

As I began my quest for clues in dusty archives, I grew increasingly excited by the material that I was uncovering. Powell was emerging as a pioneer in every sense of the word—she was a woman of vision and daring and a risk-taker who often left her male contemporaries covered in her dust as she moved swiftly past them into worlds as yet unexplored and sometimes dangerous. She did not deserve to dwell in oblivion.

Powell did not worry about failure or even consider the possibility as a deterrent to anything she undertook. "Failure" was a word she never heard spoken in her family, whose members never looked back but always forward. From an early age, Powell lived in a world peopled by adventurers, men and women, who would leave their indelible mark on the course of American history.

Born in Peru, Illinois, on the western frontier on August 22, 1867, Maud was the daughter of Bramwell Powell, a visionary educator whose approach to teaching children was decades ahead of his contemporaries, and Minnie Paul Powell, whose dreams of developing her talents as a composer and pianist were crushed by the conventions of her

day and the Scottish puritanism of her adoptive parents. Minnie knew from her own experience that it was wrong and unfair to be denied the right to express one's gifts simply because an individual happened to be born female. She would never allow the same fate to plague her gifted daughter. It was Minnie who first taught Maud to play the piano; the violin followed several months later. Both Powells not only nurtured and encouraged Maud, they ultimately sacrificed their marriage for her art.

Positive influences abounded in the Powell household, which had moved closer to Chicago in 1870, settling in the thriving town of Aurora on the Fox River. Her father's older brother, the explorer, John Wesley Powell, often visited, and his stories of adventure held family members and friends transfixed. Here was a man who had lost his arm in the Civil War

and endured constant pain for the rest of his life but who never used his disability as an excuse to stop living. And live he did, becoming the first white man to travel the one-thousand-mile length of the Green and Colorado Rivers



Powell with her Guadagnini in 1918  
Photo by Bushnell, Seattle

through the forbidding walls of the Grand Canyon. Wesley's accounts of the West and of the native American Indians, their languages and their music, opened Maud to appreciate the diversity of the human pantheon and to embrace people of different cultures and their music.

Another highly influential visitor to the Powell house was suffrage leader Susan B. Anthony, whose long discussions with Minnie about women's rights and roles left an indelible impression on Maud. Anthony recognized Maud's potential to be a powerful voice for all women when Maud was still only a child. Anthony was so confident in Maud's gift and in her ability to transcend the constraints that held women in their place that she gave the child a gold sovereign toward the purchase of her first Cremona violin.

Even as a child, Maud experienced the cruelty that made life so difficult for women who dared to step outside of their conventional roles. Many years later, she would recall the mocking words and jeers hurled at her by young boys as she walked along the streets to and from her violin lessons with William Fickensher in Aurora and later with William Lewis in Chicago. Such mockery did not make Maud bitter, it made her determined. If she were experiencing prejudice at this level, what must it be like in the larger world beyond Aurora and Chicago, and how would she face it? Head on!

Maud had also been inspired when the violinist, Camilla Urso (1842-1902), came to Aurora. Maud remembered that it was a magical evening as Urso, standing on stage in full command of her instrument, showed "what all my crude scrapings might become."<sup>1</sup> One woman had conquered the violin, she thought, why not another?

When William Lewis felt he had done all he could for Maud after four years, he advised the Powells to send her to Europe to continue her studies. She was only 13 and her friends in Aurora sponsored a farewell concert that raised a fine sum of money to help pay for Maud's education abroad. At the end of the evening, she played "Home Sweet Home" and reduced her audience to tears. She would never forget Aurora, but a new adventure was waiting for her and it was time to move on.

Bramwell stayed behind to earn the living, while Minnie, Maud and Maud's younger brother, Billy, set sail for Germany. Between 1881 and 1885, Maud studied with Europe's greatest masters in rapid succession: Henry Schradieck in Leipzig, Charles Dancla in Paris and Joseph Joachim in Berlin, broken only by a year's residence in England, where she toured in 1883-84. She met many of the great composers of the day including Camille Saint-Saëns and Max Bruch and was inspired by the playing of pianist Clara Schumann and violinist Wilma Norman-Neruda (Lady Halle).

When Powell returned to America, she found a narrow world in which women were barred from playing in profes-

sional orchestras and where the idea of a woman concertmaster or conductor was met with derision. Sadly, this prejudice had not been erased by the time Powell died in 1920. Women had begun to appear more frequently in public as instrumentalists but mainly in women's orchestras. The piano was gaining acceptance as an appropriate solo instrument for the female sex, but approval of a woman soloist playing the violin or cello was slower.

Powell was keenly aware of the prejudice against women violinists and faced down each challenge as it came. Her bid to make her American debut was one of them. "At the time I finished my studies abroad and returned to this country...girl violinists were looked upon with suspicion, and I felt that I had a hard road to travel in my native land."<sup>2</sup> But it was inconceivable to her that anything or anyone could stand between her and her artistic destiny. With her mother, she went to New York City and found her way to Steinway Hall to face the man who stood at the doorway to her future—conductor Theodore Thomas (1835-1905).

I determined to take matters into my own hands. I walked into the hall one morning where the rehearsal was being held with my violin under my arm. When it was over, and before the musicians had dispersed, I walked up to the great leader. My heart was in my throat, but I managed to say pretty bravely, "Mr. Thomas, I am Maud Powell, and I want you to give me a chance to play for you." His big heart was touched, I suppose, for he nodded his head, reached out his hand for my score, and called the musicians together. I knew it was a crucial moment in my life—a girl only [seventeen] daring to be a violinist and demanding a hearing of the greatest orchestral leader in America! I had brought the score of the Bruch Concerto, and it is not difficult to do one's best when one knows every note of a concerto backward. When I had finished, Mr. Thomas engaged me on the spot for his next concert.<sup>3</sup>

She was booked to make her American debut with the Thomas Orchestra that summer in the Chicago Summer Night Concert Series, July 30, 1885. She went on to make her New York debut, with Thomas conducting the New York Philharmonic, on November 14, 1885.

Many more challenges followed as she carved out a career for herself against immense odds—not just those facing a woman in a man's profession. Classical music in America was in its infancy. It would take nothing short of a whirlwind to awaken Americans to the riches of classical music and gain acceptance for its role in building a cultured and civilized society.

With only five professional orchestras extant in the United States at the time of her debut, Maud Powell soberly

assessed the need to pioneer concert circuits and educate audiences in every city, large and small, across the continent. To make matters even more difficult, there were only two professional artist managers in New York. No concert circuits had been established to enable organized touring in the States, and legitimate concert halls were a rarity. Under these conditions, Powell boldly took up the challenge to create audiences for classical music and encourage musical endeavors at all levels.

Her appearance on stage from 1885 on gave Americans their first opportunity to hear regularly a violinist of the first rank. Music was heard live or not at all in those days. Consequently, Maud Powell's public appearances were pivotal in elevating public taste for serious music. With her incandescent mind and luminous bow, Powell inspired people across the nation to form orchestras, to host recital series, to engage in chamber music and to teach their children to play musical instruments. Powell set the example and used her forceful leadership to guide their efforts.

She blazed new concert circuits throughout the continent and gained acceptance for purely instrumental recitals at a time when variety shows were thought the only entertainment capable of drawing an audience. She dared to tour "off the beaten track" with The Maud Powell String Quartet (primarily in 1894-95)<sup>4</sup> and later, with The Maud Powell Trio, which toured North America in 1908-09 with the English cellist May Mukle and pianist Anne Mukle Ford. They brought solid chamber music programs to people who had never before heard such music. Reluctant concert attendees, converted by her enchanting playing and clever programming, were transformed into avid concert-goers and music enthusiasts.

She gave women's music clubs the support they needed to bring artists of her level to their communities. Even in New York, audiences were made up largely of women, and most cultural efforts were spearheaded by women who were struggling against tremendous odds to bring a respectable level of "culture" to an unsophisticated general public. After completing a tour from Maine to Texas in 1911, Powell emphatically told an interviewer that it was the women who were "making the musical wheels revolve."<sup>5</sup> Powell had always actively encouraged their efforts by making it known

that she would appear under the auspices of the local women's music club under an arrangement that ensured the concert's financial success.

When they took a chance and engaged Powell to come to their communities to play a recital or to perform with a newly formed orchestra, she did not disappoint them. She broke the ice for the organizers and made a popular as well as financial success of their efforts. Other artists followed, meeting warmer and warmer receptions as Powell returned again and again to woo and win larger and larger audiences for high caliber performances of classical music.



Maud Powell's logo quoting the words of a British critic.

Her dedication and vision made all the difference. "When I go before them, I play as though that were the one concert of my life," Powell once reflected.<sup>6</sup> "I never play down to the public taste."<sup>7</sup> The "minute you stoop to them,

they sense it and they do not like it."<sup>8</sup> She included concertos and sonatas in her recitals and only later in the program did she play dazzling technical display pieces and the smaller works that tugged at her audience's heartstrings.

Powell bolstered the efforts of women to organize symphony orchestras in cities throughout the country through her personal encouragement, advice and appearance with fledgling orchestras. She used her fame to encourage girls to study the violin seriously, and she forcefully advocated the opening of orchestra jobs to women on an equal basis with men. She spent countless hours listening to youngsters play the violin and advising their teachers and parents on the next steps. On her advice, Christine Dethier and Louis Kaufman were sent to New York for further study, and both went on to distinguished careers.

Most importantly, Maud Powell played the violin with such perfection that a San Francisco critic wrote: "To say that she plays as well as a man is to flatter all the men in the world."<sup>9</sup> She waved aside the indulgences that arose to meet her sex and faced down the prejudices of small-town managers as well as internationally renowned conductors like Gustav Mahler with flawless performances.

She risked her reputation repeatedly with premier performances of compositions that her male counterparts would not perform publicly because of their technical difficulties and modern sounds. Powell premiered 14 violin concertos in this country. It was she who gave the American premieres

of the Tchaikovsky, Dvorák and Sibelius violin concertos, in the face of potentially devastating criticism. She dared to include modern sonatas by D'Indy, Milhaud and Lekeu in her recital repertoire. She commissioned and performed works by American composers, including Amy Beach and Marion Bauer, and presented her own transcriptions of music by composers of every nationality.

Powell became a role model for violin playing that has never been surpassed and to which her recordings testify today. She was chosen by Victor to become the first solo instrumentalist—male or female—to record for Victor's Celebrity Artist Series (Red Seal label) in 1904 because of her pre-eminence in the violin world.

Powell performed with all the great European and American conductors and orchestras of her day, knew nearly every contemporary European and American composer personally and knew their music, and received international acclaim as one of the greatest artists of her time. She toured from St. Petersburg, Russia, to South Africa (where she abhorred the racism that barred the indigenous Blacks from her concerts and did not conceal her admiration for their music), to Hawaii, where she listened with pleasure to the music of the native Hawaiians.

Her success came at a huge cost to herself. It broke her health and ultimately shortened her life. Powell had a mission and as people with a mission often do, she set a punishing schedule for herself.



Powell in traveling costume, November 2, 1916, on the steps of Ottawa, Illinois' \$250,000 high school, where she gave the opening concert in its 1,000 seat auditorium. (Photo by H. Godfrey Turner, courtesy of the late Jean Holmes, Detroit.)

Nothing could stop her. For example, in November and December of 1908, Powell appeared with her Trio in 16 cities in just over a month, averaging one concert every two days. Her travels took her to Butte and Missoula, Montana; Victoria, British Columbia; Seattle and Tacoma, Washington; Forest Grove, Portland, Hood River and Salem, Oregon; Santa Barbara, Los Angeles and San Diego, California; Phoenix, and finally to Denver and Colorado Springs. After Christmas she was in New York, Illinois,

Ohio, Michigan, Kentucky, Tennessee, Minnesota, North Dakota, Manitoba (Canada), Wisconsin, Nebraska and New Jersey, all within a two-month period.

Traveling conditions in the late 19th and early 20th centuries were deplorable. Rail cars were often overheated and extremely stuffy, while on many occasions they were also overcrowded and filled with bad odors and crying children. Train travel was hazardous, with the wooden cars heated by kerosene stoves; passengers were blanketed with soot from the coal smoke belching from the locomotive. Hotels could be dreadful—unclean, under or over heated, with no bathing facilities or means for washing clothing, and some were infested with bedbugs. Eating while on the road often led to food poisoning. In those days, uneaten food from the plate of one patron was sometimes simply recycled to the plate of the next patron. In one hotel in Texas, Powell said she couldn't eat a bite, the food was so bad.

By late 1919, the years of travel and hardship on the road had taken their toll on Powell. During a Thanksgiving day performance in St. Louis, she collapsed on stage after playing her own transcription of J. Rosamond Johnson's *Nobody Knows the Trouble I've Seen*. "I knew I had six more notes to play and I played them. But the last one was not as long as it should have been," she later recalled.<sup>10</sup> She had suffered her first heart attack. Six weeks later, she was back on the road. On January 7, 1920, while warming up in her hotel room before a concert in Uniontown, Pennsylvania, Powell suffered another heart attack. She died the next day.

During her short lifetime, Maud Powell transformed the art of violin playing and set a new standard for performance. A legendary figure, her influence was pivotal in the development of classical music in North America. Through her devotion to her violin, her art and humanity, she became America's first great master of the violin, winning the love and admiration of all who fell under the spell of her commanding bow and magnetic personality. She broke down prejudice wherever she went, and she inspired thousands of young girls to play the violin. Encouraged by Maud Powell's example, they went on to break the barriers that had kept women from taking an equal place in music beside their male colleagues.

After Powell's death, violinist and music journalist Edith Winn wrote:

I have never known Maud Powell to cheapen her art, nor to play badly. She played in her concerts in the South and West the same programs as in New York and Boston. The public did not know her by a few miniatures, some little gems good enough in themselves, but misleading to students who realize little concerning the great amount of solid material to be studied. She had a large and varied repertoire, constantly changing, as it were. She played in



Oklahoma as in New York—the great literature of the violin. That was to her a mission. And thousands heard her....<sup>11</sup>

### Reviving Maud Powell's Legacy

When I finished writing the biography of Maud Powell in late 1985, I realized that if it were to be published, it would be largely out of my own resources. Why? Because Maud Powell was “unknown” and the book would be large, its length dictated by the necessity of telling both the history of violin playing in Europe and the development of classical music in America to enable the reader to understand Powell's pivotal role in each. In 1986, I reached out to others for help by forming The Maud Powell Foundation (now The Maud Powell Society for Music and Education).

We launched the Maud Powell Society officially with the publication (jointly with Iowa State University Press) of *Maud Powell, Pioneer American Violinist* in 1988. We soon followed this definitive biography with the reissuance of Powell's recordings (1904-17) on three compact discs in 1989 as our second major project. Both the biography and recordings enjoyed international critical acclaim, and this warm reception spurred us on to do more, to broaden our reach, to involve many more people, particularly children and teenagers.

Our goal was simple: to preserve the legacy of Powell's art and life and to further her musical ideals through educational programs by encouraging young people to cultivate an interest in music as creators, performers or listeners. In 1994, thousands of children “met” Powell for the first time, when we sponsored the exhibit, *Maud Powell, American Musical Pioneer*, at the Indianapolis Children's Museum, as the visual centerpiece of the 1994 Indianapolis International Violin Competition.

Eager to further Maud Powell's musical ideals among the young, the Society published in 1994 the first in its *Women in Music* series of books for children—*Maud Powell, Legendary American Violinist*. The projected series of books is designed to complement the Society's dynamic program, “Music and Your Child,” for parents interested in learning about the importance of music as a positive force in the lives of their children. In addition to its current presentations on Maud Powell in the public schools, the Society plans to develop programs and materials to enable teachers to integrate music into the teaching of academic subjects.

Through the efforts of Willa Jean Dellinger, a retired school teacher in Peru, Illinois, the community rediscovered its most famous citizen, and in the last decade has built a series of programs and community events around her. The city's annual Maud Powell Music Festival features concerts by young musicians and exhibits of art by members of the community. In 1998, the Festival featured a recital and master class by Chicago-born violinist Rachel Barton, a young

artist of international stature. Barton included works transcribed by and dedicated to Maud Powell in her concert, now a feature of many of her programs. The 2000 Maud Powell Music Festival and Institute offered a week of innovative workshops for high school music students. The week climaxed with a concert by the Illinois Valley Symphony near the statue of Powell in the town center.

Peru honored Powell by erecting an eight-foot bronze statue of the violinist in the center of the city—it is the only statue of its kind in the United States honoring a woman musician for her achievements. Neighboring Aurora, where Powell grew up, has also taken important steps toward preserving her heritage in that city, most recently with a “Tribute to Maud Powell” in September 2000, featuring a violin recital given by Aurora native Kelly Barr, a member of the Boston Symphony Orchestra.

*The Maud Powell Signature* is the Society's subscription magazine devoted to the achievements of women in classical music, past and present. The articles are frequently based on resources available only in the Maud Powell Archive. Despite growing demand, publication is currently suspended until further funding can be found. Five issues were published from July 1995. *Signature* still serves as a point of reference for teachers, students, composers and performers throughout the world, and with its publication, the Society has become an international clearing house of information and resources on women in music.

In the summer of 2001, Naxos, the world's leading classical music label, will reissue all three Powell compact discs on Naxos' Historical Series of Great Violinists. Powell's recordings will now be distributed internationally, and for the first time, her playing will be heard throughout the world.

Violinists and pianists will rejoice to hear that a collection of Maud Powell's transcriptions and music dedicated to her is to be published within the next two years, eliminating the need to rely on flimsy photocopies of this music. Simultaneously, the music will be recorded on a Naxos CD to be sold with the collection. For this project, we need reasonably clean copies of the originals, so if anyone happens to find a Powell transcription, please let me know.

In the coming year, the Maud Powell Archive will be transferred to its new home in the Music Division of the Library of Congress, enabling students, scholars, performers and others to have access to the documents that tell the story of her life and accomplishments. The Society will continue to provide assistance to teachers, students and performers in research on Powell, American music of her era, the history of classical music in the United States, and the unique achievements and contributions of women in music. News of our publications, programs and other offerings is available on IAWM's web site, thanks to Sally Reid and the IAWM.

For further information, contact: The Maud Powell Society, 5333 N. 26th Street, Arlington, VA 22207; phone 703-532-2055; fax 703-532-1816; email: [kshaffer@erols.com](mailto:kshaffer@erols.com).

#### NOTES

1. "Maud Powell At Home," *New York Evening Sun* (October 21, 1913).
2. Maud Powell Manuscript, later published as Maud Powell, "The Girl Who Wants to Be Great," *The Pictorial Review* (March 1908), New York City. A copy of the manuscript is in The Maud Powell Society Archive.
3. Ibid.
4. Powell was the first woman to form a professional string quartet in which the other members were men. There were very few quartets in the country then, and Powell toured in America as first violin with this quartet. In England, Lady Halle sometimes led the quartet at the London Pops Concerts, in place of Joachim, which is not the same as forming a quartet and touring with it. Also, there was never a Lady Halle String Quartet!
5. Herbert F. Peyser, "Women Are Making Our Musical Wheels Turn, Says Maud Powell," *Musical America* 1 (April 1911).

6. Maud Powell, "An Artist's Life," *The Musical Observer* (May 1918).
7. "Maud Powell Interviewed," *The Musical Courier* (September 16, 1914).
8. J. V., "Please the Public Without Lowering Your Ideals," *The Musical Courier* (April 18, 1918).
9. Walter Anthony, "Violinist Displays Genius at Concert," *The San Francisco Call* (March 28, 1910).
10. H. Godfrey Turner's Introduction to Maud Powell's transcription of "Nobody Knows the Trouble I See" [sic] (Boston: Oliver Ditson Company, 1921).
11. Edith L. Winn, "Maud Powell as I Knew Her A Tribute," *The Musical Observer* (March 1920).

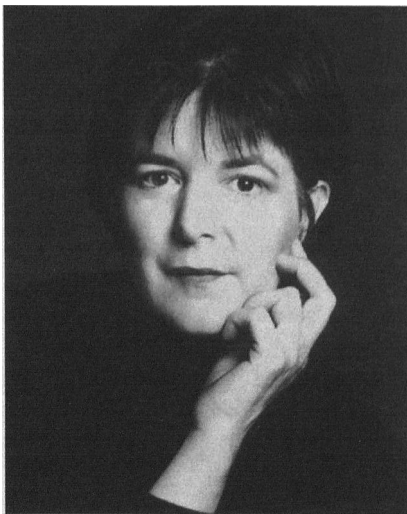
*Karen A. Shaffer is Maud Powell's biographer and the president and founder of The Maud Powell Society for Music and Education. She is an authority on the history of violin playing in America. She frequently speaks on the life and art of Maud Powell in lectures at the university level and gives presentations to children in schools. A lawyer by profession, she is also an artist representative. (All the photos are from The Maud Powell Society Collection.)*

## Listening: Young Composers in Philadelphia

By Tina Davidson

(Ed. note: Tina Davidson's classroom experience is presented in italics, and her explanation is in regular typeface.)

*It is quiet in Ms. Levicoff's sixth grade class; thirty heads are bent over their electric pianos working in pairs on their compositions. They whisper to each other and nod as they work to invent notation for their pieces; then they listen to themselves play the split keyboard through their headphones, one side piano, the other percussion. I feel a little left out of the sonic world that I cannot hear; I have to tap them on their shoulders to get their attention.*



Tina Davidson

*Moving quickly from group to group, I work with them individually, pointing out alternatives in notation, encouraging the hesitant to write down their thoughts. Every once in a while I speak to the whole class; all their heads lift up*

*for a moment to catch scent of my words. "Don't forget," I say, "composing music is like writing a story; it has a beginning, middle and ending." Thirty heads bob, and then return to their work.*

It really started in 1997 when I began a "Composer in the Community" residency with the Samuel S. Fleisher Art Memorial in Philadelphia. Fresh from a three-year national residency with a Meet the Composer "New Residency" program in Wilmington, Delaware, I was looking for a new home in Philadelphia to bring back what I had learned. During the Wilmington residency, I wrote major works each year and found new ways to break down the barriers between audiences and new music. But what emerged as most significant for me was the work I had done with homeless women for two years at a YWCA residential facility, helping them to write operas about their lives. It was in that experience that I recognized a great potential.

*Jerry and Adrian can hardly contain themselves. They are tenth graders at Martin Luther King High School in Philadelphia and listen attentively as I review the piece the class had written together the week before, but their fingers and feet tap out the rhythms in excitement. The students sit huddled next to the blackboard looking intently at the piece they had notated. Jerry continues to tap, so I hold his fingers to keep him quiet. We continue to review the piece. Then slowly, with their homemade drums and shakers, they try the piece. After several attempts, they perform the whole*

*composition. A smile creeps across Adrian's face as he pushes the ever present cap back off his face. "The piece sounds exactly like it did last week!" he says with amazement. "We really wrote something!"*

Home is not always an easy place to find—where one's beliefs are truly valued and accepted. I found a wonderful ally in Thora Jacobson, executive director of Fleisher Art Memorial, the first and largest tuition-free art school in the nation. I have long believed that musical creativity is a basic and powerful human right and capacity. This is no small thing in the field of music, but with Thora, it was not a point I needed to argue. We designed a residency that would reach out into the community in support of children and adults engaging in the process of writing music, and then bring these participants back to the Fleisher as new audiences to hear and experience new music.

*Timothy stands very close to me. When I move, he moves. He is waiting for me to play his piece with him. I tell him I will come shortly. He follows me like a shadow around the room as I help Shante with her instrument and calm down Ferron so he can concentrate. I get sidelined by Brandi and Terrell. They are working on a piece for two desks and their hands, experimenting with how many sounds their fingers, palms and fists can make on the wooden tops. I step back and almost fall over Timothy; he is still waiting. We go over to Jake and Michael, who are struggling with their notation. Jake is about to explode. He cannot figure out how to write down his rhythms. We put words to it, and he can clap it with ease.*

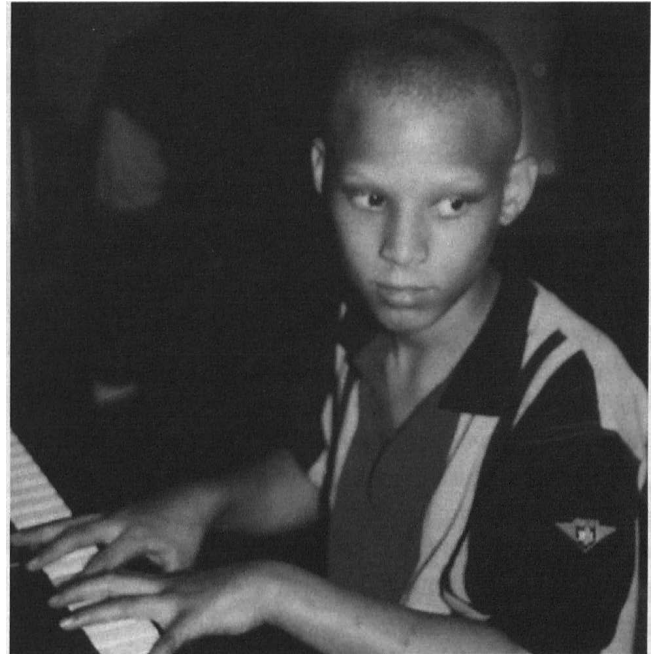
*Finally, Timothy pushes me towards the piano and I grab a drum. His piece is carefully notated in tiny print. He checks to see if I remember the drum part and then begins to play. His long fingers curve around the complicated chords. He gets a dreamy look on his face and plays his piece on and on. "How will I know when to stop?" I ask him. He hardly notices and continues to play.*

For the residency with Fleisher Art Memorial, I created a new program called *Young Composers* that became the heart of my residency outreach. My previous experience with homeless women helped me to develop a method of teaching that stands apart from classical music training. I also wondered if I could create a method that resembled how I learned to paint as a child. No one grabbed the paintbrush from my hand and lectured me on the brush strokes of Michelangelo—I just smoothed the paint around and tried not to get it on the floor.

Thus, I geared *Young Composers* to children of all ages and abilities in public schools. I created a 12-session workshop that teaches writing and performing music through improvisation, instrument-building, graphic and invented notation. With the ultimate goal of enhancing self-esteem and reinforcing achievement through alternative measures

of expression, the course culminates in a performance of the students' compositions.

*Young Composers* is steeped in experiential learning, where children are invited into the process on the first day. Using their bodies as their first instruments, students are led through a series of improvisations that teach rhythm, pitch and melody. Next, they build their own instruments from found objects such as tin cans, wood, wire, bottles and beads.



Timothy plays his original composition, *Thriller*

This gives them a concrete example of how to engineer and control sound.

*Jasmine is one of the smallest students in her class. I am fascinated with her face, her sculpted skin, her beautifully defined chin. I find myself drawn to her intelligence, quickness and glow. She sits before a drum set she has made out of two oatmeal cans, delicately separated by a purple hair roller. "Listen to this," she says as she taps out a rhythm, "and this one." She wants to hold my attention. Later, she notates an elaborate piece using a red marker on newsprint. She tries to get her group to rehearse the piece, but the students fall to the floor in giggles. Jasmine angrily hits one of them on the head and is sent out of the classroom.*

*She is usually not there when I come to teach. She is either sick or in detention. I miss her. Near the end of the residency she reappears and sits in the corner of the room with her drums. "That one," I say to her teacher, pointing to Jasmine, "I'd take her home in a minute." Ms. Jackson's bland face doesn't change a beat. "That would be a terrible mistake; she's trouble," she says flatly. Then she considers for a moment, her face now in a rare smile, "But her grandmother would be delighted."*

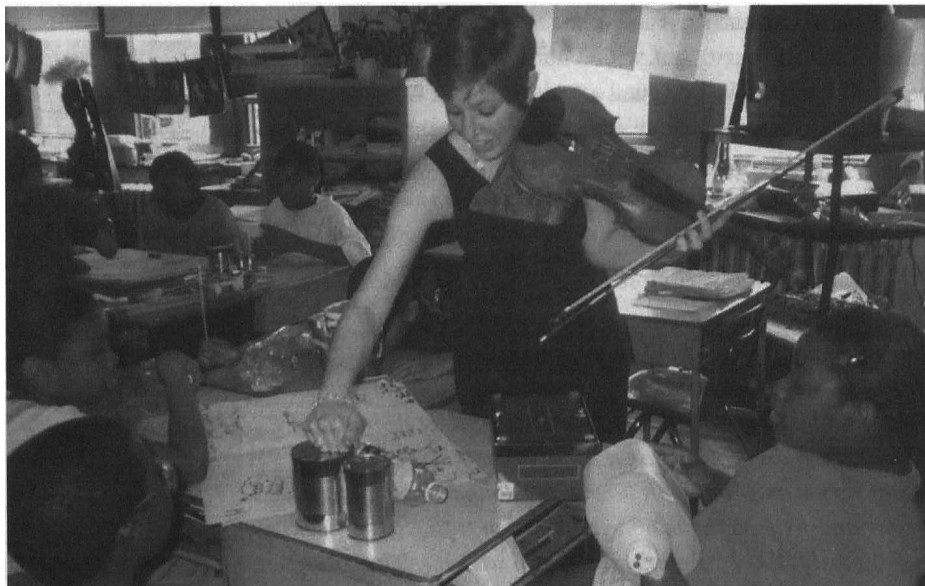
I totally dispense with classical notation. It is cumbersome and time-consuming to learn; it just isn't the point. Instead, I allow the students to create their own language in graphic notation, learning how music is dependent on time and on pitch relationships. They work in small groups and write pieces based on titles such as "The Haunted House" or "The Pet Store." They write a story by "drawing" the sounds they hear, and then they perform these compositions on their hand-made instruments. As they learn more, their broad sound strokes become more defined, creating an invented notation that translates sounds and rhythm into distinct symbols. They begin to write works for more traditional instruments in pairs or individually, inventing a more exact notation as they go along.

The final sessions of *Young Composers* are focused toward performance. Because music making is a group activity, the students learn how to work together as a team, to stay focused and attentive during the performance and to follow the directions of the conductor. They take turns conducting each other in large group works, and they perform their own works or teach them to other students. At the concert, which is presented to friends, teachers and parents, all the new works are premiered and their instruments are displayed.

*Aiesha and Dawn are the most difficult children in this class. They are best friends in the worst sense. They sit together, whispering to each other or literally falling asleep at their desks. I have to awaken Dawn on a regular basis. Over the course of the residency, they grudgingly pretend to write a composition together. Hoping to encourage them, I ask them to come to the front of the class and play their piece for the other students. They slowly slouch towards the electric keyboard, bumping into each other, fussing with the music. I wonder why I am bothering. Why don't I ignore them altogether? But I persist.*

In the residencies, I teach as much about performance as I do composition. The act of performance is complex and is a metaphor for being visible. It takes poise and maturity. These sixth graders, on the cusp of adolescence, are, frankly, a mess. They slump. They begin playing suddenly when everyone is talking. They grab their music and march off the stage before the last note is played. They burst into giggles at any hint of a mistake. I work patiently with each set of composers-now-performers, reminding them how to show respect for themselves, their creation and their audience.

*Aiesha and Dawn are no exception. They have several false starts. They get half way through the piece and grind to a halt. I drill them again and again. There is a lot of smirking as they move back to their seats. They are not going to give me an inch. The pair drives me to distraction, but somehow, miraculously, they finish a piece together called "Dance of Creation." At the performance they hold themselves a little bit straighter than I have ever seen them. I hold my breath,*



Jennifer Leshkower of the Cassatt String Quartet working with composition students

*but they are fine. They perform their piece, and it is all theirs. As the applause sweeps over them, they stand there accepting the hard-won praise. Aiesha's lip curls and Dawn's face shines. They suddenly recognize their accomplishment, and I am so proud of them.*

I thought at one time that I was teaching *Young Composers* because I love to teach and I love the children. I do love the children in ways that I did not expect. They are funny and quick. They crowd around me holding my hand softly for attention. They are creative and knowing, or they are dull and badly behaved. It doesn't matter. I'm crazy about them, and I love teaching them to paint sounds on paper, write their stories with rhythm; create meaning with music. But that is not why I am teaching music composition in public schools. It is much more than that.

Over the past decades, we have somehow fallen out of relationship with music as a living culture. I see this in the exclusive presentation of classical music on the concert stage and in the total lack of access that people have to the act of creating music. It is of vital importance to have a historical connection to music of the past, but I believe it is the absence of the act of creating that is at the root of the audience's increasing disinterest in music.

I have taught *Young Composers* all over the city of Philadelphia and in every variety of public schools one can imagine, from lively, community-supported schools to those in areas so desolate that it is hard to believe children can exist there. Some schools have music programs, others do not. One had only a cardboard box of broken xylophones, another a new electric piano for each student. I co-teach all the programs with either the music or classroom teachers, who are usually interested and receptive. On the other hand, I have had teachers openly sabotage my work—one by talking on the phone during the entire class. So why do I teach the *Young Composers* workshops? Because it is a way of getting back to the most powerful and creative act in music—that of writing music.

*“What is composing music all about?” I ask the class. They are 10th, 11th and 12th graders at one of the most challenging high schools situated in a rough section of the city. The sidewalk glitters with broken glass, and plastic bags roll around like prairie weed. I scribble their thoughts about music quickly on the blackboard: “Writing your own tune, expressing yourself, giving the beat, listening to yourself, being famous, making money.” I wipe the chalk from my hands. “Creating your own song, being heard, witnessing,” I suggest. They stop for a moment—“creating yourself.” They are quiet.*

Music has this element of bearing witness; it is that space where I reveal all that I am and dream of whom I am becoming. I noticed it most distinctly when I worked with the homeless women, helping them to write operas about their lives. It was slow and oftentimes painful work as they pieced out their stories and wrote lyrics and songs. But it was there that I truly saw the raw power of art for the first time—the ability to transform, to reach beyond the “daily-ness” of living to the reinvention of self. To sing about oneself is to be visible. To witness life is to stand apart and speak one’s truth. To perform a work together is to collaborate for clarity of the moment.

In the light of how composition can be so empowering, it is ironic that it is one of the few art forms to which the public has no access. It is almost never taught in schools. It is rarely taught on the college level. While other art forms are taught democratically, without regard to aptitude or talent, composition is reserved for the “gifted” or advanced music student. Our natural ease and creative energy for art, literature and poetry is completely lacking in music. Paradoxically, we have created generations of disenfranchised, disinterested adults, while simultaneously idealizing and revering this art form. It is no wonder that we are both attracted and repelled by classical music in its present state, when we are asked to idealize music but are given no means by which to connect as musical creators.

*“That’s my sound!” yells Jason from across the room. “You heard it and copied it! You stole my sound!” The class has been separated into four groups, each working on its own group piece with a member of the Cassatt String Quartet. Rashon and Rahkeem are working with Kelly, the quartet’s cellist, and Rahkeem makes a particular screechy sound that Jason had also just made. As for many a good composer, ownership has reared its head for Jason. I put my arms around his slender body, holding him back from attacking. No one can own sounds anymore than they can own music. But Jason is not impressed. He looks up at me disgusted. “Whatever,” he mutters, and throws a dark look at Rahkeem.*

There is beauty in this balance of creativity, ownership and originality. Every note I write comes out of me and has my touch and feel, and yet it is also “other” and is outside of me, not me at all. I see performers investing their lives, transforming my music, with the audience breathing it in, again transformed. Then it recedes into silence. My passion is for that moment when we are all in that room together and I see my face, not-my-face, their faces. The window opens to the stillness of the night, and we slip under the sash and flow out together. That long silence after the last note is played takes my breath away.

Teaching composition to children, both to those who have some musical training or those who have none at all is, in the end, an act of love. It is a Promethean act of giving fire back to the people by creating innovative and accessible programs that return the power of creating to all of us. My experience is that writing our own music is one of the innate talents that we are all given at birth. In fact, it is our birthright.

I teach *Young Composers* to inspire, challenge, provoke and coax the music field and its audiences along, to press them over the crest of what they know to a new wholeness, and to spread the word that musical creativity belongs to all of us in equal shares. To connect to a musical world, we must teach composition first, before anything else. I have perfect trust that with programs such as these we are on the edge of a new meadow, green and full of unexpected flowers, where a new vitality, energy and love for the field can be rekindled.

*Tina Davidson is an independent composer who devotes her time to her work fully since 1989. She is composer-in-residence at Fleisher Art Memorial (1997-2000) under whose auspices she runs the citywide Young Composers program. Based in Philadelphia, she is a recipient of many state and national fellowships, including the prestigious Pew Fellowship on the Arts. Her work has been commissioned and performed by such groups as The Philadelphia Orchestra, Kronos Quartet, Greater Twin Cities Youth Orchestras, Cassatt String Quartet and WHYY-TV. Her music has been performed throughout the United States and Europe. She invites you to visit her Website: <http://members.bellatlantic.net/~tdavidsn/>*

## Interviews

# An Online Interview with Mary Simoni, President of the ICMA

By Elizabeth Hinkle-Turner

This article represents the first of several online interviews with currently active and influential women in the field of electroacoustic music that I plan to contribute to the *Journal*. This inaugural presentation features Dr. Mary Simoni, the current president of the International Computer Music Association (ICMA). She is the first woman president of ICMA, an organization representing “individuals and institutions involved in the technical, creative, and performance aspects of computer music. ICMA serves composers, computer software and hardware developers, researchers, and musicians who are interested in the integration of music and technology” (from the ICMA website: [www.computermusic.org](http://www.computermusic.org)). Considered the premiere association in the field, ICMA promotes computer music through several publications, an annual conference and the commissioning of projects.

Simoni, director of the Center for Performing Arts and Technology and Associate Professor of Music Technology at the University of Michigan, holds a Ph.D. in music theory and a master’s degree in composition from Michigan State University. She has completed post-doctoral studies at Stanford University’s Center for Computer Research in Music and Acoustics (CCRMA, pronounced “karma”), the Center for Computer Music of the City University of New York, and the Electronic Music Studios at Mills College. Her music and multimedia works have been performed in Asia and Europe and widely in the United States. Her research has been funded by the National Science Foundation, the Michigan Council for Arts and Cultural Affairs, and the Office of the Vice President for Research of the University of Michigan.

For this article, I submitted a set of questions that several IAWM members and I compiled for Dr. Simoni. She completed an initial essay reply to the questions, to which I then added some comments and, as necessary, additional questions for clarification. What the reader will experience is our email “dialogue” about gender and music technology issues. The questions are in *italics*; Simoni’s answers and my comments are in regular typeface.

**EH:** *Please describe your general musical and educational background. What—if any— childhood experiences prompted your interest in music and, most specifically, your interest in music technology?*

**MS:** I grew up in a very musical family. My mother played clarinet, my two brothers and four sisters studied either piano or guitar, and my father was a physician who

always enjoyed music. He played piano, accordion, clarinet, and organ and assumed an important role in my musical education by teaching me music theory, ear training and improvisation. From the time I was five years old, I knew I wanted to be a pianist. I started studying piano at the age of six and was composing little songs by the time I was eight. My high school had an excellent music program that offered two years of music theory, ear training and history, my teacher, Carolyn Mawby, prepared me well for college-level studies in music.

I attended Michigan State University as a piano principal and studied music theory and composition as well as instrumental music education. After graduation, I taught elementary and high school vocal and instrumental music in the Saginaw Catholic Schools. I must admit, I struggled in my work with these young musicians and found it almost unbearable to listen to bad intonation and wrong notes day after day. To compound the problem, the facilities were inadequate, and I suffered some hearing damage as a result of poor acoustics. After two years of teaching, I returned to Michigan State University to pursue a master’s degree in composition.

After finishing that degree, I went on to complete a Ph.D. in music theory. Like most other doctoral candidates in the program, my proposed project was to be an exhaustive analysis of several compositions. I selected works by Elliot Carter. I woke up one Saturday morning and declared: “This is the day I will start my dissertation.” After about an hour of set theory analysis, I concluded that I would never finish. I realized that a computer should be able to perform these set manipulations much faster and with greater accuracy than I. But there was one major drawback. It was 1981 and I had never even touched a computer. My intense motivation led me to take courses in computer science, and I discovered I had knack for programming. Thus, in addition to teaching piano and music theory at Lansing Community College, I started teaching introductory computer science courses. By 1984, I developed and taught a course in music technology at Lansing and co-founded, along with Joan Moiles, the college’s first computer music studio, “Digital Music Designs.”

At about the same time, I received a scholarship to study computer music composition with Charles Dodge at the Brooklyn Conservatory. This was a life transforming experience for me, as digital sound synthesis allowed me to create any imaginable sound. While at the Brooklyn Conservatory,



I met Paul Lansky and Jon Appleton. Little did I realize what an important role these composers would play in my life. I furthered my education by participating in two summer workshops at CCRMA, the first summer to figure out what was going on, and the second summer as a teaching assistant. I am very grateful to Chris Chafe, Heinrich Taube and Perry Cook for their patient support and encouragement.

**EH:** *Did you create an algorithm that would do set theory analysis as a result of your computer studies related to your dissertation?*

**MS:** Yes, I did. My program that performed set theory analysis became the core of my dissertation, but I decided to abandon Carter and instead studied works by George Crumb. My software has been used by others in both the U.S. and England.

**EH:** *What stimulated your interest in the International Computer Music Association? Did certain members encourage you to become involved, or was it a particular event or service?*

**MS:** My first formal involvement with the ICMA was as a complainant. I grew very tired of reading the ICMA's publication, *ARRAY*, only to find that the articles, generally by males, concentrated on describing the latest and most expensive equipment in their studios. In the mid 1980s, I sensed a kind of snobbery in the ICMA about MIDI and the advent of the home studio.

About this same time, I was woefully underemployed and in dire financial straits; like clockwork, the bills arrived in the mail. One day, my ICMA annual membership renewal was among my many bills. I decided I could not afford to rejoin an organization that did not fulfill my needs. Since I realized the importance of the ICMA in the development of computer music, I felt compelled to explain my decision not to renew in a letter addressed to the Board of Directors. The thrust of my complaint was the lack of female representation on the Board.

Much to my surprise, Larry Austin called me personally to respond to my letter. He did not offer an explanation as to why there was minimal female representation on the ICMA Board, but instead asked permission to print my letter in *ARRAY*. After some discussion about his motivation for publishing my letter, I consented. Since I did not renew my membership, I did not receive the issue of *ARRAY* that published my letter, nor did I receive the subsequent issue, with comments about my letter, that caused quite a stir among the membership. I was disappointed that the ICMA never had the courtesy to send me a copy. Nonetheless, I accomplished my goal. To my knowledge, this was the first open discussion of gender issues in the history of the ICMA.

The snobbery and "suspicion" about the home studio has, in my opinion, always pervaded all of the technical

musical organizations. I think this is changing now that we have several excellent engineers (such as David Zicarelli of Cycling 74 and James McCartney who developed SuperCollider), who are working out of their homes and producing first-rate results. Of course, one of the pioneers in this area was Laurie Spiegel, who developed the Music Mouse software in her home studio.



Dr. Mary Simoni

This attitude has been especially hurtful to women in the field of music technology. Since fewer women are associated with academic institutions in a teaching capacity, they do not have access to the large university studios and must create their work at home. I personally have invested about \$60,000 in my own home digital audio/video studio. Other "home studio" women composers who come immediately to my mind are Laura Romberg, who has had several of her works featured at ICMA conferences, and Mary Lou Newmark, a talented violinist and composer who has many performances on the West Coast.

Almost a decade later, there was a call to the ICMA membership to nominate the Board of Directors. After some thought, I decided that because of my complaint, I had a responsibility to take action. I nominated myself. Much to my surprise, Larry Austin seconded my nomination. I was elected to the Board with a term of office commencing January 1, 1994. I was not the first woman to serve on the Board; I believe Laurie Spiegel was first. Although I did not know Laurie personally, she was a major influence in my life; I admired her ability to stand up for her beliefs and for her inclusive views on the process of making music.

My paper, "A Survey of Gender Issues Related to Computer Music and Strategies for Change," was accepted at ICMC95. The paper precipitated an impromptu gathering of approximately 40 men and women to discuss gender issues in the ICMA. My summary of these discussions was published in *ARRAY*. That same year, the University of Michigan was approved as the host of ICMC98, and I was to serve as the Conference Chair.

In 1996, I was nominated to be Bruce Pennycook's successor as the ICMA Publications Coordinator. From that point forward, I was spending many hours volunteering my services to the ICMA. I believed I was finally in a position in which I could make some contributions. After watching the activities of the Board for six years, I felt ready to take on the role of President.

**EH:** *Did you ever experience any sort of discouragement or discrimination that was gender-related in your pursuit of a creative career using music technology?*

**MS:** Absolutely! There were two kinds of discrimination that were insidious throughout my career. The first was being ignored. Being ignored is a passive yet very powerful

form of discrimination. It can have the effect of eroding the self-esteem of the person who is being ignored. The other form of discrimination I encountered was being treated as though I were stupid. A most amusing example of discrimination occurred when I visited a commercial synthesizer store. It was no surprise when two male sales agents greeted me. As they explained the various features of the synthesizer, they talked very slowly, as if I could not possibly understand such technical information. I decided to have some fun with these young men. After several minutes of listening to their patronizing chatter, I decided it was time to "slam-dunk" them. I began a thorough explanation of obscure details of some synthesis algorithms. They started to tell me I was wrong, so I asked to see their manager, who happened to be a good friend. When he came over to resolve the matter, he told the sales agents to be quiet and said they might actually learn something from me. It is not much, but I know I made quite an impression on these two gentlemen.

**EH:** I know what you mean about being ignored. I have often been ignored by women who profess a desire to advance "women's music"; by women's music they either mean Clara Schumann and Fanny Mendelssohn or Jewel. I believe many women do not realize that someone of their gender could possibly contribute to music technology because they have not been exposed to female role models in this area. Also, so many music educators still think that electronic and computer music is not genuine music.

Men, I have found, often ignore women unintentionally (I will give them the benefit of the doubt). They tend to cluster in little cliques, especially "techie" cliques. I work as a computing network manager—a position of unbelievable technical skill and responsibility to which I was finally promoted after several years of basically being a "paper pusher," while all the men played with the technical "toys." I decided upon moving to the central computing area, that I simply was NOT going to be ignored. Every day the men would go to lunch together, and never once did they ask me. Then, one day at noon, I jumped out into the hallway in front of them saying, "I'm joining you!" After about a week of that, they never ignored me again at lunchtime. Women have to put themselves forward or they ARE going to be ignored by the male crowd.

**EH:** *In both the ICMA and SEAMUS (the Society for Electroacoustic Music in the United States) only about ten percent of the members are women (between 30 and 40). In my research, however, I have documented that the number of women who participate in the field are at least five times greater. Why do you think women may not be joining? What do you believe could be done to encourage more participation of women in these organizations?*

**MS:** In the mid 1990s, the ICMA offered free membership to IAWM members. The intent was to get more women

#### "Hotbed": Symposium for Women Creators of Music

The Chard Festival will be running "Hotbed," the United Kingdom's first symposium for women creators of music, May 27-30, 2001. The three-day residential at the Tacchi-Morris Arts Centre, Taunton, Somerset, is open to composers and songwriters, at all levels and of all genres, who wish to share and develop their skills and further their careers. Drawing on experience and techniques from across the music spectrum, "Hotbed" offers all the tools to help women composers break through barriers to success in the professional music world. It will be a lively and inspirational gathering, offering practical help and advice as well as opportunities to hear and create music; to meet promoters, publishers and agents; and to share skills and experience with other women composers. Leading electroacoustic composer, Jane Rigler, from Spain commented: "it is a wonderful and very necessary conference. I don't know of any other similar opportunity for women composers to meet and exchange ideas. It is fundamental that we stick together and give each other support."

Contact Sandra Hartley (Mondays or Fridays), tel: 01460 66115 or e-mail [khchardfest@cs.com](mailto:khchardfest@cs.com) for further information. Visit the Webpage at <http://ourworld.cs.com/chardfest>.



to join and to encourage them to continue their membership. Although many women took advantage of the dual IAWM/ICMA membership, very few continued to renew their ICMA membership. Unfortunately, the ICMA did not survey these women to determine the reason for non-renewal.

One primary benefit of membership in the ICMA or SEAMUS is participation in the annual conference. The International Computer Music Conference (ICMC) is very expensive to attend, particularly when a delegate must travel overseas. Many ICMC delegates, mostly men, can offset their expenses through institutional support. Since women are notoriously under-represented on the faculties in technical fields, it stands to reason that very few women can afford to attend an ICMC.

I think the ICMA needs to diversify its activities so that it can attract members. Quite honestly, I am not sure what kinds of activities would be of interest to women working in electroacoustic music. I am wide open for suggestions.

On another note, I think the ICMA has done excellent work in making sure women are represented in the Commissions Program. In the last three years, 50 percent of the commissions have been awarded to women. My hearty thanks to Cort Lippe and Russell Pinkston for their diligent work.

Additionally, while only about ten percent of the members are women, often 20 to 30 percent of the pieces and papers featured at the annual conferences of these organizations are by women; therefore, the women members are well represented in proportion to their numbers. A significant reason is that both SEAMUS and ICMA have anonymous submissions and are very faithful to the anonymous process. If these facts were given greater publicity, women might feel more comfortable in joining. You and I have had good experiences, but I have heard so many tragic stories from other women that it is easy to understand why many of them are shy when it comes to participating in a group.

**EH:** *For women with little or no technical experience who are interested in adding electroacoustic resources to their creative palettes, how do you think they should begin their studies in this area? What do you think are the most useful aspects for a beginner to learn?*

**MS:** There are at least two possible paths: first, one that resembles an academic curriculum, and second, one that is purely experiential. The academic curriculum would give the student a firm foundation in compositional technique, acoustics and psychoacoustics; basic mathematical concepts through calculus, programming languages, off-the-shelf MIDI software such as sequencers, notation programs, patch editor/librarians, and Max. Students should study various synthesis methods and explore them using a direct digital synthesis language like Csound.

The experiential path involves saving enough money to outfit the home with a computer music studio. With just the basic pieces of gear, one can learn a lot about computer music composition. I have noticed that people who are more experiential learners appreciate this approach. They learn by solving technical problems based on what is needed to express a musical idea.

I would strongly encourage anyone in the field of electroacoustic music to listen to as much electroacoustic music as possible. The Electronic Music Foundation (EMF), founded by Joel Chadabe, is a tremendous resource for acquiring and distributing electronic music. It is also important to relate musical trends to trends in the visual arts. There are many exciting parallels between the composition of music and composition in the visual arts. I also encourage people to explore the world through reading and travel. There are many creative inspirations buried deep in our own humanity waiting to become a work of art.

Chadabe and I have been planning more research offerings from EMF about women and music technology. After I finish editing the first volume of my book series, I plan to work with him on several exciting projects, including an online catalog of my “womentech” research archives and the cataloging and archiving of the papers of Ann McMillan, a New York electronic music composer who died a few years ago. Once EMF gets further along on its building and “museum” projects, I look forward to being able to contribute to its holdings on women’s music technology.

**EH:** *In the course of my research, I have encountered many women who have had significantly bad experiences regarding gender discrimination, sometimes combined with age discrimination, to completely “turn them off” the study of music technology and the pursuit of creative and performance opportunities in electroacoustic music. Many of these women have become quite angry, discouraged and depressed about this. What would you like to say to these women to encourage them to persevere in the field, if this is what they desire?*

**MS:** I’ll keep the message simple: Men are no smarter or better than you. Women must persevere to overcome both passive and active discrimination.

**EH:** *With a few exceptions, the number of young women students in music technology classes still remains fairly low. Why do you think this is so? What can teachers in the academy do to encourage more young women to pursue the study of music technology?*

**MS:** We have many well-qualified students seeking admission to the University of Michigan School of Music. The admissions portfolios of male students typically include proof that they own their own home studios and have spent time playing in a band. The admissions portfolios of women

### Announcing a Listserv for Gender and Music Technology Issues

The WAVE\_LIST listserv is devoted to issues of gender and music technology. Special areas of interest include the history and works of women composers of electronic and computer (electroacoustic) music; the dissemination of opportunities in the areas of electroacoustic music composition and audio engineering for female students and women; the announcement of special events involving the work of students and professional women in music technology; and the general promotion of awareness of the past, present and future contributions of women in these fields.

The WAVE\_LIST listserv is open to all interested women and men (of all ages) including composers, performers, musicologists, librarians, educators, hobbyists and enthusiasts. As several outstanding lists already exist for the general study and promotion of women in music, participants are asked to keep their postings related to issues of women and music technology in particular.

The WAVE\_LIST name is a tribute to the Women Accepted for Volunteer Emergency Service units established by the United States military in July 1942. Involved in a variety of industrial service production tasks for the war effort, the WAVES represent, in many ways, modern women's first real opportunity to encounter and work closely with technology and machinery.

To subscribe to the WAVE\_LIST, send the following command to the e-mail address: [listserv@unt.edu](mailto:listserv@unt.edu). Write: subscribe WAVE\_LIST Firstname Lastname

After your subscription is accepted by the server, you will receive a welcome statement and a message explaining everything you need to know to successfully use the list.

The owner of this list is Elizabeth Hinkle-Turner. You may reach her at [ehinkle@unt.edu](mailto:ehinkle@unt.edu). A composer and scholar, she is the author of the forthcoming three-volume series, *Crossing the Line: Women Composers and Music Technology* (Ashgate Press, London). Volume one, *United States*, has an anticipated publication date of late 2001. She currently serves on the board of the Society for Electroacoustic Music in the United States and is a past board member of the IAWM. Her recent compositional works include the cd-rom *Full Circle* and the live video/audio work, *A Stitch in Time*. She is the Student Computing Services Manager of the University of North Texas in Denton, Texas, and also teaches the course, Twentieth Century Music, for the UNT College of Music. She is a contributing reporter for the *IAWM Journal*.

generally describe strong musical training and stellar academic performance in science and mathematics. These female applicants have a stated interest in music technology but very rarely have direct experience in the field. It would be easy to give preference to the male over the female applicants because of the quantity of experience in the proposed field of study. But, as you may know from the affirmative action lawsuits facing the University of Michigan, we have a strong institutional commitment to diversity in our student population. We look very carefully at the entire pool of students seeking admission, giving consideration to each individual's strengths. We try to determine what the students will gain from their time at the University of Michigan, and what unique perspective they will bring to the classroom.

I often wonder why high school females seem to have difficulty figuring out how to get direct experience in a field they say interests them; my hunch is that the parents are unwittingly perpetuating our sexist culture. The double standard for males and females appears quite early in our culture. It is not surprising that by the time a female is ready to leave high school, she has already gotten the message, one way or another, that she cannot do something or probably should not try something.

The number of women students is so low that I believe we need to organize them into a women-in-technology group. I am ashamed to say that it has taken me a few years to realize this as a possible solution. I have always been a proponent of mainstreaming minorities so they do not feel marginalized. I cannot tell you how distressing it is for me when the sole female in a classroom of males is unable to respond to my question, when I know full well that she understands the material. We need to work doubly hard to elevate the self-confidence of these women students so that they remain competitive with their male colleagues. The women watch me very closely; my being a role model is helpful to them.

**EH:** You are not alone in wanting to form a professional organization for women and music technology; I think that it will happen soon. Several of my colleagues and I have had conversations about this, and I have created the WAVE\_LIST listserv (information is given at left) as a forum for gender and music technology issues. Also, several years ago, Kristine Burns created the excellent Wow'em site to encourage young women to go into music technology.

**EH:** *What, in your opinion, are some of the most exciting trends in electroacoustic music today?*

**MS:** There are so many interesting developments it is difficult to keep up to date. Some areas that I think will likely blossom are multi-channel audio, Internet2 and a closer collaborative alliance between musicians, artists and technologists in the realization of multimedia genres.

**EH:** *How do you think today's popular music has been influenced by electroacoustic music and musical experiments that have historically come out of the academy? What about vice versa—do you hear an increasing amount of “pop” references in “academic” music?*

**MS:** I think popular music has benefited tremendously from computer music research. There are several cases of the academy influencing popular music such as CCRMA-Stanford University's research in FM synthesis leading to the commercial release of the Yamaha DX-7 and Paul Lansky's 1973 composition, *mild und leise*, being used as a sample in Radiohead's recent CD called “Kid A.” I do not hear popular music references in academic music.

**EH:** I must disagree. I find that many younger composers are influenced in some way by growing up with popular music. I use many techniques and sampling ideas that I have heard in popular music as the basis for what I do with audio files when creating my own pieces. Also, I do not think I ever would have become interested in multimedia if I had not grown up with MTV. Additionally, at most of the recent conferences I have attended, I have heard a considerable amount of very loud, fast “sound-bite” music flying around the room and jumping in my face. For me, that has MTV written all over it, but it is often hard to know “which came first, the chicken or the egg.” I remember the students in my 20th-century music class being so amazed to discover that some of their favorite bands—Dada, Cabaret Voltaire, Bauhaus, Depeche Mode—got their names from musical and artistic movements of more than 50 years ago.

**EH:** *Now that “acoustic” composers are increasingly expected to use Finale and other computer packages for printing and producing music, has the line between electronic and non-electronic music been blurred? What impact do you see in the increased use of computer software packages on the areas of acoustic and electroacoustic music?*

**MS:** Musicians of non-technical specialties are beginning to realize there exists or should exist a technological solution for many of their musical problems. In some cases, these problems can be solved with off-the-shelf software, and in other cases, someone has to write the software. I believe musicians are ready to embrace music technology as a legitimate form of music-making much more so than in previous years because they see the benefit to their own specialty in music.

**EH:** *What do you believe is the aesthetic contribution of electroacoustic music? What can an inexperienced (or even experienced) listener try to hear in this genre of music? Emotion? Appreciation of pure sound? The stretching of artistic boundaries? Is there a new way of listening that could be discussed in program notes or in music classes?*

**MS:** It is important to begin with a definition of aesthetic contribution. To me, an aesthetic contribution is one that projects a lasting sense of beauty. This beauty may manifest itself on many levels such as emotional, spiritual, intellectual or musical. More often than not, I do not understand a composer's intent and because of that, have been unable to ascertain the aesthetic contribution of a particular composition.

I grow weary of reading program notes that spell out what pieces of gear or what software programs were used to create a particular composition. It is as if the complexity of the system used to create the composition should be revered as much as the work itself. That is not the way I look at it. The piece must stand on its own merits. Somebody should compare the content of program notes written by male with those written by female electroacoustic composers. Based on my own anecdotal research, I have noticed that male program notes generally focus on what technology and processes were used to create the composition. In contrast, program notes written by female electroacoustic composers generally focus on the compositional intent or desired outcome. Check it out sometime!

**EH:** I have already considered the program note issue; in fact, I write about it in the first volume of my three-volume book, *Crossing the Line*. I tailor my program notes to my audience. If my work is for a younger or a “community” audience, I write about the emotional motivation for the piece; if my notes are for a SEAMUS or ICMA conference, I include technical information at the end. I am really not interested in the process or the technology unless it informs the structure of the piece in some way. I have done two pieces, *Full Circle* and *A Stitch in Time*, that were created using technology that in some way symbolizes what the work is about emotionally.

**MS:** There are many new and challenging ways to listen to electroacoustic music. A music technologist's aural training must exceed that of a traditional musician. We offer courses that include timbral identification so that students

### Collection of Women Composers

The University of Michigan's Collection of Women Composers is now available for purchase on microfilm. The Music Library holds scores by women composers from the 18th, 19th and early 20th centuries. As rare materials, these scores do not circulate, but they may be examined in person under the supervision of the Music Library staff. The Collection can be purchased as a set of 28 reels of microfilm. Contact: Primary Source Media; 12 Lunar Drive; Woodbridge, CT 06511; tel: 800-444-0799.

can quickly identify the sonic attributes of an electroacoustic composition. Fundamentally, music technologists are dealing with a sonic parameter space that is foreign to traditional musicians. It is interesting that as the music technology field increases in complexity, the content diverges in relation to other music specialties. Yet other music specialties are converging in their use of music technology.

**EH:** *Do you consider electroacoustic music to be primarily a music of concert halls, site-specific locales or home listening rooms (recorded music)? What audience do you think electroacoustic music composers are trying to reach?*

**MS:** I think composers have a performance venue in mind when they compose a piece; other than that, I cannot offer much on this question.

**EH:** *What impact do you imagine the Internet having on electroacoustic music?*

**MS:** I think the impact of the Internet on music will be profound. We have already witnessed landmark cases regarding the rights to distribute recorded music via the Internet. These cases have helped to establish a framework for music distribution revolution. We must adhere to our basic musical values and insist on the highest possible fidelity that is technologically possible. There are still many issues regarding latency that negatively affect the performance of an ensemble over the Internet. If these issues can be resolved, we are perched on the threshold of a paradigm shift in the music-making process. We have also already seen how the advent of MP3s has allowed bands that “cannot get signed” gain an audience. This will be so important for women who still do not get the audience and support they need for their music.

**EH:** *What are your most recently finished projects and performances?*

**MS:** I recently finished a composition entitled *Doxology* for stereo playback. The composition explores the prayer known as the Doxology, which is considered the highest form of praise of God. Historically, the Doxology was chanted by males in Greek or Latin. After the second Vatican Council,

the Doxology was chanted in the vernacular. My composition explores the past and future of the Doxology; it is first chanted by males in Greek and Latin, then in English by the voice of a woman. The piece concludes with an intermingling of the male and female voices representing the dawn of gender equity in the Roman Catholic Church. *Doxology* will be released on Centaur Records in the near future.

**EH:** *What pieces are you currently working on, and what are your current compositional interests?*

**MS:** I would like to finish the trilogy *Laudations*, which includes *Doxology* (in Praise of God) and *Eulogy* (in Praise of Man). The third part of *Laudations* is a composition in Praise of Nature. I have many other research projects stacked in front of me at the current moment, so *Laudations* will not be finished for about a year.

**EH:** *Thank you so much, Mary, for answering all of these questions. Do you have a final word for our readers regarding women and music technology?*

**MS:** Be true to yourself. Make your art be an honest reflection of who you are. Work hard. Ask questions. Stand up for yourself.

Thank you, Elizabeth, for this opportunity.

#### Selected Articles by Mary Simoni:

“Profiles of Determination.” *Computer Music Journal* 22/4 (Winter 1998).

“A Survey of Gender Issues Related to Computer Music and Strategies for Change.” *Proceedings of the International Computer Music Conference*. Banff, Canada: ICMA, 1995.

Simoni, Mary and David Crawford. “Computer Music Studies.” *The Encyclopedia of Information and Library Sciences*, 1993.

#### Online Sources:

An interesting discussion of gender and computer music is featured in the Spring 1998 issue of *Array*, the newsletter of the International Computer Music Association. This discussion has been posted online at [http://www.computermusic.org/members\\_only/array\\_issues/spring98/articles\\_and\\_statements.html](http://www.computermusic.org/members_only/array_issues/spring98/articles_and_statements.html)

Reviews from the 1998 International Computer Music Association Conference, hosted by Dr. Simoni, at the University of Michigan appear in the Spring and Summer 1999 issues of *Array* found online at (same as above until) [issues/spring99/spring99\\_frameset.html](http://www.computermusic.org/members_only/array_issues/spring99/spring99_frameset.html)

*Elizabeth Hinkle-Turner is a composer, author and multimedia artist. The first volume of her three-volume series, Crossing the Line, about women and their contributions in music technology, should be released by Ashgate Press in late 2001. For additional information, see the final paragraph of “Announcing a Listserv.”*

#### In Memoriam: Jeanne Singer

New York Women Composers and The Aviva Players presented “A Concert of Chamber Music and Songs Honoring the Memory of Jeanne Singer” on Sunday, February 4, 2001, at the Kosciuszko Foundation in New York City. Works by Beth Anderson, Julie Mandel, Joyce Orenstein, Jeanne Singer, Mira J. Spektor, Joyce Hope Suskind and Joelle Wallach were performed. [A memorial article about Singer (1924-2000) appeared in the *IAWM Journal* 6/3, 2000, p. 38.]

# Elizabeth R. Austin: An Interview with the Composer

By Michael Slayton

Of the many honors that award-winning composer Elizabeth R. Austin has received, one that she especially cherishes is the IAWM's Search for New Music: Miriam Gideon Prize (1998) for her chamber work, *Hommage for Hildegard* (see pages 20-21). Her talent as a composer manifested itself early in life, and by the age of 16 she had won the National Federation of Music Club's First Prize for her choral piece, *Christ Being Raised*. Another highlight of her early career occurred a few years later, when, as an undergraduate student at Goucher College in Towson, Maryland, her *Drei Rilke Lieder* so impressed the visiting Nadia Boulanger that Austin was offered a scholarship to study with Boulanger at the American Conservatory in Fontainebleau, France.

When she returned from France, Austin weighed her various options and chose the more traditional path expected of a woman in the mid-20th century—she taught and soon married. While raising her family in Hartford, Connecticut, she taught music composition and theory at the pre-college level in several preparatory schools, and when her children were older, she attended graduate school, eventually earning a Ph.D. in composition at the University of Connecticut. While still a graduate student, she received the honor of having her composition, *Klavier Double* for piano and tape (1983), selected as First Prize winner in Lipscomb University's Electronic Music Competition.

In recent years Austin has gained considerable recognition for her work in both the United States and Europe, particularly Germany, where she resides part of the year. She frequently translates scholarly papers into German and serves as interpreter for German-speaking composers, activities that bring her into contact with many eminent musicians.

In 1996 she was selected by GEDOK (Society of Women Artists in German-Speaking Countries) to represent the Mannheim-Ludwigshafen region in the national 70th-year exhibition, and in June of 1998, GEDOK sponsored a highly successful retrospective concert of Austin's chamber music in Mannheim. Also receiving critical acclaim that year were performances of her works in Rheineberg, Germany, and Fiuggi, Italy, as well as in the United States. Excerpts from her setting of *Frauenliebe und -leben* were performed in Mannheim, Potsdam and London during 1999, and *Showings*, on texts by Julian of Norwich, was premiered in Rome in November 2000. Her most recent composition is the *Prague-Sonatina* for French horn and piano, to be premiered in Prague on May 17, 2001.

In addition to her work in Europe, Austin has continued to be active in Connecticut. The Connecticut Commission on the Arts commissioned her to write a ballet-oratorio in 1996, and the following year, her *Wilderness Symphony* was premiered in Manchester, Connecticut. She also teaches, serves as organist at St. Paul's Episcopal Church in Windham Center and devotes much time to her responsibilities as president of Connecticut Composers, Inc.



Elizabeth R. Austin (1999), Jena, Germany

On November 9, 1999, I interviewed Elizabeth R. Austin concerning her life and her music. We met at the home of pianist Jerome Reed, who has recorded several of Austin's works, including her *Zodiac Suite* (1980, revised 1993).

**Michael Slayton:** Could you comment on your early musical ability and subsequent training?

**Elizabeth Austin:** A creative personality usually manifests itself early in life. I was three-years-old [in 1941] when my interest in music was sparked by my sister's piano lessons. Jean was nine-and-a-half years older than I, and while she was taking her piano lesson, I would hide and listen. After the lesson was over, I would go to the piano and try to imitate what she had played, not always successfully. My family was not aware of this, and they were later astonished at one of my sister's recitals. After Jean played her piece, I uninhibitedly shouted: "Oh, I know a piece." I quickly sat down at the piano and stole the show, which did nothing for sibling solidarity!

At age seven I officially started piano lessons—class piano in school, and I wrote my first piece, a lullaby for my new baby brother. By age ten, I was attending Peabody Preparatory; I was most fortunate that Grace Newsom

Cushman came to Peabody from Vermont three years later. She was the mentor who meant more to me than even Boulanger. She molded me into a musician during the summer months I spent at the Junior Conservatory Camp in Vermont. What she did is what I would do with any young composer: teach her to think in time—to think in rhythm. She taught us functional harmony, with an emphasis on modality. We learned how to take a chord progression and realize it, thinking in time, improvising on our individual instruments. We were always listening, and we were always performing.

I then went to Goucher College. In my sophomore year, Nadia Boulanger visited, and after hearing my *Drei Rilke Lieder* [for middle voice and piano], she offered me a composition scholarship to study at the American Conservatory in Fontainebleau, France, in 1958; I was there for about six months. I recall one special occasion when Boulanger had visitors. For some reason, she asked me to improvise a diminished-seventh resolution in all 24 keys without stopping. Since I had been trained to do that, it was not a problem for me, and Boulanger was very impressed.

**MS:** Who or what were your main compositional influences when you were a student?

**EA:** I was the member of the Peabody circle who was always writing “alternative” music. I was influenced by Scriabin and others, and I used the whole-tone scale. I listened to and admired Messiaen as well as early composers such as Monteverdi. I was fortunate to have heard Carter’s quartets when they had just been written and performed at the Baltimore Museum of Art, and I was also inspired by the works of Bartok. With Henry Cowell on the faculty, it was a wonderful time to be at Peabody. I was always an experimental composer, and I did not go through the typical student stages by first writing in 18th-century tonality. I preferred working with the octatonic scale.

**MS:** What did you do when you returned from France?

**EA:** I had no guidance and absolutely no wherewithal. My widowed mother, despite her pride in me, discouraged a professional career, and I felt responsible for her. The late fifties was a traditional time, and women had traditional roles. I lacked the tenacity or the audacity to rise above my middle class “destiny,” and my family did not have the means to assist me. I compromised. I realized that my two younger brothers needed the financial attention, and that I was more or less expected to “move on.” I had to have employment, and I obtained a provisional public school teaching certificate. I spent another year in college. Then I was married, moved to a suburb of Hartford, Connecticut, and within ten months, I had twins. That really put a stop to my career for a while!

**MS:** Did you consider marriage a means of escape?

**EA:** Perhaps, but I have no regrets. I have three wonderful children, and I “diapered” my way through the 1960s. I emerged again in 1970 and did not realize that the world had changed so much.

**MS:** I know that while you were raising your family, you taught at various preparatory schools and developed an eight-semester musicianship and performance/improvisational curriculum. When did you finally go to graduate school?

**EA:** I believe it was in 1982 when I earned a master’s degree in music, while serving on the faculty of the Hartt School at the University of Hartford. Pandora’s box was opened, and as a result, I found myself again. I then went on for the Ph.D. degree at the University of Connecticut.

**MS:** Whom would you consider to be your primary teacher?

**EA:** Donald Harris—he was a wonderful teacher. You see, I came to Harris in a kind of rage; I was full of pent-up energy and also full of fury. The 30-minute *Zodiac Suite* that I composed in 1980 [rev. 1993], in a way, shows this. The work makes a very strong statement and was my breakthrough piece.

**MS:** I am interested in the use of pitch class cells in your music. How do you make decisions, both tonal and atonal, as to pitch selection?

**EA:** I like to use the word “non-tonal” versus tonal because in my music this is an agent for contrast. This is the way I approach tonality: to set it against a non-tonality. But how do we approach it? To me, this is where serialism is wonderfully useful, and although my music has only had the sheen of serialism at times, the serial process has taught me to do pre-compositional thinking. Serialism, I believe, is a fairly sterile way of thinking, unless it is in the hands of a Berg or a Webern. Schoenberg’s idea was a marvelous one, and he was terribly convincing and dogmatic. But what I try to do in my work is reflect the time between 1900 and 1911 because I think that period was truncated. If that stylistic period had been elongated, and had it not been for Schoenberg’s op. 23, we would have a more variegated musical landscape.

**MS:** Is there a difference in your mind between composers who are hard-core serialists such as Babbitt, at least in reputation, versus those like Berg and Donald Martino, who are perhaps on the “warmer” side?

**EA:** I am a romantic, and I think Berg is going to be the one from the Second Viennese School who will endure for the sheer aural beauty of his music, coupled with a “familiar” vernacular use of serial techniques. Of course, Webern is one of my big heroes.

**MS:** Why is that?

**EA:** Economy of means. I think Webern is misunderstood; his technique and timbre produce musical jewels.

**MS:** While you do not exactly employ serial technique, do you pre-conceive motivic ideas? For instance, you have a prominent five-note motive in the “Taurus” movement of the *Zodiac Suite*. Are you thinking about the intervallic content? Transposition?

**EA:** Definitely. Of course, we are talking about a sensual idea—always, and about what we love to hear—the lushness of sound. There are signature intervals, ninths for example, which are serial-inspired. One does not use octaves—the ninth is the “new octave,” so to speak, because the second tone is the beginning of a new pitch.

**MS:** You have often said that images give you a direction in your music that push the piece forward.

**EA:** I would say that in 90 percent of my music I have a literal catalyst. I borrow something from literature; I have a programmatic image. I believe composers think of patterns, of architecture, and I believe in the golden mean, in Fibonacci. This is something that works for me as part of my pre-compositional consciousness in planning and sketching out a piece.

**MS:** I am curious about your fascination with musical quotations; for example, in your *Puzzle Preludes*, you talk about the “window-pane” and juxtaposition of musical quotations.

**EA:** The “window pane” method refers to nostalgia—to utilizing the past. We are living right now in an age of nostalgia, where you can look through a window into the past through quotations. Window panes provide a means by which we can incorporate our past and bring it into the fabric of music. At the time I was using quotations, it felt so right, and I seemed to be generating beautiful music. I use the technique less often now.

**MS:** Do you expect your audiences to solve the “puzzle”?

**EA:** I never totally hide a quote; first, because of its homage, and second, because it will be a point of juncture for the audience. When we give listeners obtuse music and expect them to hear everything on two hearings, which is what new music now typically receives, it is not comforting. I do not advocate writing “down” to garner audience appeal, but it is a responsibility to bring the audience “in from the cold,” if possible. Of course, my technique is different from what Pauline Oliveros does. I have fun and expose tonalities in alternative ways. I may use triads, but as pan-diatonicism, like Stravinsky. The triads appear in a non-functional way, for their beauty and familiarity. Copland is another one of my heroes. Consider how many harmonic vocabularies he appropriated with exquisitely beautiful, unique and transparent effects.

**MS:** Do you believe in the axiom that once the composer puts it on paper, it is no longer hers?

**EA:** I write for the performer because the performer is a co-creator; in fact, this is almost the cornerstone of my approach to composing. I am not referring to aleatory or improvisatory music but to music that comes alive only through this co-creation. Every one of my tempo markings, for instance, is approximate. I am currently writing an organ piece where I say “color [stop] one, color two, color three, color four—this particular color is what I am thinking, but please, I honor you as an organist to have a voice in the color selection.” I am catalyzed by the sound of the performer, or a voice, or a touch at the piano.

I do everything in my life quickly, except for writing music. I use the utmost care in putting the music on paper. A master craftsman such as Debussy provided as much on the score as anyone could, yet consider the large number of different—yet glorious—interpretations of his music. Writers do not have to be rigid, and they should never be ashamed if they do not have all the answers. Composers should approach a premiere with a spirit of humility because they will have many revelations once they hear the performance. After a premiere, I make corrections, usually details of tempo, but after a period of about six months, I believe the work should be released. It is gone, and it becomes part of the “real” world of art and the imagination. I do not like the idea of musical recycling.

**MS:** Are any of your earlier stylistic traits currently undergoing changes?

**EA:** Oh, yes, I now find myself in a very mystical, beautiful new stage, one that is becoming quiet and rather serious.

**MS:** In what direction do you see musical composition heading in the 21st century?

**EA:** The concept of time is in the air now. How do we approach time? What is it? Is it chronological? Is it collage? Is it

#### In Memoriam: Gaelyne Gabora

Canadian soprano Gaelyne Gabora (nee Craig) passed away on February 1, 2001, in British Columbia. A long-time resident of Montreal, St. Louis and Oberlin, she was known as a foremost interpreter of the art song. She performed as recitalist, chamber musician and soloist with orchestras in major centers throughout the world and was recognized for her technical control, emotional depth and communicative powers. Mme. Gabora was a founding member of the Trio Tre Musici (Milan, Italy) and gave master classes in the USA, Canada, Greece, Italy, Korea, China and Japan. She was Professor of Voice emeritus of the St. Louis Conservatory of Music, the Johannesen International School of the Arts (Victoria, Canada) and the Oberlin at Casalmaggiore summer festival in Italy. She was the recipient of the International Schubert Prize (Moscow) and the Living Images of Chamber Music Prize (University of Milan).



window pane? Is it time machine? I think our direction in music will be preoccupied with what time is all about, not with the pitches, not with tonality or non-tonality. And that is why *musique concrète* is still so important. If someone can harness this and make different aspects of time, it would be fascinating! I cannot envision it right now. I wish I could, and I would love to have a piece based on how we view time.

**MS:** For just a moment, could we talk about pedagogy? How do you approach young composers who come to you to study musical composition?

**EA:** It is a major obligation to meet them where they are. There are three things, however, that I require. One is an ear, and if they do not have an ear, they must develop it. I am not talking about perfect pitch—an ear can be acquired. And if

**Hommage for Hildegard**

**I.**

**"Caritas abundat in omnia"**  
(Complete love abundant in all)

$\text{♩} = 98 \text{ ca}$

*Hommage for Hildegard*, for mezzo-soprano, baritone, flute, clarinet, percussion and piano, was awarded the Miriam Gideon Prize for the 17th IAWM (1998) Search for New Music. It was premiered in June 1998 in Mannheim, Germany, as part of a Portrait-Concert Retrospective of Austin's music sponsored by GEDOK. The first pages of Movements I and II are reproduced here.

The work is based on Antiphon No. 16, "Caritas Abundat" of Hildegard von Bingen. It consists of five movements, the duration of which is three, four, five, four, three minutes respectively, in a balanced arch form. The five sections are meant to be points of a star, with a brief but mystical center at the end of Movement III. Concerning the number symbolism of medieval times, the numbers 3 and 4, as reflected in the duration of these movements and in the overall pulse (rather than meter, which is not defined by the barlines, which primarily serve as conducting/performing aids) delineate the stance of the listener between God and the world.

The text of this Antiphon has been divided into five parts, with each part comprising one movement of the work:

- |  |  |
|--|--|
| I. Caritas abundat in omnia            | Complete love abundant everywhere                            |
| II. De imis excellentissima            | Of that beneath the most excellent                           |
| III. Super sidera                      | Above the stars  |
| IV. Atque amantissima in omnia         | In all the most loving                                       |
| V. Quia summo Regi osculum pacis dedit | To whom, the exalted King,<br>The kiss of peace is bestowed. |



## II.

### "De imis excellentissima" (of that beneath, most excellent)

$\text{♩} = 60$  ca flessibile

7" ca

Flute

Percussion

Baritone with Tambourine

Piano

de i - mis

*f* *mp* *mf*

*con pedale* *shake tambourine inside wing of piano*

10

Fl.

Br.

Tm.

Pno.

ex - cel - len - ti - ssi -

*mp* *mf* *mf*

*Place finger on string at node to produce C#*

\* Place finger on string at node to produce C#

they cannot develop it, they should go into some other type of work. Second, I ask the student, in a kindly fashion: “are you writing every day?” Because if a young composer does not think he can prioritize, or that he does not have to write every day, he is not going to develop. A third very important requirement is that the student perform and continue to develop his performance skills. If a student takes only composition, this is dangerous. He must be an equally fine performer or he will write in the abstract without taking into account the person who actualizes the music: the performer.

I would say to a student: “use every scrap of living as a catalyst. Widen yourself, but be careful what you put into it.” We do not teach composition; we teach revelation and obedience. Obedience has nothing to do with compositional style. It is the requirement that the composer listen and be almost Buddhist; then the ego will calm down. The student has a tender ego, and though the act of creation may involve ego, the student must soon realize that he is a vessel, a conduit through which the music flows.

**MS:** In addition to living in Connecticut, I am aware that you spend quite a bit of time in Germany. When did you establish yourself in Mannheim?

**EA:** I started going to Germany in 1988, and had a number of very positive experiences: a portrait concert in Mannheim, for example. There, I was exposed to a completely different way of thinking. Americans had gone through minimalism and post-modernism, but the Europeans were still pursuing variants of serial music. The contrast was striking.

I spend part of every year in Jena, Germany, with my second husband, Professor Gerhard Austin, who directs the Mannheim and Jena Programs for Bilingual Careers. We are interested in promoting an exchange of ideas and people through internationally sponsored projects, especially cultural projects in eastern Europe. The most recent exchange, in September of 1996, involved a concert of Connecticut Composers, Inc. at the Rheineberg Musikakademie, north of Berlin. Starting in 1990, I also established a faculty/student exchange between the Hartt School in Connecticut and the Staatliche Hochschule für Musik und Darstellende Kunst Heidelberg-Mannheim, Germany.

**MS:** Did you teach in Germany?

**EA:** I made a conscious decision to stop teaching at that time. I felt that I had to compose, in addition to helping my husband with his program. Of course, there were losses, both practical and financial, but when you lose as much time as a composer as I did earlier in life, and you still feel that you have much to say, you have to make the decision.

**MS:** And one final question, since you are a member of the IAWM, an organization concerned with equal rights for women. What do you think of the role of gender in music composition?

**EA:** Gender should never enter into music composition, except for the fact that women who have an income through their husbands can elect to devote themselves primarily to writing, as I have done recently. Young women today have more choices of vocation, but many of them must juggle vocation, home and motherhood, all simultaneously. I seemed to manage these roles consecutively. This is not to say there are no serious inequities in performing music by women, but the criterion should be that of quality, not gender.

### Concluding Remarks

Elizabeth Austin’s works clearly demonstrate an unswerving dedication to compositional craftsmanship coupled with unabashed artistic passion. Her music ripples with life and flows freely with self confidence and enthusiasm. Austin’s approach to composition, which may be described as simple yet complex, austere yet gracefully personal, is best portrayed in her own words:

I am grateful, above all, to have arrived at that truly blessed juncture in life where I am being asked to write music. The feedback is so positive and the performers seem to enjoy playing or singing the music so much that I never seem to run out of ideas. Even earlier, that was never a problem. It is clear to me that artists are mere vessels through which the stuff of the universe pours in an oddly personalized way. I believe that it is not Elizabeth Austin who writes this music—I merely receive the energy and convert it.

### Selected Works of Elizabeth Austin

#### Orchestral

*Wilderness Symphony* (No. 1) for two reciters and orchestra, based on *Wilderness* by Carl Sandburg (permission from Harcourt, Brace, Jovanovitch), 1987. Duration: ca. 19:00. Recorded by the Krakau Radio/TV Orchestra, Szymon Kawalla conducting. Capstone CPS-8634.

Symphony No. 2 (“*Lighthouse*”) for orchestra, 1994. Duration: ca. 15:00.

#### Wind Ensemble and Chorus

*Cantata Beatitudines* for SATB chorus, soli, wind ensemble and organ, 1982. Duration: 18:00.

#### Solo Works

*Gathering Threads* for clarinet in B flat, 1990. Duration: 6:00. Pub. pending by Peter Tonger Verlag (Germany). Capstone CPS-8625.

*Ghosts* for bassoon and tape, 1980. Duration: 7:00.

*Klavier Double* for piano and tape, 1983. Duration: 11:07. Capstone CPS-8625. Jerome Reed, pianist. First Prize: David Lipscomb Competition, 1983.

*Lighthouse I* for harpsichord, 1989. Duration: ca. 9:00. Pub. by Peter Tonger Verlag. Capstone CPS-8625.

*Mia Music* for piano, 1998. Duration: ca. 3:00.

*Puzzle Preludes* for piano, 1994. Duration: ca. 9:00. Commissioned by Craig R. Johnson.

*Sonata for Soprano Recorder*, 1991. Duration: ca. 14:45. CD from the Staatliche Hochschule für Musik Heidelberg-Mannheim, 1993, Stefanie Grundmann, recorder, MH 1092. Also available from the composer.

*Zodiac Suite* for piano, 1980 (rev. 1993). Duration: ca. 11:30. Capstone CD CPS-8625.

#### Ensemble

*Capricornus Caribbicus* for flute, oboe and piano, 1998. Duration: 10:00. Commissioned by the Recording for the Blind & Dyslexic, Virginia Chapter.

*Circling* for violoncello and piano, 1982. Duration: 9:00. Pub. pending by Peter Tonger Verlag. Capstone CPS-8625.

*To Begin* for brass quintet, 1990. Duration: ca. 6:45. Capstone CPS-8625.

*Sans Souci Souvenir* for viola d'amore and harpsichord, 1996. Duration: ca. 8:00. Commissioned by Fine Zimmermann.

*Sans Souci Suite* for Baroque flute and percussion, 1996. Duration: ca. 8:00. Commissioned by Susan Lowenkron.

*Water Music I. Beside still waters...* for eight celli, 1996. Duration: ca. 8:00. Commissioned by Mary Lou Rylands.

#### Choral

*An die Nachgeborenen* (To Those Born Later) for SATB chorus and piano, 1991. Duration: ca. 19:00. Poem by Bertolt Brecht (English translation by John Willett). German text used with permission of Suhrkamp Verlag. Available in German and English. Capstone CPS-8625.

*Christ Being Raised* for SATB and organ (opt.), 1955. Duration: ca. 3:00. Pub. by Arsis Press.

*Christmas, the Reason* for SSAA and piano, 1981. Poem used with permission of Sister Maura Eichner, S.S.N.D. Duration: ca. 3:00.

*Mass of Thanksgiving* ("We Gather Together") for SATB choir, organ, flute, trumpet, 1987. Available in English and Latin.

*The Master's Hands* for SATB and organ (piano), 1994. Poem used with permission of Marilyn Nelson. Duration: ca. 4:00.

#### Solo Voices

*A Birthday Bouquet* for high voice and piano, 1990. Poems by e.e. cummings, Christine Rossetti, William But-

ler Yeats. Duration: ca. 8:46. Included in "Time Marches On," Capstone CPS-8646, Gregory Wiest, tenor, and Oresta Cybriwsky, piano.

*Drei Rilke Lieder (Herbst, Herbsttag, Liebeslied)* for middle voice and piano, 1958. Duration: ca. 8:00. Publication pending by Peter Tonger Verlag.

*Frauenliebe und -leben* for mezzo-soprano and piano, 1999. Poems by Adelbert von Chamisso. Duration: ca. 11:00.

*Hommage for Hildegard* for mezzo soprano, baritone, flute, clarinet, percussion and piano, 1997. Duration: ca. 19:00.

*Litauische Lieder* for baritone and piano, 1995. Duration: ca. 11:00. Poems by Johannes Bobrowski.

*Sonnets From the Portuguese* for soprano and piano, 1988. Poetry by Elizabeth Barrett Browning. Duration: ca. 11:00. Capstone CPS-8618, M. Liebermann, soprano, C. Witthöft, piano.

#### Compact Disc

Elizabeth Austin: "Reflected Light": Selected Chamber Works. Capstone Records CPS-8625.

A complete list of works is available from the composer. Elizabeth R. Austin; 9 Eastwood Road; Storrs, Connecticut 06268. Tel: (860) 429-1279; Fax: (860) 487-7709. Email: austin@uconnvm.uconn.edu. Web sites: [http://www.amc.net/member/Elizabeth\\_Austin/home.html](http://www.amc.net/member/Elizabeth_Austin/home.html); <http://music.acu.edu/www/iawm/pages/earth/comp/austin.html>

Scores are available either from the publishers (Arsis Press, Peter Tonger Verlag) or from the American Composers Alliance. Recordings are available from either Capstone Records or from the composer.

Arsis Press, 170 N. E. 33rd Street, Fort Lauderdale, Florida 33334

P. J. Tonger Musikverlag, Postfach 50 18 18, 0978 Köln (Cologne), Germany

Capstone Records; Albany Music Distributors, Inc.; 252 DeKalb Avenue; Box 5011; Brooklyn, New York 11205

Austin is represented in the 1995 Society of Composers *Journal of Music Scores*, as well as on the accompanying compact disc. Her own compact disc, "Reflected Light," plus scores and other compact discs of her works are available through the American Composers Alliance and are on file at the American Music Center.

*Michael Slayton is senior lecturer in music theory at Vanderbilt University in Nashville, Tennessee. His primary areas of research are education and social issues concerning contemporary American women composers, theoretical aspects of atonal music and the music of Elizabeth Austin. He holds the Master of Music and Doctor of Musical Arts degrees in Composition/Theory from the University of Houston, where he studied with Michael Horvit.*

## Composers' Corner

# Beth Anderson: A Radical Composer Who Writes "Pretty" Music

By Kyle Gann

Is there such a thing as "too pretty" music? Future historians will certainly believe we thought so. Our late 20th-century critical rhetoric extols composers who are "tough" with the audience. We now associate prettiness with New Age music, mindless tripe to be played in the background by yuppies with no taste. And prettiness is further linked with effeminacy, dissonance with masculinity and strength. In an age that disdains most sexual stereotypes, "dissonance = masculinity = good" and "prettiness = effeminacy = bad," still survive in professional music circles.

Beth Anderson writes pretty music—the prettiest music I know, after Schubert, Fauré, Debussy and a few others. Her prettiness is not an intellectual deficiency, but a political stance. "To make something beautiful," Anderson writes, "is revolutionary."<sup>1</sup> Her web page (<http://users.rcn.com/beand/>) lists her as a "neo-romantic, avant-garde composer," and she may be the only composer in the world who could justify the contradictory labels. Her music has the simplicity of Erik Satie or, even more, Virgil Thomson. It is listenable, melodic, fun to play. Such qualities often bring her into conflict with other composers. At one 12-tone-heavy musical festival, after her lullaby was performed, she says, "everyone quit speaking to me."

Yet her music is no throwback to an easy past, but is radical on its own terms—radical because the content of a musical work has more to do with its form than its materials. Anderson's forms are not conventional, and the prettiness is a result of her formal ideas. She is, after all, a tonal composer out of a John Cage tradition, and her music preserves something of Cage's nonlinearity. Many of her instrumental works are called "Swales," a form she invented herself. A swale is a term for a meadow or marsh in which many plants grow together. Anderson's swales are collages, but they are not the collages of John Zorn or Karlheinz Stockhausen, in which musical fragments are juxtaposed for their jarring incongruity. Anderson's swales modulate in texture and mood every few measures, but with the same artlessness with which you will see Queen Anne's lace and milkwood growing next to each other in a meadow.

Her *Pennyroyal Swale*, for example, has been played by New York's intrepid Flux String Quartet. It opens with a jaunty C-major melody for alternating violins, then switches to another melody marked "Country Fiddle," to indicate the correct style of playing. Over 12 measures, this winds down to a key change and a calm passage mostly in whole notes marked "Pastoral." A fughetto arises, then a section of arpeggio textures, moving to a rousing folksy passage in a minor

key with fast violin pizzicati. None of these changes is abrupt; many pieces of the mosaic are linked by tonality, motive or rhythm (3 + 3 + 2 is common), and ideas return as generously as wildflowers in an unattended field. In its collage-like nonlinearity and freedom from development, this is radical music. But while its form may challenge musical sensibilities, its idiomatic textures and melodies are delightful for the quartet players and audiences alike. Anderson achieves her subversive ends through seduction, not confrontation.



Beth Anderson  
(photo by Anne Emlen Minich)

One would never guess that such music had its origins in Cage's iconoclastic philosophy. Though trained to write dutiful 12-tone pieces in her native Kentucky, Anderson studied in California in the '70s, and was freed by her contact with Cage, Terry Riley and Robert Ashley to write the text-sound and minimalist pieces that she found more congenial. Like just about everyone in that era, she relied at first on mechanical methods: a favorite was converting the letters of a chosen text into pitches (in this way, she wrote an opera based on the trial of Joan of Arc). She soon found herself limiting her resources, so that ultimately an otherwise chance-written piece might contain only three or four pitches. She also embarked on a series of highly rhythmic solo-voice pieces that, to this day, she continues to perform with an entertaining theatrical vigor.

She evolved a style in which the materials are freely chosen and intuitively shaped, yet the overall rhetoric is free from any Romantic notion of cumulative emotional buildup and climax. Like Cage's music, it is nonhierarchical; there

are no structurally accented points of arrival. The texture is like folk music, especially the Irish variety, diffracted into a whimsical kaleidoscope of textures and themes. She has written to me, "I hear most things in my head for orchestra and would orchestrate my entire output if I had the energy/time/money and interest from orchestras." Since she does not, she has composed much chamber music.

The Flux Quartet has also played Anderson's *Rosemary Swale* and *January Swale*, while violinist Mary Rowell has championed her *Tales* for violin and piano. The latter is modal with an Asian flavor, almost devoid of accidentals, but the work allows the violinist considerable flexibility in expressive interpretation. The only other living composer whose music might remind you of Anderson's is Lou Harrison, who, in recent years, has gotten belated recognition for his lyric simplicity. Her *New Mexico Swale* for flute, percussion and string trio has strings accompany percussive solos on the guiro and bull roarer; the viola and cello share a long dialogue on just a few pitches. My favorite Anderson work thus far is the 12-minute Concerto for piano and six instruments that pianist Joseph Kubera premiered a few years ago. The work's rollicking, modal tunes crescendo into a rare Anderson apotheosis.

Anderson writes charming, accessible music, striking and sturdy. Why have you perhaps never heard it before? Because the distribution of new music is controlled mostly by composers who are loathe to program other composers whose music is more audience-friendly than their own. As a result, Anderson is underrepresented on discs, though you will find her *Minnesota Swale* for orchestra on an Opus One label with the Slovak Radio Symphony, and her lovely *Trio: dream in D* on a North South CD. As Schoenberg said, there is a lot of great music left to be written in C major. Following that advice—or rather, not needing it—Anderson has demonstrated that originality, simplicity and beauty are still more compatible elements than many composers want you to believe.

#### Notes

1. Beth Anderson, "Beauty is Revolution"; the article is available online at <http://users.rcn.com/beand/beauty.html>.

[Ed. note: The original article first appeared in the February 2001 issue of *Chamber Music Magazine* as "American Composer: Beth Anderson." It is reprinted here, with permission, in a slightly altered version.]

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## Music Series and Anthologies: A Progress Report

### Art Songs by American Women Composers

Edited by Ruth C. Friedberg. Southern Music Company, 1994-

By Ruth C. Friedberg

One of the most interesting aspects of 20th-century American art song was the large and steadily increasing number of women composers who made important contributions to the genre during that era. In recognition of this fact, about ten years ago I was invited by Southern Music Company to collect and edit a volume of these songs. Although Southern Music's catalog had traditionally been dominated by instrumental music, the company emerged into the vocal field in the 1980s with several volumes of previously unpublished songs by John Duke. In the 1990s Southern Music sought to extend the compass of its vocal catalog with another repertoire of timely interest.

The project, as originally conceived, consisted of a single volume. Within a short time, the conception grew to two volumes, one for high voice and one for medium. By 1994, when the collection began to appear in its final form, it had become a series of separate publications by individual composers, which presently totals 15 volumes. Only three of the series' composers—Amy Beach, Mary Howe and Florence Price—are no longer living. The rest, all currently alive and productive, range from such well-known figures as Emma Lou Diemer and Ruth Schonthal to lesser known names

whose works needed to be brought forward. All the songs have been selected from the point of view of the performing stage and the vocal studio, and during the past six years, this material has had numerous concert performances and extensive use by voice teachers. (Volumes 1 and 4 have been placed on the University Interscholastic League's approved high school contest list in the state of Texas.)

Piano accompaniments in the series are interesting, accessible and pianistically grateful throughout. Stylistically, the songs range from Amy Beach's late romanticism and Florence Price's ethnic language, to the mildly dissonant tonality of Emma Lou Diemer (the dominant style in the collection) and the atonal brevity of Deena Grossman's haiku. Although this series is written by women composers, the songs are by no means restricted to women performers, and many have been presented in concert by male singers. (I, myself, have accompanied several men in entire programs of women's songs from this repertoire.)

The remainder of this article provides information on the individual volumes, including brief biographical material on the composers and a listing of the contents of each volume.

**Volume 1. *Five Songs on French and German Texts* by Amy Beach (1867-1944)**

Mrs. H. H. A. Beach, as she preferred to be listed in her published compositions, lived a life of comfort and restriction that was typical of upper middle-class women in the late 19th century. Married in her teens to a prominent Boston surgeon, she abandoned a promising career as a concert pianist and had to develop her talent for composition on her own, as her husband discouraged her from formal studies with a teacher. After 25 years of marriage, her husband died and she went on to forge a brilliant concert career in the United States and Europe. She continued to write the elegant music in all genres that earned her a place as the first notable American woman composer.

Although her catalog included many songs that had a strong reputation in the early days of the 20th century, I had not planned to include Beach in this series, since so much of her English language poetry settings seemed to me to take on the overblown, dated, mid-Victorian atmosphere of the texts. However, a kind offer from that noted and generous Beach scholar, Adrienne Fried Bloch, to look through her manuscript collection, produced a group of French and German settings that I felt had tremendous appeal. My instincts have been born out by the popularity of this volume, which includes two charming love songs in French, “Canzonetta” and “Je demande à l’oiseau,” and three German settings, “Ich sagte nicht,” “Ein altes Gebet” and “Deine Blumen.” They combine the traditional lied aesthetic with Beach’s idiosyncratic harmonic and melodic language.

**Volume 2. *Two Songs* by Florence Price (1888-1953)**

Florence Price, the dean of African-American women composers in America, also had a musical career that was shaped by choices in her personal life. Born in Little Rock, Arkansas, she had graduated from the New England Conservatory of Music in piano and organ studies, and was well launched on a promising academic career as music department chairman at Clark University in Atlanta. She gave up this position and returned home to marry a prominent Little Rock attorney, with whom she eventually moved to Chicago to escape rising racial tensions. During the years at home and while raising her family, Price taught privately and began to produce the catalog of compositions that were to bring her to the attention of the musical world.

Prominent in this catalog were many songs and spiritual arrangements that were sung by noted black artists such as Marian Anderson and Leontyne Price. Nevertheless, many of her songs had remained unpublished for over 50 years. I was fortunate to be put in touch with this rich literature through Lisa Lee Sawyer’s generous sharing of her dissertation research. This volume presents two moving settings in semi-spiritual style: one of a Langston Hughes poem, “Feet

o’ Jesus,” and the other of a text by Florence Price herself, “Trouble done come my way.”

**Volume 7. *Three Songs* by Mary Howe (1882-1964)**

I have chosen to discuss volume 7 out of order of publication, since Mary Howe, the third composer of our series who is no longer living, really belongs historically with Beach and Price, having been born in the late 19th century. I like to think of Mary Howe as one of the first American women artists who “had it all”—that is, who married, bore three children, and still managed to develop a notable career as a performer (she was a fine pianist) and composer.

It helped, of course, that her husband was a wealthy Washington, D. C., attorney, so that Howe was able to afford domestic help when she decided to embark on a composition degree at Peabody Institute, which she was granted at the age of 40. It was also true that her husband unfailingly encouraged the continuation of her activities as concert pianist and composer, all of which blossomed during her long life into performances of her works by major United States orchestras (often with Howe at the piano) and an extensive catalog of vocal and instrumental compositions.

Mary Howe had studied and traveled extensively in Europe before her marriage and was fluent in French and German; her many songs show her wide-ranging knowledge of poetry in four languages (French, German, Spanish, English). Our collection includes a highly dramatic setting of Goethe’s “Trocknet nicht” as well as reprints of Howe’s very successful and empathetic settings of Elinor Wylie’s “Little Elegy” and “When I Died in Berners Street.”

**Volume 3. *Three Songs* by Edith Borroff (b. 1925)**

Edith Borroff was a precociously gifted child in a musical New York family and earned a master’s degree in composition from American University in 1948. The unfavorable climate for women composers in the late 1940s, however, eventually turned her toward an alternate career in musicology. With Louise Cuyler as her mentor, she was awarded a doctorate in this field by the University of Michigan in 1958.

As a productive musicologist, she held major teaching appointments at the University of Wisconsin, Eastern Michigan University, and SUNY at Binghamton and published many articles and books on music history. But the Muse did not desert her and through the years she continued to compose music in many genres. From her catalog of interesting vocal works we chose three for this volume. The first, called “Song,” is to a Robert Burns text and was originally conceived for voice and string quartet. The other two are from a cycle called *Modern Love*, which is unified by a tone-row and provides a fresh musical slant to the poetry of Keats and Shelley. Our selections are both settings of Shelley with the arresting titles of “A Dirge” and “A Hate-Song: Improvised.”

**Volume 4. Two Songs by Emma Lou Diemer (b. 1927)**

Emma Lou Diemer is one of the best-known names among living American composers of either sex. She was born in Kansas City, Missouri, but came East to study with Hindemith at Yale, Sessions at Tanglewood, and Howard Hanson at the Eastman School. Strongly talented in composition and keyboard performance, she received a Fulbright grant in 1952 to develop both areas at the Royal Conservatory in Brussels. Back in the United States, her composing career flourished alongside her teaching appointments in theory and composition at the University of Maryland (1965-71) and the University of California at Santa Barbara, where she retired in 1991 as Professor Emerita.

The majority of Diemer's vocal works have been for chorus, but there are also a number of interesting solo settings, and we are pleased to include two collections of these in our series. Volume 4 presents a lyrical treatment of the Shakespeare sonnet, "Shall I compare thee to a summer's day?" as well as a setting of a poem called "October Wind" by Dorothy Diemer Hendry, who is the composer's sister and one of her favorite poetic sources.

**Volume 5. Two Songs from *Men I Have Known* by Elizabeth Raum (b. 1944)**

Elizabeth Raum was born in the United States but has lived and worked in Canada since 1968. Destined for a musical career change, she earned an undergraduate degree in oboe performance from the Eastman School in 1966, but a growing pull toward composition led to a graduate degree in that area from the University of Regina in 1984. Her works are now heard regularly in live performance and on the Canadian Broadcasting Company, and she was one of the founding members of the Contemporary Directions Ensemble in Regina. Raum has received many commissions, including a Senior Arts Grant from the Arts Board to produce Canada's first classical video with original music entitled *Evolution: A Theme with Variations*.

Raum's catalog contains many vocal works, including three operas, and she has always considered the human voice to be the most expressive of instruments. Generally, she prefers to write her own texts, as is the case with *Men I Have Known*, an often humorous set of first person musings on various males, who are identified by initials only. For the volume, we have chosen two contrasting songs from the cycle: "J.D.," in the voice of an innocent schoolgirl, and "T.S.," a slithery tango from the point of view of a mature, experienced woman.

**In Memoriam: Suzanne Haik-Vantoura**

Suzanne Haik-Vantoura, noted composer, musicologist and author of *The Music of the Bible Revealed*, died on October 22, 2000 in Switzerland.

**Volume 6. Two Songs from *Leopard Flowers* by Deena Grossman (b. 1955)**

Deena Grossman, a native of Fairfield, California, never wavered from her early focus on musical composition, and earned both undergraduate and graduate degrees in that area. She studied composition with Thea Musgrave and Lou Harrison, flute with Yaada Weber at the San Francisco Conservatory, and indigenous dance traditions in Bali and India. Grossman is an active member of the International League of Women Composers and while on the music staff of station KPFA in California, she produced the program "Focus on Women in Music."

Her strong interest in Asian cultures is evident in the two songs, "Something which fades" and "Floating weed," that have been selected from her cycle called *Leopard Flowers*. The poetry is by Ono no Komachi (844-880), a woman renowned for her beauty and talent, who served at the Japanese court in the middle of the ninth century. Stories of her life are part of the folklore of Japan.

**Volume 8. Four Songs from *Six Significant Landscapes* by Claire Brook (b. 1925)**

Claire Brook was born in New York and educated there as well, earning degrees from Queens College and Columbia University. After spending a year studying composition with Nadia Boulanger in Paris, Brook, like her contemporary, Edith Borroff, found so little encouragement for women composers in mid-century America, that she turned to an alternative career. Her choice was music publishing, and from 1968 to 1969 she was managing editor for RILM abstracts. Thereafter, she served on the staff of the W. W. Norton Company, first as associate music editor, later as music editor, and finally as vice-president until her retirement in 1992.

Her own publications have included music guides to a number of European countries, and co-editorship of *A Musical Offering: Essays in Honor of Martin Bernstein*. The four Brook songs in this volume were taken from her very sensitive settings of Wallace Stevens' poetic cycle, *Six Significant Landscapes*, which the composer dedicated to Alice Esty, an important patron of American art song performances in New York during the 1960s. The selections range from the lyrical ("The night is of the color of a woman's arm" and "When my dream was near the moon") to the dramatic ("I measure myself") to the lightly humorous ("Not all the knives of the lampposts").

**Volume 9. Four Songs by Ruth Schonthal (b. 1924)**

Ruth Schonthal is representative of a group of composers who were not born in America but who came here as young adults and firmly established their musical and composing careers in this country. Born in Hamburg of Viennese parents, she began writing music at the age of five, and became the youngest student ever accepted at Berlin's Stern



Conservatory. When the Nazis came to power, the family fled to Stockholm, and Schonthal continued her studies at the Royal Academy. At age 13, her piano sonatina was published and the young composer performed the premiere at the Moscow Conservatory.

When the family moved again to Mexico City, Schonthal studied composition with Manuel Ponce. Her wanderings finally came to an end when Paul Hindemith “discovered” her on a concert tour of Mexico and offered her a scholarship to study with him at Yale. She came, stayed, married and developed a notable career, which included teaching positions at New York University, Adelphi University and Westchester Conservatory; a large number of performances as a concert pianist; and a catalog of compositions that has occasioned many awards and commissions.

Schonthal composes in all genres, but her piano and vocal compositions have an especially personal quality. Fluent in five languages, she has found that German, English and Spanish are her favorites for text setting. Volume 9 presents two contrasted English language settings: the fervid “Wild Nights” of Emily Dickinson and the tender “Poor Bit of a Wench” by D. H. Lawrence. The remaining two songs, “Cazador” and “Mi niña se fue a la mar,” take on the flowing rhythms and melodic turns appropriate to the poignant Spanish texts of Federico Garcia-Lorca.

**Volume 10. Two Songs with texts by Amy Lowell by Flicka Rahn (b. 1944)**

Flicka Rahn, who was born in Corpus Christi, Texas, left the faculty of Brandeis University in Massachusetts to return home and accept a position as professor of voice at Texas A. and M. University. Rahn is a facile performer on

the piano and the guitar, but her primary performing medium is the voice. She has concertized extensively in recitals, with orchestras, and on the operatic stages of Boston, New York, San Antonio and Corpus Christi.

Rahn’s sensitivity to the poetic text is evident in her many vocal compositions. This volume features “Vicarious” and “Shore Grass,” two settings of poetry by Amy Lowell, who was an early champion of the Imagist movement in this country, and who was much influenced by Oriental literary forms. Rahn has found Amy Lowell’s work particularly appealing because of the writer’s feminine point of view and because of her many strong visual images.

**Volume 11. Early Songs with texts by Rainer Maria Rilke by Ruth Schonthal (b. 1924)**

Ruth Schonthal’s first language was German and this cycle was written toward the start of her composing career. These songs, intended for the mezzo-soprano voice, employ the musical idiom of late romanticism to set an exquisite group of poems by Rainer Maria Rilke. At the beginning of the volume, the poetry is printed in its original published form, side by side with Schonthal’s translations. The lyrical settings demonstrate the composer’s early mastery of vocal and pianistic writing in the lieder tradition.

**Volume 12. Five Songs with texts by Federico Garcia-Lorca by Elisenda Fabregas (b. 1955)**

Elisenda Fabregas enjoys an active and varied musical career as a teacher, composer and concert pianist. Born in Barcelona, she completed a Doctor of Musical Arts degree at the Barcelona Conservatory in 1977. She then came to the United States and earned degrees at Juilliard, followed by a doctorate in Music Education at Columbia Teacher’s College. Fabregas has appeared as a pianist throughout Europe, Asia and North America, performing both standard repertoire and her own compositions. Currently living in San Antonio, Texas, she has had works commissioned by the Texas Music Teachers’ Association and the San Antonio International Piano Competition, as well as by the Orchestra of Santa Fe and numerous other organizations.

Fabregas has been especially active in performing and promoting the works of women composers, and was the founder and Artistic Director of the Mostly Women Composers’ Festival in New York. Her catalog lists many instrumental compositions for piano, orchestra and chamber groups, but also includes a number of powerful works for solo voice. A poet herself, she has been strongly drawn to the writing of Federico Garcia-Lorca and his imaginative use of symbolism. The composer’s full translations of the five poetic texts are printed in this volume, and because of the highly symbolic and sometimes ambiguous nature of the poetry, Fabregas’ original program notes are included in their entirety.

### Feminist Theory and Music 6: Confluence and Divide Conference

The Feminist Theory and Music 6 conference will take place Thursday, July 5 through Sunday, July 8, 2001 at Boise State University in Boise, Idaho, in conjunction with the Eleventh Meeting of Gender Research in Music Education-International. Theoretical worlds, like the confluence of rivers and divides in the land, are altered by forces impinging on them and the multiple combinations by which they may be experienced and conceived. Musical studies as well as music performances related to feminism, women’s studies, gay/lesbian studies and gender studies will be presented. For information, contact [FT&M6@boisestate.edu](mailto:FT&M6@boisestate.edu) or Elizabeth Gould, Chair, Program Committee, FT&M6; Department of Music, Boise State University; 1910 University Dr.; Boise, ID 83725. Phone: 208-426-3704. Fax: 208-426-1771. E-mail: [egould@boisestate.edu](mailto:egould@boisestate.edu).



**Volume 13.** Two Songs with texts by Kenneth Patchen by Helen Medwedeff Greenberg (b. 1939)

Helen Greenberg is the second composer in this series who is currently living and working in Canada. She was born in Baltimore, where she received her early training in voice and piano. After completing a Bachelor of Arts degree at Goucher College, she moved to Montreal and later, Toronto, where she now resides. In Toronto she continued her vocal training and began an extensive study of composition with Oskar Morawetz, Edward Laufer and Srul Irving Glick. Currently, she performs with the Lachan Jewish Chamber Choir and is a member and assistant conductor of the Beth Tizkah Synagogue Choir.

Greenberg's compositional output has emphasized vocal works, both solo and choral, and she has written a large body of both sacred and secular works using Hebrew, Yiddish and English texts. Her music is widely performed throughout Canada and the United States as well as in Europe and Israel. Some of the most important venues for concerts including her work have been the Aspen Music Festival in Colorado, the Holocaust Museum in Washington, D.C., and the 92nd Street YMHA in New York City.

The composer's intimate understanding of text setting and the vocal medium is very well evidenced by these two sensitive treatments taken from a collection called *Four Songs* and dedicated to the late Kenneth Patchen, the author of the poetry. The pair embodies a striking programmatic contrast between the jazzy rhythms of "Who'll that be?" and the lush, lyric flow of "Beautiful you are."

**Volume 14.** Four Songs by Emma Lou Diemer (b. 1927)

The songs in this second volume of solo vocal works by the distinguished American composer, Emma Lou Diemer, set a variety of poetic texts and are consequently diverse in mood and atmosphere. "Strings in the earth and air" is a haunting and melodic setting of a James Joyce poem, while "The Caller" is a chillingly dramatic song that sets a powerful text by the composer's sister, Dorothy Diemer Hendry. The last two, "One Perfect Rose" and "Comment," are from a 1996 cycle provocatively titled *Seven Somewhat Silly Songs* and present yet another contrast in the satirical voice of Dorothy Parker. Diemer's notes to the cycle state that although "the composer has written many songs of more serious, weighty nature," this cycle "is intended to fill a need in the repertoire of the singer who is looking for light, amusing, entertaining songs."

**Volume 15.** Four Songs by Florence Price (1888-1953)

This volume contains four more of the previously unpublished treasure trove of songs by Florence Price. Two of them, "Go Down, Moses" and "My little light's goin' to shine," are attractive spiritual arrangements in which famil-

iar melodies take on new interest and coloration through Price's masterful command of keyboard writing.

The other two are settings of Paul Laurence Dunbar's dialect poetry. This rich body of work was for decades held in little esteem despite its early garnering of high praise from William Dean Howells, and the pronouncement of literary critic Henry Louis Gates, Jr. that Dunbar's use of black dialect as a basis for poetic speech was a "daring and creative innovation." In September 2000, William Warfield read from the Dunbar dialect poetry during an Indianapolis recital, and all signs seem to indicate that the time is now ripe for this neglected voice to reemerge, clothed in the perfectly authentic match of the Florence Price musical settings. "Dreamin' Town" and "What's the Use?" are settings of poems originally published in 1905, and they speak with the nostalgia of a vanished era, but with an appeal that is beyond time.

**Purchase Information**

Many retail music stores are now carrying the collection, and direct ordering can be done from Southern Music Company at 1-800-284-5443; a complete descriptive flyer, which includes musical examples, will be sent on request. The individual volumes are priced at \$7.50, \$10.00, and \$15.00, depending on the number of pages (the smallest has seven, the largest, 32 pages).

**Author Profile**

Ruth Friedberg has had a richly varied career as a performer, teacher and writer. She holds academic degrees from Barnard College and the University of North Carolina, and was a member of the Duke University music faculty for 12 years. She has also taught at the New School of Music in Philadelphia, the University of Texas at Austin and San Antonio, and San Antonio College. Most recently, she was Director of Music at the University of the Incarnate Word, where she was nominated for the Minnie Stevens Piper Foundation Professorship in recognition of her academic career.

Friedberg has concertized throughout the United States as well as in Canada, Mexico and Asia and has presented many lecture/recitals. During her tenure at Duke University, she recorded a two-volume series called "Art Song in America" with tenor John Hanks. Originally published by Duke University Press, it was reissued by them on CD in 1998. After moving to Texas in 1975, Friedberg began a ten-year term as keyboard artist for the San Antonio Symphony. Her publications include journal articles on the music of 20th-century composers, entries in *New Grove* and *American National Biography* and a three-volume series called *American Art Song and American Poetry*. Her most recently published works are *The Complete Pianist—Body, Mind, Synthesis*; a poetry collection called *Coasts*; and *Circle of Women*, a song cycle (words by Friedberg, music by Lawrence Weiner).

## Women Composers: Music Through The Ages

Edited by Sylvia Glickman and Martha Furman Schleifer. G. K. Hall, The Gale Group, Farmington Hills, Michigan, 1996-.

By Deborah Hayes

*Women Composers: Music Through the Ages (WCMTA)*, the 12-volume anthology organized in the early 1990s by Sylvia Glickman and Martha Furman Schleifer, is at the halfway point, with six volumes already published and volumes 7 and 8 scheduled for publication this year. An inspiring collection of newly edited, modern performance scores of music in the European tradition from the ninth century to the present, *WCMTA* also provides extensive commentary and other critical material. Each chapter is devoted to one composer and includes, besides the music and commentary, lists of her known works and their location, modern editions, recordings, bibliographical references and other documentation. Coverage is chronological, beginning with women born before 1600 (vol. 1), and proceeding to composers born 1600-99 (vol. 2), 1700-99 (vols. 3-5), and 1800-99 (vols. 6-8). Volumes 9-12 are to cover composers born in the 1900s. Each volume has a comprehensive index that makes the vast amount of material more readily accessible. It is interesting to note how the volumes have increased in size; volumes 1 and 2 are 365 and 390 pages, respectively; the volumes on the 18th century are more than 400 pages each; volume six increases to 571 pages; volume 7, which includes 41 composers, is about the same size; and future volumes may be even lengthier.

Glickman, a composer and pianist as well as founder and president of Hildegard Publishing Co., and Schleifer, a musicologist on the faculty of Temple University and senior editor at Hildegard, are the series editors. When they began working with the publisher, G. K. Hall, they solicited suggestions from the musical community about whom to include, and they invited proposals from researchers. They revised their guidelines as the series took shape. Early plans called for facsimile scores; the format was eventually changed to computer-engraved notation. Volumes 1 and 2 bear the copyright date of 1996 (although the Library of Congress call number dates the series "1995-"); volumes 3 to 5 are dated 1998. Sets of three or four volumes dealing with the same period are divided as to performing medium; for example, volume 3 includes 18th-century keyboard music, while volume 4 is devoted to vocal music, and volume 5 to instrumental ensembles. This arrangement is orderly, but also results in the rather unexpected placement of an opera's vocal numbers in volume 4 and the overture to the same opera in volume 5.

In the series' Introduction, Glickman and Schleifer state their aims: to make the music available so that it will be

performed more often, and to demonstrate that women have always composed music and have composed as well as men. They write,

Historically, there has been a deep-rooted prejudice against women composers....Ignoring the creative output of women has denied them ongoing support for centuries....Until recently this music was scattered, often inaccessible, underexplored and therefore infrequently performed....The traditional separation between male and female creators—indeed, the omission of the work of women in music history books—was a tacit implication of inferiority of product. These volumes will prove otherwise.

The publisher has set a price of \$100 (U.S.) per volume, which is reasonable for library reference volumes such as this but puts them beyond the reach of many individuals, including music students. In keeping with the editors' aim of fostering performance, Hildegard Publishing Co. makes the pieces available separately, in extracted parts as well as in score (the volumes contain only scores).

*WCMTA* presents a mere sampling of the riches of women's history, and it is an impressive sampling. Works by approximately 100 composers appear in the first six volumes, from Kassia (9th century) and Hildegard of Bingen (13th century) through Lucretia Vizzana (17th century), Jane Mary Guest (18th century), and Clara Schumann (19th century) to Cécile Chaminade (1897-1944) and Marie Christine Bergerson (1894-1989). Around 80 people, myself included, have contributed to the first six volumes. The series editors have also written chapters, Glickman on Marianna d'Auenbrugg in volume 3 and Mana-Zucca in volume 6, and Schleifer on Isabella Colbran and Madame Sophie Gail (as co-author) in volume 4 and on Helen Hopekirk, Sophie Menter and Faustina Hasse Hodges in volume 6.

Among other contributors are several IAWM members. **Jane Bowers** has contributed chapters on Caterina Assandra in volume 1, on Maria Xaveria Peruchona in volume 2, and on one of Guest's solo piano sonatas in volume 5. **Calvert Johnson** has contributed chapters on Gracia Baptista in volume 1, on Amélie Julie Candeille's opera, *Catherine ou La belle fermière*, in volumes 4-5, and on Hélène Montgeroult in volume 5. My contribution of excerpts from Marie-Emmanuelle Bayon-Louis's opera, *Fleur d'épine* (Mayflower), is likewise split between volumes 4 (vocal numbers) and 5 (overture). Volume 2 includes **Claire A.**

**Fontijn's** chapter on Antonia Bembo. **Barbara Garvey Jackson** has contributed chapters to volume 2 on Maria Francesca Nascinbeni, Caterina Benedetta Gratianini, Camilla de Rossi, and Maria Grimani, and to volume 4 on A Lady [Anne Home Hunter], Madame Mara, Mary Ann Pownall, the Duchess of Devonshire [Georgiana Cavendish], Miss Abrams, and Mrs. Jordan [Dorothea Bland]. **Nancy Reich's** chapters on Louise Reichardt's songs and Juliane Reichardt's piano sonata appear in volume 5.

Keyboard music in volume 3 includes **Eve R. Meyer's** chapters on Josepha Barbara von Auernhammer and Hélène Riese Liebmann, **Hidemi Matsushita's** chapter on Maria Theresia von Paradis, and **Ursula Rempel's** chapters on Madame Krumpholtz, Veronica Cianchettini (this with co-author Sarah Mahler), Elizabeth Weichsell Billington, Sophie Dussek, Olive Dussek Bulkley, and Fanny Krumpholtz Pittar. Volume 4 includes chapters by **Shirley Bean** on Marianna Martines, by **Maria Anna Harley** on Maria Szymanowska (one of three chapters on Szymanowska), by **Denise A. Seachrist** on Maria Eicher, by **Sharon Shafer** on Sophie Westenholz, by **Suzanne Summerville** on Emilie Zumsteeg, and by **Ann Lemke** on Bettina von Arnim. In volume 6 **Lydia Ledeen** has contributed a chapter on Chaminade's piano sonata, **Carolyn Lindemann** a chapter on May Frances Aufderheide's piano rags, and **Dorothy Indenbaum** a chapter on Mary Howe that presents her own two-piano arrangements, unpublished until now, of the orchestral tone poems *Sand* and *Stars*.

Many contributors are well known in their respective fields, while others, it is encouraging to note, are relatively new. Among familiar names are Audrey Ekdahl Davidson, who has contributed a chapter on Hildegard's *Ordo virtutum*, and Martin Picker, who has provided material on Margaret of Austria. Julia Bolton Holloway, a specialist in medieval literature, has contributed an essay on Saint Birgitta of Sweden (14th century) and the Brigatine tradition. From Zurich, Christina Hospenthal has contributed material on Suster Bertken (15th-16th centuries). In volumes 1 and 2 further information about Italian convent music is provided by Craig Monson in the chapter on Lucretia Vizzana, and by Robert Kendrick in chapters on Alba Trissina, Rosa Giacinta Badalla, Chiara Margarita Cozzolini, and Bianca Maria Meda. Candace Smith, founder and musical director of the Cappella Artemesia, which performs and records music of 16th- and 17th-century Italian convents, includes detailed text interpretation and performance suggestions for her selections by Leonora Orsini, Sulpitia Cesis, Settimia Caccini and Claudia Sessa. Carol Henry Bates has written about Elizabeth-Claude Jacquet de La Guerre. Motets, madrigals, cantatas, oratorios and arias in these two volumes offer some beautiful Italian monodic and concertato writing for solo voice and vocal ensembles with basso continuo, sometimes with instrumental sinfonias and ritornellos scored for strings.

*WCMTA* is especially strong in its coverage of the "Classic" period of the late 18th century, an era inadequately covered in other anthologies and other surveys. (We now know that the *Sicilienne*, a staple of previous coverage of this era, is spurious, the work of an early-20th-century concert violinist who wrote it for his own performances and attributed it to von Paradis.) In *WCMTA* Jane Bowers' extensively documented essay on Jane Mary Guest, composer, concert pianist, and musician to the royal family, provides a vivid picture of English musical life in the 1780s, '90s and early 1800s from a woman's point of view. Other aspects of the British picture are detailed in Martha Secrest Asti's chapter on Elizabeth Hardin, Jane Girdham's on Margaret Essex, Daniel M. Raessler's on Guest's accompanied piano music, Ursula Rempel's on Mrs. Billington and on the Dussek women, and mine on Jane Savage, Ann Valentine, Maria Barthélemon, Cecilia Maria Barthélemon and Maria Hester Park.

German, Italian and French musicians of the time are represented in volumes 3, 4 and 5 in contributions by Sally Fortino on Anna Bon, by Alyson McLamore on Maria Antonia Walpurgis, by Caroline Cunningham on Margarethe Danzi, by Helen Metzelaar on Josina Anna Petronella van Boetzelaer, by Annie Janeiro Randall on Corona Schröter, by Deborah Kaufman on Henriett-Adelaïde de Villars, by Colette S. Ripley on Mlle Benaut, by Bruce Gustafson on Madame Brillon, by Elsie Arnold and Gloria Eive on Maddalena Lombardini Sirmen, by Carolyn Britton and Robert Kendrick on Maria Teresa Agnesi, and by contributors to these volumes who were named earlier.

In volume 6 Bea Friedland has contributed the chapter on Louise Farrenc, and Camilla Cai the chapter on Fanny Mendelssohn Hensel, which includes three untitled pieces from two manuscripts in the Berlin Staatsbibliothek. Nancy Reich has helped Valerie Woodring Goertzen with the chapter on Clara Schumann, which likewise contains music published here for the first time. Margaret Helen Myers of Gothenburg University has contributed material on Agathe Backer-Grøndahl, including six piano pieces. The chapter on Marie Bergersen is by her daughter, the noted American musicologist Edith Borroff, who explains that Bergersen was not a product of the university system but worked in the "apprenticeship tradition," where she was widely known.

As work on volume 8 nears completion, planning continues for volumes 9 through 12, which are to contain works by women born in the 20th century. Glickman explained that a special advisory board has been charged with the difficult task of helping to select which composers to include from among the hundreds of proposals (board members' names will be published in the volumes). She also reflected on the unpredictability of the publishing business today, noting that since she and Schleifer began the project in 1993, G. K. Hall

has had numerous owners; it has moved from Macmillan/Simon & Schuster to Viacom, and then to Paramount; it is now part of The Gale Group.

Regarding accuracy, Glickman commented: "we all do our best to avoid errors, but even with the best eyes and ears of editors, copy-editors and contributors alike, some have crept in. We have asked G. K. Hall to prepare errata sheets; they have said that they plan to include these with volume 12." Formats and methods of organization have been modified from chapter to chapter, but this should not detract from the value of the contents. Because this is a collection of contributions by specialists, any cross-references, overlapping coverage and differing interpretations

can only add to our understanding of women's musical and historical legacy.

*Dr. Deborah Hayes is a musicologist and professor emerita at the University of Colorado at Boulder. She has written bibliographies of two Australian composers, Peggy Glanville-Hicks and Peter Sculthorpe, for Greenwood Press. She is on the Board of Directors of the IAWM and the editorial staff of the IAWM Journal. [Ed. Note: Since Deborah Hayes is a major contributor to the anthology, it would not be appropriate for her to write a critical review. For those wishing to read reviews of one or more of the volumes, please see: *Women and Music: A Journal of Gender and Culture, Notes, The American Organist, Library Journal, Feminist Collections, Early Music Review, Choice, Arban, and Women and Music Book List.*]*

## Reports

### Musical Intersections: Toronto 2000

Toronto, Ontario, Canada; November 1-5, 2000

By Judith A. Coe and Deborah Hayes

The mega-meeting in Toronto in November was an incredible event that brought together academic music professionals in North America for exhilarating and abundant exchanges in a variety of contexts. The representative professional organizations included the following: American Musical Instrument Society; American Musicological Society; Association for Technology in Music Instruction; Canadian Society of Music Libraries; Archives, and Documentation Centres/Association canadienne des bibliothèques, archives et centres de documentation musicaux; Canadian Society for Traditional Music/Société canadienne pour les traditions musicales; College Music Society; Historic Brass Society; International Alliance for Women in Music; International Association for the Study of Popular Music; Lyrica Society for Word-Music Relationships; Society for American Music; Society for Ethnomusicology; Society for Music Perception and Cognition; and Society for Music Theory.

Around 300 sessions were scheduled over five days. The Sheraton Centre was an ideal site, with its seemingly endless supply of meeting rooms and large open areas to accommodate the milling, chatting hordes. Meetings were also held at the newly remodeled Toronto Hilton across the street, a landmark of contemporary architectural and interior design.

#### CMS Report by Judith Coe

Thursday, November 2, Panel: "The Next CMS Report on the Status of Women in College Music: Historical Contexts and Future Objectives." Timothy A. Smith, chair (Northern Arizona University); Judith Coe, moderator (Mississippi University for Women and Co-Chair of CMS Committee on Women, Music and Gender); Calvert Johnson (Agnes Scott

College and Co-Chair of CMS C-MWG); Patricia O'Toole (Ohio State University); Pamela L. Poulin (Peabody Conservatory of Music and CMS Board Member for Music Theory); Sally Reid (Abilene Christian University); Judy Tsou (University of Washington); and Judith Lang Zaimont (University of Minnesota).

Judith Coe and Calvert Johnson gave a brief overview of the College Music Society's Committee on Music and its previous reports ("The Status of Women in College Music," 1976-77 and "Women's Studies/Women's Status," CMS Report No. 5, 1988), and discussed the forthcoming CMS/IAWM collaboration on the next CMS Report on the Status of Women in Music. Judy Tsou presented an excellent paper, a modified version of the paper she presented in Vienna at the *Frauen in der Musikwissenschaft* workshop, "Women Musicologists in the Academy, 1930s to 1960s." Pamela Poulin gave an overview of "A Statistical Study," CMS Report No. 2, 1980. She presented an impassioned and most inspiring personal account of her life and experiences as a graduate student and a young music professional, and she asked penetrating questions about what to do with this next report—about how the report will be viewed and by whom and about whether we are truly effecting change or segregating women. She charged the session attendees with the task of leaving a legacy, and reminded us all that acts of courage are necessary for positive change.

Judith Lang Zaimont gave a stirring paper, "Modern America and America's Musical Women: Social, Cultural and Educational Factors," first presented in 1996 at UNESCO in Paris at the International Center for Contemporary Music. She offered personal experiences, and she challenged attend-

ees to be agents of change and to serve as mentors and role models. In a moving and articulate overview, she outlined her thoughts and offered three primary goals for the next report: focus on exceptional group dynamics, get a true and current picture of how far along we are toward achieving critical mass, and get accurate and current statistics that relate to specific rank and salary issues.

Patricia O'Toole discussed gender research perspectives with regard to the scope of this project—what would be possible and useful to include—how to use the information gathered—and how the report should be promoted and distributed. She provided insightful and brilliant suggestions. Sally Reid offered IAWM perspectives and deemed this next report as a significant and important collaborative project, with CMS providing administrative support and IAWM providing technical support (including an online survey).

A vigorous question and answer period ensued, and Zaimont suggested that a series of bulleted, short papers on each of the thematic issues presented at this panel be published and distributed. Judith Shatin (in attendance) recommended that the bulleted excerpts be sent to every music department in the country to increase the pool, and she asked questions about how to proceed. Other issues raised during the discussion period included the posting of women-and-music course syllabi on the Web, whole-faculty consciousness-raising efforts, tensions within various fields of musical study, the overall move in the academy toward using part-time and adjunct faculty, applied and ensemble teaching and load, hiring, advertising and affirmative action policies, publishing problems of adding “women” as an addendum or a separate text chapter rather than incorporating that information into the text body, generational differences, covert sexual harassment, recognizing non-championing schools, gender discrimination, and women in music technology and research.

Several new initiatives were recommended in my report, including a suggestion that the time is ripe for CMS to sponsor a new scholarly study and report on the status of women in college music that reflects the current situation at the cusp of a new millennium. Indeed, the proposed joint meeting of chairs of The Committee on the Status of Women (or similarly-named groups) at the mega-meeting in Toronto 2000 (including AMS, SAM, SMT, CMS, SEM, IAWM, and MLA), provides both a timely opportunity to make progress toward a new report, as well as one that will allow for innovative discussion, discourse, and planning among leaders in major professional music organizations. For further information, two prior reports have been published by CMS:

*The Status of Women in College Music: Preliminary Studies*, ed. by Carol Neuls-Bates. College Music Society Report Number 1 (1976). Binghamton, NY: The College Music Society, 1976.

*The Status of Women in College Music, 1976-77: A Statistical Study*, ed. by Barbara Hampton Renton. College Music Society Report Number 2 (1980). Binghamton, NY: The College Music Society, 1980.

### News from The Women's Philharmonic

The Women's Philharmonic announced the release of its new CD, featuring the music of the noted African American composer, Florence Price. The recording, on the Koch International Classics label, consists of three works by Price: *The Oak*, *Mississippi River*, and *Symphony No. 3 in C minor*. This CD was recorded as part of the American Women Masters Series (AWMS), a project designed to bring the works of forgotten or ignored composers to the public's attention by conserving, performing and recording their works. Florence Price is one such composer. Though she was a celebrated composer of her time, after her death, much of her work was lost. Through AWMS, The Women's Philharmonic has been able to bring some of Price's work back to the public's attention.

Florence Price was the first African American woman to receive recognition as an orchestral composer. Her works were published and she won major competitions. She was also the first African American woman to have a symphonic work performed by a prominent American orchestra, when the Chicago Symphony Orchestra premiered her *First Symphony* in 1933. Through her works, we are able to appreciate the early 20th century from the perspective of a black woman of serious stature. Her pieces are extremely expressive and emotional and often recall traditional African American songs. Recorded at Skywalker Studios over the last two concert seasons, the Florence Price disc was produced by Lolly Lewis and recorded by Leslie Ann Jones. Bay Area artist, Mildred Howard, generously provided the cover art, a work entitled “Last Train from Dixie.” To order, contact The Women's Philharmonic office by phone at (415) 437-0123, by fax (415) 437-0121, or email: [staff@womensphil.org](mailto:staff@womensphil.org).

The Women's Philharmonic and Artistic Director and Conductor, Apo Hsu, performed the world premiere of composer Chen Yi's violin concerto, *Chinese Folk Dance Suite*, featuring concertmaster Terrie Baune. The program also included the United States premiere of a reconstructed work by Belgian composer Juliette Folville, and a work by the award-winning American composer, Emma Lou Diemer. The concert, in honor of International Women's Day, was given on Saturday, March 10, 2001.

IAWM Participation and Presentations by and about Women by *Deborah Hayes*

The long anticipated and carefully planned Intersections: Toronto 2000 was at least as overwhelming in its variety and breadth of coverage as anyone could have expected. The IAWM, though not one of the 14 official participants, enjoyed a strong presence. As mentioned above, our president, **Sally Reid**, represented the IAWM as a panelist at a College Music Society (CMS) session announcing preparations for the next "CMS Report on the Status of Women in College Music." Our poster session, "The International Alliance for Women in Music and the IAWM Web Site: Resources on Women Composers and Women in Music Topics, and Developing a Community Archive," was available several times during the conference; visitors could learn about our activities and tour our Web site with Sally Reid and **Judith Coe** as guides.

The open meeting of the American Musicological Society (AMS) Committee on the Status of Women (CSW), an annual event, was a joint meeting this year, titled "The Status, Roles, and Identities of Women in the Music Profession." **Sally Reid**, representing the IAWM, and members of the women's committees of several other organizations spoke briefly; they included **Judy Tsou** (AMS), **Judith Coe** (CMS), and **Liane Curtis** (Society for American Music, formerly Sonneck [SAM]). To begin the meeting, **Suzanne Cusick** surveyed gender issues in the U.S. since 1900; she has agreed to publish her highly acclaimed talk in our journal, *Women and Music*, for all to read.

Many of us remember when women were largely silent at academic conferences, and researchers, whether female or male, were silent about women's achievements and influence; there was no talk of gender issues because all music worth thinking about was apparently created by men, seemingly for men to study. For us, the Toronto meetings reinforced a heartening perception that academic judgments are changing. Progress is being made towards the IAWM's mission of celebrating and encouraging the activities of women in music. At Toronto, as at other meetings in recent years, women read papers, performed music and chaired sessions. Moreover, a great number of sessions included presentations on women's history and prominent women musicians' styles and contributions by male as well as female researchers. And while a few sessions were specially designated for research about women and women's topics, many were not.

In other words, the programming at Toronto indicated an encouraging movement towards integration of women's with men's history and musical activity. It is true that much musical research remains focused on canonic (male) scores and writers; sessions about Machaut, Beethoven, Brahms, Mahler, Adorno, Schenker, Schoenberg, Copland (2000 was

the centenary of his birth), and other canonic subjects attracted large audiences. Yet beyond these established figures, researchers examined more inclusive topics—popular music, the ethnology of a whole community's music, dance traditions, film, video, radio and television, patronage, marketing strategies, audience reaction—where it is almost impossible to overlook and exclude women.

Perusal of the Toronto program reveals a remarkable array of approaches concerning women and gender issues in music. Several IAWM members presented their research. (I apologize for any omissions and other errors; they were not intentional.) The papers presented by **Michele Edwards** and **Elizabeth Keathley** are listed in the Members' News section of this issue. At an SAM session **Susan Cook** spoke on "Talking Machines and Moving Bodies: Marketing Dance Music Before World War I"; she chaired another SAM session, "Pop Divas and the Homosexualization of America." Also for the SAM, **Liane Curtis** spoke about "A Newly Discovered Song by Rebecca Clarke," a setting of the anonymous Anglo-Scottish ballad, "Binorrie." **Judith Tick** chaired this session, which included a paper on Clarke's *Sonata for Viola and Piano*; she also chaired "Copland, A Centennial Retrospective, I: Copland and the American Scene." At a special session of the Society for Music Theory's CSW, titled "Gender Studies and the Theorist: Identity, Pedagogy, Analytical Strategies," **Renée Coulombe** presented an analysis of "Kitsch, Culture, Darstellungen: Webern, Atonality and the Articulation of Perversion," and **Diane Follet** spoke on "A Personal Path to a Feminist Music Theory."

**Jane Bowers** chaired an AMS session, "Performers and Composers," at which **Paula Gillett** spoke on "The Climate for Women's Musical Creativity in Turn-of-the-Century England." **Elaine Keillor** presented a lecture-recital, "'By a Canadian Lady': Piano Music, 1841-1997," for the Canadian University Music Society (CUMS); she also spoke on "First Peoples' Music and Dance in Canada: A Resource Guide on CD-ROM" at a poster session of the Society for Ethnomusicology (SEM). **Rosemary Killam** and others from the University of North Texas presented a "Comparison of Freshman Music Students' Skill Achievement and Improvement, Related to Completion of Prior Music Fundamentals Course" at a poster session for the Society for Music Perception and Cognition (SMPC). **Charlene Morton** organized and co-chaired an SMPC symposium, "Interdisciplinary Perspectives on Film Music." **Jane Bowers** and **Michele Edwards** served on the AMS 2000 Performance Committee.

**Judith Coe** and **Calvert Johnson**, co-chairs of the CMS Committee on Music, Women, and Gender, participated in the CMS "Open Forum on Cultural Diversity, Music in General Studies, and Women, Music, and Gender." **Sally Reid** was a member of the CMS panel on "Innovative Ideas

for Changing the Undergraduate Music Curriculum.” **Nanette Kaplan Solomon** participated in the CMS “Open Forum on Composition, Music Education, and Performance,” and she chaired two CMS concerts, one of Copland’s music and the other featuring music of the Americas. **Anita Hanawalt** and **Sharon Mirchandani** participated in the CMS panel on “Curricular Issues: Questioning the Canon’s Authenticity.” **Susan Boynton** was a respondent on the CMS panel on “Preparing the Next Generation: Doctoral Education in Music.”

Among the works programmed at CMS concerts were **Stacy Garrop**’s *Seven*, **Judith Shatin**’s *View from Mt. Nebo* and **Mary Jeanne Van Appledorn**’s *Ayre*. An SAM concert featured Rebecca Clarke’s song “The Seal Man” and the *Sonata for Viola and Piano*. At an AMS concert, “From the Salon to the Stage,” six songs from Lili Boulanger’s *Clairières dans le ciel*, three Pushkin songs by Pauline Viardot-García (from *Zwölf Gedichte von Pushkin*), and the magnificent *Six poésies de Sully-Prudhomme* by Marie de Grandval (1830-1907) were performed.

The International Association for the Study of Popular Music (IASPM) presented a session on “Gender and Sexuality”; one of the four papers discussed the women of the “British invasion.” Other IASPM sessions included papers on the “telephone girl” or operator in popular songs appearing between 1890 and 1930; female vocality and the Celtic in Loreena McKennitt and Enya; gender-specific metaphors in “Killing Me Softly With His Song,” as performed by Roberta Flack (1973) and others; and “hip-hop girls” on video in the United States. A related paper at an SAM session on American popular music in the 1990s discussed Lauryn Hill and the women of hip-hop. A joint session on “lost” jazz histories included a paper on the Prairie View Co-eds, an African-American all-female big band based at Prairie View A & M, in Texas, during World War II. A session sponsored by the SMPC examined maternal speech and singing to infants.

An SEM paper on contemporary Japanese music contrasted the “self-conscious masculinity” of Japanese hip-hop with the “femininity” of Japanese R & B; another SEM paper discussed Misora Hibari, the legendary queen of *enka*, the popular Japanese song genre. Other SEM presenters spoke on the folk-music collecting of Laura Boulton in the 1930s to 1960s; women’s percussion in Portugal and Spain; and women mariachi musicians in Mexican-descent communities in the United States. SEM sessions also included a paper on ways in which First Nations women performers in an Anishinaabe (Ojibwe) community use their bodies and voices in uniquely gendered displays of competence and virtuosity; one on First Nations, Inuit, and Métis women singers in the recording studio and how they translate traditional values to the new context; a presentation on the role of women

in 20th-century South Indian classic music; a video of North Indian women of the professional musician class speaking about their work; a paper on Filipina women’s music; one on contemporary Turkish women performers of Turkish classical music; and one on voodoo music performed by women of Northern Haiti who are spiritual leaders. There was even an SEM paper about **William Osborne** and his “cybergrass”—grassroots activism in cyberspace—against gender bias in European orchestras.

CMS sessions included papers on feminist subtexts in Massenet’s opera *Esclarmonde* (1889); Mabel Wheeler Daniels’ construction of herself as a professional composer in her book *An American Girl in Munich* (Boston, 1905); and Tracy Chapman’s “Fast Car” (1988). A CMS session, “Twentieth-Century Topics,” chaired by **Judith Shatin**, included a presentation about two “composers under communism,” Myriam Marbe of Romania and Ivana Loudova of the former Czechoslovakia. A joint session included a paper on women composers in 20th-century Britain.

An SAM paper analyzed the influence of the Brazilian entertainer Carmen Miranda (1909-55) on the creation of Hollywood film stereotypes of Latin Americans, and the distortion of the samba with jazz harmonies and instrumentation. Another SAM paper discussed P. T. Barnum’s promotion of two coloraturas, the Irish-born Catherine Hayes and her American contemporary, Eliza Biscaccianti, through “savvy marketing of gender and ethnicity.” One SAM session included a paper on Cher’s songs and one on Bette Midler’s performance style.

There were CUMS papers on Hildegard von Bingen and on Ingeborg von Bronsart’s opera, *Jery und Bätely* (1873). There was an SMT paper on Ruth Crawford. AMS sessions included a study of English censors of Verdi’s operas in Victorian London in relation to contemporaneous views on the accepted image of women, social decency and religious belief; an examination of the “hysteria” of Liszt’s female fans as reported by male critics; a paper on the pianist Hélène de Montgeroult and her influence on pianism in the early 1800s; and an explanation of the “courtesan’s voice” as a description of the female singing voice in 16th-century Venice.

*Dr. Judith A. Coe, assistant professor of music and coordinator of voice at the Mississippi University for Women Division of Fine and Performing Arts is a composer, singer, songwriter and synthesist. She is on the Board of Directors of the IAWM and is associate editor of College Music Society Symposium. She is also chair of the CMS’s Committee on Music, Women, and Gender, and is program chair for the CMS international conference in July 2001. Dr. Deborah Hayes is a musicologist and professor emerita at the University of Colorado at Boulder. She has written bibliographies of two Australian composers, Peggy Glanville-Hicks and Peter Sculthorpe, for Greenwood Press. She is on the Board of Directors of the IAWM and the editorial staff of the IAWM Journal.*



## Report from Canada

By Melinda Boyd

Linda Bouchard was one of the featured composers at the Vancouver New Music Festival (May-June 2000). She conducted the Vancouver Symphony Orchestra in her own work, *The Open Life* (commissioned by the Canada Council); her *Reciproque* was performed by the Standing Wave Ensemble. The Vancouver New Music Ensemble presented Bouchard's *Sept Couleurs and Ductwork* along with Jocelyn Morlock's *Icarus, landing*.

The Association of Canadian Women Composer's Musicale took place May 15 at the Arts and Letters Club of Toronto. Directed by Helen Greenberg, the program included a pre-concert talk by Mary Gardiner; Joanne Bender's *Sonata for the Millennium* (piano solo, performed by the composer); Helen Greenberg's song cycle, *Five Faces of Love* (Valerie Siren, soprano, and Cecilia Ignatieff, piano); Mary Gardiner's *Two for D* (piano solo, performed by the composer) and Svetlana Maksimovic's *Voices* (Pamela Attariwala, violin, and Jasmina Vusurovic, piano).

Hope Lee's *In the Beginning was the End* for harpsichord and accordion was performed at the Radio Canada Recital Hall in Montreal on May 21, and her piece, *Flashing into the Dark* for bass clarinet, was performed at the International Tribune Contemporary Music Festival in Belgrade on May 29. Lee was invited as artist-in-residence at Die Hoege Artists' Colony in Germany. Her solo flute piece, *forever after*, was premiered on May 28 at the opening gala concert at Die Hoege.

A busy calendar of fall premieres included several works by Alice Ho. The world premiere of *Ming* for solo percussion took place at the Asian Music Week 2000 in Yokohama, Japan. The Windsor Symphony Orchestra presented the world premiere of Ho's *Double Concerto for Violin and String Bass* in October, followed by her *Concerto for Cello and Orchestra*, performed at the 2000 Musicarama International New Music Festival in Hong Kong (also a world premiere). A series of performances of Ho's *Double Concerto for Viola and String Bass* is scheduled for April 2001, with the Okanagan Symphony. Ramona Luengen's *Letters on Sunspots* premiered at the Coast Recital Series, Sechelt, British Columbia.

The Manitoba Chamber Orchestra's opening concert of the 2000 season presented Ann Southam's *Music for Strings* in September. Kelly-Marie Murphy has been commissioned by the CBC to compose a 12 to 15 minute work for Jeremy Brown and the Calgary Philharmonic Orchestra (tentative

completion date is Summer 2002). Elizabeth Raum's three tuba concertos, *Concerto del Garda*, *The Legend of Heimdall* and the *Pershing Concerto*, were recorded in St. Petersburg, Russia, by the St. Petersburg Orchestra of the Chapel. Diana McIntosh travelled to Great Britain and Ireland to perform six of her one-woman music theater works in a program called "In, On, and Around the Piano."

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

### Vienna Philharmonic News

William Osborne reports that a woman violist, Ursula Plaichinger, has won an audition for the Vienna State Opera Orchestra. Frau Plaichinger will be the first woman to enter the orchestra who is not a harpist. In recent months she has been a regular substitute, and after a three-year tenure, she will be eligible for membership in the Vienna Philharmonic. The VPO Watch will continue in order to assure fair auditions for other women and to ensure that they will be allowed to become members of the Philharmonic. Congratulations to the IAWM and Austrian women's groups for a job well done.

Osborne also reports that there has been renewed political debate in Austria concerning public funding for orchestras, such as the Vienna Philharmonic, that discriminate against women. Green Party politician Friedrun Heumer stated in January that orchestras without a certain number of women should not receive government funding, but because of Austria's current far-right political climate, the Social Party Mayor of Vienna rejected her stance, claiming that it would be a form of "censorship." In an article in *Der Standard* (Feb. 8, 2001), Dr. Anna Sporrer, legal expert for the European Union's Commission for Equal Treatment, wrote that the Vienna Philharmonic is breaking European law by excluding women, and it is very questionable for politicians to ignore this. In response to these developments, *Frauenraum*, a women's cultural center in Vienna, organized a press conference and panel discussion about women in orchestras on March 2nd.



## Awards

# Chen Yi, Jin Hi Kim, Athena 2001 Festival and Competition

### Chen Yi Wins Ives Prize

Chen Yi was awarded the Charles Ives Living, a \$225,000 prize that will be paid in three annual installments of \$75,000 each, starting in July 2001. Chen, a prolific composer of music that encompasses both Chinese and Western elements, was selected by a distinguished group of judges: Ezra Laderman, Gunther Schuller, Francis Thorne, Joan Tower and Olly Wilson. The prize, which is supported by royalties from Ives's music, was established in 1998 (the winner was Martin Bresnick) and is awarded every three years.

The condition for the prize is that the recipient not accept employment other than composition during the three-year period. Chen is currently on the faculty of the University of Missouri at Kansas City. She was born in China; studied piano, violin and composition; and was the first woman to earn a master's degree in composition in that country. She came to the United States in 1986 to study

### 2002 Congress of the International Musicological Society

The 17th Congress of the International Musicological Society will meet at the Monsignor Sencie Institute of the Catholic University in Leuven, Belgium, August 1-7, 2002. The Congress will offer symposia on eight broad themes, as explained in detail on the Web sites of the IMS, <http://www.ims-online.ch> and IMS 2002, <http://millennium.arts.kuleuven.ac.be/ims2002>, and on flyers available on request from the Secretary General of the IMS: fax: (41)-1-923-1027; e-mail: [imsba@swissonline.ch](mailto:imsba@swissonline.ch). The topics are (1) Hearing - Performing - Writing, (2) The Dynamics of Change in Music, (3) Who Owns Music? (4) Musica Belgica, (5) Musical Migrations, (6) Form and Invention, (7) Instruments of Music: From Archeology to New Technologies, (8) Sources. Each symposium will include multiple sessions, papers and poster presentations on subtopics that will be determined by the proposals received. Proposals (in English, French, German, Italian or Spanish) should be submitted by April 3, 2001, following the guidelines also available on the WWW or from the IMS Secretary General. All proposals must be submitted to Professor Barbara Haggh, IMS 2002, School of Music, Univ. of Maryland, C. Smith Performing Arts Center, #3110-C, College Park, MD 20742; fax: 301-314-9504; e-mail: [haggh@glue.umd.edu](mailto:haggh@glue.umd.edu).

composition at Columbia University and completed her doctorate in 1993. Her works have been commissioned by major ensembles such as the Los Angeles Philharmonic, the Orchestra of St. Luke's and the Stuttgart Chamber Orchestra. Chen Yi is on the Advisory Board of the IAWM.

### Jin Hi Kim: American Composers Orchestra Fellow

Korean-American composer Jin Hi Kim was named Composer Fellow for the 2000-01 season by the American Composers Orchestra. The fellowship program was established in 1999, and its purpose is to provide professional development opportunities for emerging American composers. Kim, a virtuoso on the komungo, a fourth-century Korean fretted zither, has been commissioned by the ACO to write a work for komungo and orchestra. The composition, *Eternal Rock*, is her first orchestral work. It will be premiered at Carnegie Hall, March 18, 2001, with Dennis Russell Davies conducting and the composer as soloist. Additionally, Kim will be presented as a performer on both the traditional and electric komungo in the American Composers Orchestra's "Composers Out Front" series at the Public Theater in New York on March 9, 2001. As part of the fellowship, Kim will participate in a number of educational activities in the New York City schools. Jin Hi Kim is on the Board of Directors of the IAWM.

### Athena 2001 Festival and Competition

The Athena 2001 Festival and Competition, held on February 28, 2001 at Murray State University in Kentucky, selected three choral works as competition winners to be premiered at the Festival. They include *Antiphon for a Virgin* by **Tina Davidson** of Philadelphia, Pennsylvania; her composition is based on a text by Hildegard von Bingen. (An article by Tina Davidson concerning her work as a teacher appears in this issue of the *Journal*.)

The second award-winning work is *Three E. E. Cummings Poems* by Kristi McGarity, a graduate student at the University of Texas at Austin, where she studies with Russell Pinkston and Donald Grantham. *Three Songs of Poems by Federico Garcia Lorca* by **Dina Smorgonskaya**, is the third choral piece. The Israeli composer was born in Belorussia and is a graduate of the Leningrad Conservatory. She has composed for various media as well as for the theater and cinema. (Both Davidson and Smorgonskaya are IAWM members.)

For information about future ATHENA Festivals and Competitions, contact the Music Department, Murray State University, Murray, KY 42071. Tel: 270-762-4288; E-mail: [athena@murraystate.edu](mailto:athena@murraystate.edu).

## IAWM News

### IAWM Membership Dues

IAWM Membership dues apply for the calendar year, regardless of when during the year you joined originally. If you have not yet paid your dues for the year 2001, please contact our membership director, Leslie Stone, 1158 Humboldt St. #16; Santa Rosa, CA 95404. Tel: (707) 528-6626.. E-mail: [leslie.k.stone@alum.dartmouth.org](mailto:leslie.k.stone@alum.dartmouth.org).

We are suggesting that IAWM members use Paypal to pay their dues with a secure Webserver. Paypal will allow members to transfer funds directly from their credit card or bank account into an IAWM account. This secure process takes minutes to set up, and can be accessed from anywhere in the world. The Paypal URL is <http://www.paypal.com/>. For a quick tutorial on how to use Paypal, look at <http://music.acu.edu/www/iawm/info/paypal.html>. If you sign up as a new member, you will receive a \$5 credit, and so will the IAWM.

Starting this year, the preferred format for the IAWM Directory, Opportunities, Electronic Materials and Renewals Forms is electronic. For those members who prefer to receive these materials by first-class mail, a \$10 surcharge will be assessed. Please remember that the Opportunities section no longer appears in the *IAWM Journal*.

### Call for Volunteers

The IAWM needs YOU! The IAWM operates mainly by the vision, energy, talent and commitment of its members. There is so much to be done to promote women in music! Please consider whether you would like to play a more active role. Ours is a very flexible organization, representing not only a diversity, but a multiplicity of interests and passions. Do you have a special interest or talent you could share with us? Would you be willing to help in some administrative capacity? Think about these areas: hospitality, nominations, by-laws, Web design and content, grants, fund-raising, budgets, public information and more!

Some of these areas urgently need help; others will need it in the future. Do you have expertise or interest in any of them? In something else entirely? Please help us to strengthen and invigorate our commitment to women in music, and broaden our vision for the future. Think it over and contact Dr. Kristine Burns (president-elect) to discuss your participation; Florida International University; School of Music, University Park Campus; Miami, FL 33199, USA. Email: [burnsk@fiu.edu](mailto:burnsk@fiu.edu); fax: 305-348-4073; phone: 305-348-2219.

### IAWM Journal Needs Volunteers

The *IAWM Journal* is seeking a Production Manager to prepare the page layout of the two issues that are published each year (one is a double issue). If you have formatting experience and can devote a block of time to this project in late January or early February and again in late July or August, your assistance would be greatly appreciated. Please contact Editor Eve R. Meyer at [evemeyer@spotcat.com](mailto:evemeyer@spotcat.com) for additional details.

Dr. Lynn Gumert, who has been Production Manager for the past two years, is resigning because of increased professional and family commitments, but she will continue on the *Journal* staff in a less demanding position. It has been a pleasure to work with Lynn, and we are deeply indebted to her for her expertise and her conscientious work in improving the appearance of the *Journal* so that it looks attractive, well organized and professional. Furthermore, she undertook the additional responsibility of supervising the printing and mailing of the *Journal*. Lynn, how can we ever thank you enough!

The *Journal* is also seeking volunteer authors. Would you like to write CD, book or concert reviews, do you have a suggestion for a special feature or do you have a proposal for an article? All members are encouraged to contribute.

### IAWM/NMWA Chamber Music Concert

The Annual Benefit Chamber Music Concert, sponsored jointly by the IAWM and the National Museum of Women in the Arts, will be held in Washington, D.C. at the museum on June 10, 2001 at 3:00 pm. From the many scores submitted anonymously by IAWM members to the 2001 Call for Scores, the selection committee has chosen several compositions for performance. The works are scored for combinations of wind, brass and percussion instruments as well as piano, and will be performed by volunteers, also selected by a committee. We urge you and your friends to attend this special event. You will have an opportunity to meet the performers, composers, board members and others after the concert. Additional information will appear on the IAWM Web site.

### IAWM Board of Directors Meeting

The IAWM will hold its annual Board of Directors Meeting at The George Washington University, Academic Center, Washington, D.C. Dates: Saturday, June 9, 2001, 9 am to noon and 1:30-5:00 pm; and June 10, 9 am to noon. All members are welcome to attend. For details, please see the IAWM Web site or contact president-elect Kristine Burns (see "Call for Volunteers" for address information).

## Book Review

# *Audible Traces: Gender, Identity, and Music*, Elaine Barkin and Lydia Hamessley, editors

Zurich: Carciofoli Verlagshaus, 1999.

By Melissa D. Blakesly

The future of feminist musicology is happening now, and the book leading the way is *Audible Traces: Gender, Identity, and Music*. This collection of articles is more than just another book on women in music; it is an interdisciplinary study that reaches beyond the confines of customary musicology to embrace new currents in women's studies and social theory. Although gender and identity have been topics of discussion for some time in other disciplines, how these two concepts affect music has received little attention until now. *Audible Traces* takes feminist musicology in a new direction, following a trend in women's studies to discuss feminist topics using a sociological device known as an "intersection." Intersections other than identity and gender, such as nationality, sexuality, class and race as they apply to women in music, appear as secondary themes in some of the chapters of this book.

The multi-author format allows for a set of distinctive essays. The book begins by addressing a forum of eight women composers who reply to the question: How do you

go about doing whatever it is you consider to be your work? The various answers that comprise the first section of the book prepare the reader for the following chapters, which look at issues of gender, identity and music from very different angles. The inclusion of such diverse topics as Joan Armatrading, Chinese music, *Carmen*, and the Weather Girls not only provides the reader with a multi-faceted understanding of the topic at hand, but also makes the book more appealing to those outside the discipline of musicology.

Having taken courses in women's studies and having wondered when similar texts from feminist musicology would appear, this reviewer finds it refreshing to see that this type of scholarship has arrived in the field. *Audible Traces* should serve as the model for future texts that aim to combine musicology with sociologically-based disciplines.

*Melissa Blakesly is a doctoral student at the University of Cincinnati, College-Conservatory of Music, where she has recently received a Graduate Certificate in Women's Studies. For her doctoral dissertation, she is focusing on operas composed by women.*

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## New Books and Editions

# *Women and Music: A History*, Karin Pendle, editor

Second edition, Bloomington: Indiana University Press, 2001

In 1991 Indiana University Press brought out the first edition of *Women and Music: A History*, a basic textbook covering the activities of women in (largely) Western music across the centuries. The book came with a ready-made anthology, *Historical Anthology of Music by Women*, edited by James Briscoe (also published by Indiana University Press). Like *Women Making Music* by Bowers and Tick, *Women and Music* was a collection of essays, arranged chronologically. Like *Women in Music* by Neuls-Bates, this book focused at times on individuals and at times on concepts as they related to women. *Women and Music* differed from its laudable predecessors, however, in its full chronological coverage of its subject and in its aim of bringing together in one volume the major discoveries on women's music to ca. 1990 and primarily in published English-language sources. The book aimed to serve the growing numbers of women-in-music courses as a basic textbook, a compact collection that could serve as a foundation for discussion and interpre-

tation. It was also intended to serve as a resource for instructors who wanted to add material on women to their general music history courses and to complement Briscoe's anthology. Though of moderate size (358 pages), it served its purpose and was, in general, well received.

Now, ten years later, comes the second edition of *Women and Music*, considerably expanded (502 pages) and available in both soft and hard covers. The book is coordinated with new anthologies of music (James Briscoe's *Contemporary Anthology of Music by Women* and the multi-volume set, *Women Composers: Music through the Ages*, edited by Sylvia Glickman and Martha Furman Schleifer) as well as with Briscoe's earlier collection. During those ten years, the available research on women in Western music has expanded to an extraordinary degree, and that on women in other cultures has likewise grown. Scores and recordings abound, the latter most often of good-to-excellent quality, and the periodical, *Women and Music: A Journal of Gender and Culture*,

has debuted to general acclaim. Although our aims remain the same as those enumerated above, my co-authors and I have responded to this intense, productive activity with a new edition for a new century.

One way the second edition differs from that of 1991 is obvious from its beginning: Renée Cox Lorraine's chapter on feminist aesthetics as they relate to music has migrated from the end of the book to its beginning. Although it includes material from the earlier chapter, the new version is considerably enlarged to incorporate discussion of interdisciplinary interpretive strategies for analysis. Ann Michelini's chapter on women in ancient Greece and Rome retains its earlier text; the suggestions for further reading have been updated.

Both of J. Michele Edwards's essays (music to 1450 and modern American music) keep their essential organization and music of the earlier material, but they have been updated and expanded. New names, new faces and new interpretations are in both essays. Of particular interest are discussions of music from medieval China, materials on modern Native Americans and spotlights on Diamanda Galas and Chen Yi.

Joan Kelly-Godol's pathbreaking article questioning whether women had a Renaissance opened a reevaluation of periodization that resulted in the renaming of this era as the Early Modern Period. Recent research on the music of North Italian nuns during these years, which paints a picture of continuity rather than change, has led me to recast my chapter on the period ca. 1450-1600 in light of these compelling sources. Likewise, Barbara Garvey Jackson's discussion of the 17th and 18th centuries has expanded, with additions and updating at various points in an organization similar to that of 1991. Jackson's lists of printed music, most of it published since 1991, should be especially helpful to performers.

The segment headed "The Nineteenth Century and the Great War" contains chapters by Nancy Reich, Marcia Citron and Adrienne Fried Block. Citron's essay on the years 1880-1918 is essentially unchanged save for additions to

"Suggestions for Further Reading." Reich and Block, working within their 1991 format, have added, corrected and updated at various points within this organization.

Catherine Roma's essay on modern British composers is considerably enlarged to include a number of younger women and the wonderful Rebecca Clarke, strangely absent in 1991, when she fit into no defined period or nation (apologies to Liane Curtis). Also much expanded is the Pendle/Zierolf chapter on modern women in Europe, Israel, Australia and New Zealand. Although segments of the old chapter remain, they are fit in and surrounded by new material on composers of eastern Europe and Israel, along with additional Western Europeans, Australians and New Zealanders. Kay Hoke's treatment of American popular music has expanded to include some young performers.

"Women in the World of Music: Three Approaches" introduces ethnomusicologist Robert Whitney Templeman in a newly written chapter presenting his research into Afro-Bolivian music that uses a methodology significantly different from that of the late L. JaFran Jones, whose chapter from the first edition is reprinted. The third approach is Michael Budds's chapter on blues, jazz and gospel music, which stands beside them as a different way of dealing with music and music makers who are not part of the Western art-music tradition. The juxtaposition of the three outlooks is intriguing.

In a book of this sort, someone has to be last, and that position is occupied by Linda Whitesitt and her essay on women as supporters of music and musicians. Her study comes at a time when such scholars as Cyrilla Barr and Ralph Locke have been drawing attention to such women in a number of recent publications, including Whitesitt's own.

Already, scholars have published new work that dates some of the material in the revised edition of *Women and Music*. This is all to the good, for it indicates that, in research dealing with women's roles in music, there will be no turning back. *Karen Pendle*

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## *Women Making Art*, Deborah Johnson and Wendy Oliver, editors

New York: Lang, 2000

Those who teach cross-disciplinary studies of women in the arts should find a recently-published book specifically written as a text for such classes to be especially useful. It is entitled *Women Making Art*, edited by Deborah Johnson and Wendy Oliver, who teach an interdisciplinary course at Providence College. Each of its ten chapters addresses a specific work created between 1960 and 1990 by a well-known woman artist. These include luminaries such as Pauline Oliveros, Jane Campion, Cindy Sherman, Judy Chicago,

Yvonne Rainer, Gwendolyn Brooks and Laurie Anderson. Among the major genres represented are music, dance, architecture, film-making, poetry, painting and sculpture. The idea is to present the specific works in class and use the text as reading material to help the students appreciate them and gain insights into how they reflect the creative identity of women. [Recommended by William Osborne, who wrote the chapter, "Sounding the Abyss of Otherness: Pauline Oliveros' Deep Listening and the Sonic Meditations (1971)."]

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

Second edition, Portland, Oregon: Amadeus Press, 2001

Christine Ammer's landmark book, *Unsung: A History of Women in American Music*, the first survey of American women instrumentalists, composers, conductors, educators and managers, originally issued in 1980 and long out-of-print, was published by Amadeus Press in March 2001 in a completely revised, enlarged and updated Century Edition. Ammer has inserted new material throughout the book, added dozens of performers and composers in several different categories ranging from traditional to avant garde. She has rewritten and restructured portions of the text, and added two new chapters. The book also offers succinct biographical sketches that show the influences on, and influences of, hundreds of musicians.

The role of women in American music has changed substantially in the two decades since the book first appeared. Some particularly important advances have been the first ever awards of the Pulitzer Prize to women composers; similarly, in 1999 the Avery Fisher Prize was given to Sarah Chang, Pamela Frank and Nadja Salerno-Sonnenberg, the first time in 25 years that any woman has been so acknowl-

edged. The edition shows the growing role of women instrumentalists as soloists, in chamber groups, and in major orchestras; the rising visibility of women conductors; the more prominent responsibilities of women in managing orchestras and opera companies; the increased recognition of women as music educators, patrons and advocates; and the burgeoning number of courses on women in music. As a result, some have suggested that "Unsung" is no longer an appropriate title for this book. Still, Ammer maintains that, given the perspective of two centuries, the achievements of women musicians are still largely overlooked.

In its first edition, the book had been widely used in courses on women in music. The new edition is available in both paperback (\$19.95; 1-57467-058-1, 382 pp, 6 x 9") and hardcover (\$34.95; 1-57467-061-1, 382 pp, 6 x 9"). Copies can be obtained from Amadeus Press, 133 SW 2nd Ave., Suite 450, Portland, OR 97204; Tel: 503-227-2878 or 800-327-5680; FAX 503-227-3070. For additional information: [www.amadeuspress.com](http://www.amadeuspress.com).

### Concert Review

## Persis Pershall Vehar: *From Buk's Battered Heart*

Vocal recital by Valerian Ruminski, bass, and William Hicks, piano. Herbert Zippur Concert Hall, Los Angeles, September 10, 2000. Featured work: Vehar's song cycle based on poems by Charles Bukowski.

By Jane Brockman

All too infrequently, the cockles of my feminist heart have the opportunity to swell with pride, as a new work by a living woman emerges triumphant in the company of DWEMGs (Dead White European Male Greats). One such occasion was a concert by the Metropolitan Opera bass, Valerian Ruminski, and his marvelous accompanist, William Hicks, assistant conductor and chorus master at the Met.

Ruminski, endowed with a superb voice and technique, has the intelligence, personality and dramatic flair to present a diverse program, which included works by Purcell, Handel, Puccini, Verdi, Tchaikovsky, Gershwin and Vehar. Hicks is his congenial match in technique, musicianship, charm and intelligence. It was Persis Pershall Vehar's *From Buk's Battered Heart*, however, in its premiere performance, that most

challenged the audience. Writer Charles Bukowski (1920-94) was a fixture in Los Angeles—part poet, brawler, novelist, drunkard, philosopher and lunatic—as well as Valerian Ruminski's favorite poet. Ruminski commissioned the cycle, comprised of six songs; two other cycles are in the making. There are plans for a recording of the song cycles as well as for performances on a tour of Europe, where Bukowski has a huge following.

**"Vehar's ability to create seamless, dramatic continuity from this material borders on the mystical."**

With titles such as "the bluebird," "no help for that," "2 carnations," "yes sirree," "spring swan" and "consummation of grief," the poems are full of heart-breaking yet ironically clever images. Even from emotional depths, the poet still managed to see beauty and to smile ruefully. This is not easy text to set or to perform; everything turns on pacing and pause, handling time as the words are spaced out

on the page. Vohar's ability to create seamless, dramatic continuity from this material borders on the mystical. Of the cycle, "spring swan" especially stands out. The music fairly floats (like the text's floating, circling dead swan interrupting Sunday in the park), until two lines of spoken text: "and like a fool I walked away." Having earned the passionate advocacy of Messrs. Ruminski and Hicks, Vohar's music should take its deserved place in the repertoire.

*Jane Brockman is the first woman to earn a doctorate in Music Composition at the University of Michigan, Ann Arbor. After 10 years of university teaching, she left her tenured position to freelance in Los Angeles. She occasionally scores films. She has been awarded numerous grants and honors, is published by Arsis Press, and is recorded on the Leonarda, Capstone, Opus One, Drimala and Coronet labels.*

## Compact Disc Reviews

### "Fabulous Femmes"

The Athena Trio: Nanette McGuinness, soprano; Jan Roberts-Haydon, flute; Sylvie Beaudette, piano. Centaur CRC 2461

By Judith Cline

The Athena Trio offers an unusual recording of compositions written by women composers for various combinations of flute, soprano and piano. Their compelling repertoire choices span publication dates ranging from the middle of the 19th century (1846) to the final decade of the 20th century (1994).

Fanny Hensel's *Schwanenlied*, published in 1846, is appropriate for inclusion on this recording, as it represents a sense of beginning something new. This is not an early Hensel song, but is one of her first published works. The maturity of the composition reveals the artistry of the classicist, which Hensel fused with the burgeoning sensibilities of the romantic tendencies of her later works. The strophic simplicity of the song belies the disturbing image of the swan whose song fades away as he dives to his watery grave.

"...an unusual recording of compositions written by women composers for various combinations of flute, soprano and piano..."

In contrast to Hensel's work, Clara Schumann's lied, *Das Veilchen*, seems naïve. The elements of Goethe's poem receive straightforward representations in her music; the maiden's light-hearted tripping through the meadow, followed by her insensitive mashing underfoot of the poor, love-struck violet are almost comic. Nanette McGuinness gives no hint of contrivance in her singing but rather, carries the song winningly with her bright, sincere interpretation of this well-known text. Flutist Roberts-Haydon's transcription of Schumann's *Romance*, originally written for violin and piano, is beautifully rendered, highlighting the melodic development often heard in Clara Schumann's works.

Melody also plays an important part in Jean Coulthard's stunning *Lyric Sonata for Flute and Piano*. This reviewer was introduced to Coulthard's music through this recording and found it to be a most welcome discovery. The late Canadian composer (d. 2000) was a major influence in the musical scene of her home country; she served on the faculty at the University of British Columbia, teaching theory and composition from 1947 to 1973, thus influencing generations of young composers. Her *Lyric Sonata* is luminous with poignant, arching melodies, especially in the first movement. Roberts-Haydon and pianist Sylvie Beaudette perform the entire work in sensitive ensemble, with especial care in the second movement, a recitative-like meditation. The playful third movement, parenthetically titled "Caprice," is a virtuosic, humorous romp. Coulthard uses a refreshing tonal language that is well realized in the sonorities of the piano and flute.

An equal technical challenge for the flute is presented in *D'un matin de printemps* by Lili Boulanger. This composition exhibits a full range of impressionistic lyricism and harmonic possibilities. Works by this brilliant, short-lived composer seem always to evoke the question of "what might have been" had she lived longer than her 25 years.

Another offering from early 20th-century France is the group of songs by Germaine Tailleferre, *Six chansons françaises*. As a member of the reactionary group, *Les Six*, Tailleferre favored the neo-classical style both structurally and tonally. These songs are beautiful examples of her approach to the *mélodie*. The melodic lines are spare, almost declamatory, although a sumptuous phrase occasionally appears, supported by a lush piano accompaniment. The harmonies and timbral qualities are crystalline, fresh and delicate. McGuinness and Beaudette give their best performances in these works, highlighting textual interplay with the music in their perceptive, intelligent interpretations. These are

very appealing songs, filled with humor, indignation, naughtiness and touching sweetness. They should be added, straight away, to the repertoire of French *mélodie* available to today's recital singers.

American composers are given due recognition with works by Larsen, Talma and Garwood. Libby Larsen certainly says "American" in her *Cowboy Songs*. By combining the influences of jazz and folk music with her own unbridled, enthusiastic, joyous style, Larsen richly paints pictures of the American West in sound. Written for voice and piano, *Cowboy Songs* consists of three contrasting pieces on texts by anonymous writers and Belle Starr, one of the more colorful women of the wild west. "Bucking Bronco," a poem celebrating young love, uses galloping rhythm and melodic leaps to depict a bucking bronco. The vocal line is fresh and hopeful, yet mature in its final warning to "beware of the cowboy who swings rawhide...he'll leave you to go...up the trail on his bucking bronco!" "Cowpuncher's Prayer," in contrast, is a thoughtful sigh of a song. One can detect a cocktail pianist's wanderings in the accompaniment as the meditative cowboy ponders his ultimate destination in the heavens. Finally, the hilarious shock of "Billy the Kid," the notorious outlaw, and his ultimate demise bring this group to a close. Larsen writes her music to create a relationship between the voice and piano that seems conversational. One supports, one listens, one talks, and both share a laugh or sigh. McGuinness and Beaudette succeed in finding many of these shared moments in their performance of these pieces.

The works of Louise Talma and Margaret Garwood frame the program of "Fabulous Femmes." The CD opens with the complex work of Talma, *Thirteen Ways of Looking*

at a *Blackbird*, with a text by Wallace Stevens. In this cycle the composer makes use of twelve-tone and variation techniques, presenting a series of descriptive miniatures for each blackbird. The technical challenges of this work are evident in the intense performance given by the entire Athena Trio. Closing the program is the work by Margaret Garwood, *Six Japanese Songs*, another *tour de force* for the trio. The songs, originally for soprano, clarinet and piano, were arranged by the composer for the Athena Trio. Based on *haiku* poetry, the cycle already possesses an inherent textual structure. Garwood also gives the music formal structure by using the haunting thematic material from the first song again in the final song and by bringing back segments from the fourth and pivotal song in the cycle's coda. The fourth piece, "Death Song," is a striking miniature, which conveys hollow relief at the coming of death. These songs are immensely attractive works; Garwood has used the instruments and voice to evoke near orchestral qualities of varied sonorities, textures and colors.

This is a well-produced CD. For listeners who enjoy pondering the poetry of a song, the provided booklet could have included the English song texts in addition to the translated texts.

*Judith Cline serves on the faculty of Hollins University as associate professor of music and Chair of the Department of Music. She has recently released the CD "A Sampler in Song: Art Songs by Women Composers" (reviewed below) and is recording her next CD for the CRS Label, a collection of new American art songs. Her introduction to the works of Margaret Ruthven Lang will appear in the soon-to-be-released G. K. Hall publication, Women Composers: Music by Women Through the Ages, vol. 7, ed. by Sylvia Glickman and Martha Schleifer.*

## "A Sampler in Song: Art Songs by Women Composers"

Judith Cline, soprano, Michael Sitton, piano. Recorded at Talmadge Recital Hall, Hollins University, Roanoke, Virginia. Protostar No. 1199 (1999)

*By Denise A. Seachrist*

In her liner notes to this outstanding CD comprised of songs by women composers, Judith Cline writes: "I decided to record a collection of songs which encompasses the stylistic diversity and historical breadth of this genre, a 'sampler' of songs." Cline has indeed accomplished her noble task by offering a product that is intelligently programmed, artfully performed and masterfully produced. From beginning to end, this collection of little known works was a delight to experience; it is hopeful that these musical treasures will no longer be "little known," thanks to Cline's efforts.

Associate professor of voice, opera and music theater at Hollins University, Cline and her colleague, Michael Sitton, superbly interact to bring these art songs to life. Sitton,

associate professor of music theory, piano, and piano pedagogy at Hollins, shines in Margaret Ruthven Lang's setting of John Vance Cheney's *Snowflakes*, where the text painting of the word "falling," and the layering of sonorities readily convey the image of soft individual flakes accumulating to a mighty snowbank. Throughout the collection, the voice and piano interact, each complement-

**"...deserves compliments on the diversity of the songs and on the strength of her talent in bringing these works to life..."**



ing the other like combinations of design patterns and color schemes found in the needlework samplers of the women to which the title of this recording refers.

The 20 pieces by Fanny Mendelssohn Hensel, Josephine Lang, Clara Wieck Schumann, Pauline Viardot, Margaret Ruthven Lang, Libby Larsen and Jean Eichelberger Ivey are programmed in chronological order, and the nationalities move from German to French to English. Careful attention was paid to programming the works by mood, tempo and key, and Cline is to be commended for such thoughtful detail.

Cline's talent as a recitalist is the highlight of this collection. Her breath control supports a beautiful spinning tone and sustains a line that soars up and over and through the registers. Her diction in German and French is impeccable. Viardot's setting of Turgenev's *Chanson de la pluie* (Song

of the Rain) allows Cline to display a brilliant vocal flexibility that typically would be showcased only in an operatic aria. Cline deserves compliments on the diversity of the songs and on the strength of her talent in bringing these works to life. This recording is highly recommended to be included in the library collections of listeners of this genre and of teachers looking for examples to use in the classroom.

*Denise A. Seachrist is assistant professor of music at Kent State University, Trumbull Campus, where she teaches courses in music history, world music, jazz and American music. With advanced degrees in vocal performance and musicology-ethnomusicology, Dr. Seachrist is considered a specialist in the musics of both historical and living German religious communities in Pennsylvania. In 1999, she was the recipient of the Trumbull Campus Outstanding Service Award for full-time faculty.*

## Chen Yi: "Sparkle"

New Music Consort, Manhattan String Quartet, New York New Music Ensemble. Composers Recordings, Inc. CD 804 (1999)

By Eleonora M. Beck

Chen Yi's music captures the polyphony of two cultures. In her latest recording, "Sparkle," we hear the exhilarating tension, self-introspection and thrilling juxtaposition produced when an artist grapples with the superimposition of two distinct worlds. She was born in Guangzhou, China, is a graduate of the Central Conservatory of Beijing, and earned a DMA degree from Columbia University, where she studied with Chou When-chung and Mario Davidovsky. The award-winning composer (see the "Awards" section) resides in the

United States and teaches at the Conservatory of the University of Missouri-Kansas City. While Chen Yi's music may invite

"...the exhilarating tension, self-introspection and thrilling juxtaposition produced when an artist grapples with...two distinct worlds..."

discussion about how her writing is influenced by Chinese music or by Western music, dissecting her extraordinarily beautiful repertory in this manner may temper its overall effect.

Seven pieces appear on the "Sparkle" CD, works that the composer states are her "important chamber works from the last ten years." Excellent musicians contribute to the success of this eclectic compilation, including Min Xiao-fen (pipa), Rao Lan (soprano), Joyce Lindorff (harpsichord) and members of the New Music Consort, Manhattan String Quartet and New York New Music Ensemble.

Chen Yi's music sounds as if it were produced by nature, as opposed to technology, yet the craftsmanship of each line, perfectly adapted to the instrument, is a product of a lifetime of artistic training. The first piece, *Sparkle*, for small chamber orchestra, is spindly, like a spider's legs; it features trills and ostinatos that move forward and backward. *Song in Winter* follows on a path of trilly fast notes, ostinatos and glissandos intoned by the harpsichord, dizi (bamboo flute), and zheng (Chinese zither). *Qi* for flute, cello, piano and percussion is sparse and pointillist. A solo piece for pipa, *Duo Ye* takes advantage of an unpredictably swinging beat and improvisational-like playing.

*Shuo*, this reviewer's favorite work in the collection, is scored for two violins, viola, cello and bass and transcends the requirements of fine craftsmanship. A recurring melody permeates the entire work as the Haydnesque music develops into a palpable rondo. *As in a Dream* for soprano, pipa and zheng resuscitates modernist extended vocal techniques in swatches of sounds. The final piece, *Near Distance*, a sextet, is subtitled "lost in thought about ancient culture and modern civilization." Glissandi characterize this dissonant work, which investigates the timbres of solo instruments and their combinations. The CD further confirms that Chen Yi is one of the most exciting and talented composers working today.

*Eleonora M. Beck is associate professor of music at Lewis and Clark College. Her first book, Singing in the Garden: Music and Culture in the Tuscan Trecento, was published in 1998. She has written articles on the music of Meredith Monk and Fiorenza Gilioli.*

## “The Psalms of Emma Lou Diemer,” Volume I

Joan DeVee Dixon, organ. RBW Record Co., RBW-CD014 (1999)

By Jeanne Ellison Shaffer

Emma Lou Diemer's *Psalms* for organ are melodically inventive, rhythmically diverse and beautifully expressive of the lyrical poetry in the psalms. The CD is divided into two sections. The first half contains Diemer's *Psalms Interpretations for Organ* (Sacred Music Press). Diemer's music so suits the moods of the psalms that if one knows them well, one might match the setting to the corresponding psalm. This portion of the CD also includes *Psalms 151*, one of the non-canonical psalms from the Dead Sea Scrolls. It is subtitled *A Hallelujah of David, the son of Jesse*. It speaks of the young shepherd boy rather than the king, and renders glory to God. Diemer captures both elements in this longer than average setting.

The second half of the CD is from *Seasonal Psalms for Organ*, also published by Sacred Music Press. All of the works are based on the liturgical calendar for the church year, except *Psalms 145*, for the Fourth of July, and *Psalms 65*, for Thanksgiving. A few are embroidered around hymn tunes, most are freely composed, and all are worthwhile literature for the church service. Some settings also offer excellent material for an organ recital. The quiet, slow and meditative *Psalms 80* for Advent is strictly based on the melody “Comfort, Comfort Ye My People” by Claude Goudimel (1514-72);

“...melodically inventive, rhythmically diverse and beautifully expressive of the lyrical poetry in the psalms...”

the rhythm is altered, and the tonality ranges from modal to polytonal. It is scored for the Great and Swell, without Pedal. *Psalms 65*, for Thanksgiving, is based on “Now Thank We All Our God” by Johann Crueger (1598-1662). Harmonically straightforward in D major, it is loud and vigorous, with frequent accent shifts. A reasonably competent church organist could sight read *Psalms 80*, but the Thanksgiving Psalm requires practice and a strong left hand technique.

Joan DeVee Dixon uses the resources of the 39-rank Reuter Great Hosanna organ at the University of the Ozarks to great advantage. Her registrations are wonderfully varied, and her technique is superior. She plays comfortably with this particular organ. Diemer has written 18 collections of organ music; many are settings of the psalms. Her collaboration with Dixon in this first volume, of what is hoped will be a complete series of psalm settings, is a welcome contribution to the recorded liturgical organ literature.

*Dr. Jeanne Ellison Shaffer is producer and host of “Eine kleine Frauenmusik” for Southeastern Public Radio network. She is on the Board of Directors of the IAWM and is Broadcast News Editor for the IAWM Journal. She was Head of the Department of Visual and Performing Arts at Huntingdon College in Montgomery, Alabama, for 13 years.*

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## Shelley Olson: A Chanukah Cantata

Olson/Maju music 00-1.1 (2000)

By Ellen Grolman Schlegel

This is the first of two new CDs that feature Jewish music. Shelley Olson's *A Chanukah Cantata* is a unusual work: a cantata based on the story of Chanukah with significant portions written especially for children. The work features both children's and adult choruses, soprano and baritone soloists, piano, violin and cello. The composer states that the central message of the work is the prayer for peace in Jerusalem and around the world.

Built around eight central songs, each of which represents one candle of the *menorah*, the cantata opens with an earnest and somber cello recitative, joined by a violin. This is an instrumental blessing that includes some melodies evocative of Eastern-European-Jewish folk songs and prayers. The duet appears again later in the *Cantata*.

The CD presents the *Cantata* two times, both with and without narration. The English text is sprinkled liberally with

Hebrew along with references to songs often included in Temple services (*Sim Shalom*) and well-known Hebrew phrases connected with the holiday of Chanukah.

The composition seems to break no new musical ground. The songs feature melodies that are easily singable and have a fair amount of repetition. The work is tonal and occasionally includes the augmented second that we have come to expect in some music of Jewish origin. The piano accompaniment is harmonically supportive, without surprises.

The North Shore Temple Choir of Sydney, Australia, performs on this recording. The string interludes, played by cellist Rosemary Quinn-Milch and violinist Deborah Scholem, are nicely done, as are the vocal solos by Heather Lee, Bettina Ebert and Abraham Singer. Although this is a CD with a limited audience, it offers synagogue and other choirs some additional programming choices for a Chanukah or holiday concert.

## Meira Warshauer: *Spirals of Light*

Poetry by Ani Tuzman. Kol Meira Productions (1999)

By Ellen Grolman Schlegel

On this 1999 release, composer and pianist Meira Warshauer sets Ani Tuzman's poetry to music for various combinations of soprano, flute, violin, cello and piano; the poet herself reads. While several of the tracks are exclusively instrumental, the majority have English and/or Hebrew texts.

Warshauer is a graduate of Harvard University, New England Conservatory of Music and University of South Carolina. A recipient of numerous awards from ASCAP, the American Music Center and Meet the Composer, Warshauer was named 1993-94 Artist Fellow in Music by the South Carolina Arts Commission. Ani Tuzman's poetry has been published in national and international magazines including *Tikkun*, *Body Mind Spirit* and *Mothering*. She won the Anna D. Rosenberg Award for poems on the Jewish Experience (1990) and the ZONE Writing for the Nineties Competition. She is currently completing her first novel, *Angels on the Clothesline*, which tells of a young girl's experience as the daughter of Holocaust survivors.

The first piece, *Bracha* (blessing), for violin and piano, contains a memorable, melancholy Eastern-European melody, which recurs throughout the disc. Later, there is a flute and cello duo entitled *Serenade-Fantasy*, which begins in a meditative, quietly optimistic mood. Almost neo-classical at its start, the duo transforms itself into a work with few harmonic traditions, then returns to its more sedate roots toward the end. These two works, like the other instrumental pieces, are more successful than the ones with a text. Tuzman's poetry tends toward the simplistic and sentimental, and its overly dramatic reading distracts from the music rather than complements it. Meira Silverstein, violin, Constance Lane, flute, and Robert Jesselman, cello, provide elegant and convincing performances.

*Ellen Grolman Schlegel is professor of music at Frostburg State University in Maryland and Review Editor for the IAWM Journal. She has just completed a bio-bibliography of composer Emma Lou Diemer, which will be published by Greenwood Press in early 2001.*

## Violeta Dinescu: Piano Works

Werner Barho, piano. Altri Suoni AS042

By Victoria Bond

This attractive CD contains a wide selection of Violeta Dinescu's piano music that spans the 21 years from 1973 through 1994. It is fascinating to observe Dinescu's consistency of style and her continuous development; this CD gives ample opportunity to explore both. The three-movement *Suita*, the earliest work (1973), presents well-structured ideas that draw the listener into a musical landscape of lyricism and rhythmic vitality. The language, although predominantly chromatic, flirts with tonality. In the first movement, a two-voiced melody is interrupted by the returning refrain of a march motive. The second movement presents slowly moving chords and has a contemplative "Glocken" or bell-like quality, and the third movement features a single, swiftly-moving chromatic melodic line.

*Torre Di Si* (1994), Dinescu's most recent composition on the disc, presents an intriguing concept: an entire work built around the pitch "B." Dinescu constructs a "tower" of imaginative impressions that interact with and against this

"It is fascinating to observe Dinescu's consistency of style and her continuous development..."

pitch. Written as a birthday present, it contains personal references to the honoree, which are not obvious to this listener. What is evident are the delicate textures and colorful register contrasts of this appealing work. *Echoes I* and *II* use the piano largely for its percussive qualities. The first is a bright work whose repeated figures are reminiscent of folk instruments, such as the zither. This effect is further emphasized by the occasional use of the strings inside the piano. *Echoes II*, originally scored for piano and percussion, begins with the sonorous low register of the piano; allows clusters to ring suspended in space, and ends with luminous bell sounds. In *Con Variazioni*, Dinescu takes a folk-like tonal theme and transforms it into a style that is clearly her own, indicating the direction her later compositions will take. Although this work dates from 1974, it has the seeds of her later development, and for this reason is well-placed on the disc.

Franz Liszt's *Les Jeux d'Eau de Villa d'Este*, although performed convincingly by Werner Barho, might appear to

be out-of-place on a CD of Violeta Dinescu's music were it not for the fact that the final work, *Dies Diem Docet* by Dinescu, is based on it. Having the model in our ear as we hear Dinescu's musical commentary is helpful and further testifies to her originality and creativity. *Dies Diem Docet* is an ambitious composition, which ends with a barbarously rhythmic dance followed by gentle chords floating above a C-sharp pedal. Dinescu is fortunate to have as her interpreter the eloquent and passionate performances of Werner Barho. His dynamic pianism contributes to the excitement of these works, as does his sympathetic rendering of the composers' intentions.

## Tania Gabrielle French: Chamber Music

Los Angeles Piano Trio; Allan Vogel, oboe; Los Angeles Chamber Orchestra. Centaur CRC 2395 (1998)

By Carol Ann Weaver

Tania Gabrielle French's 1998 chamber music CD is a classical tray of new music featuring the Los Angeles Piano Trio as well as members of the Los Angeles Chamber Orchestra. The recording consists of five compositions for various chamber ensembles, superbly performed by leading West Coast artists.

French's musical instincts, harmonies and constructions are the legacy of classical and recent European music, with a special bow to Bartok and Hindemith. Her works also sometimes reflect Persian and Native American influences. French's musical interests lie within structure and contrapuntal textures rather than color or novelty. Her musical world is built on the sonata allegro model, in which themes and sections are clearly marked and contrasted by tempo, melodic gesture and texture. French uses the harmonic and melodic palettes of the mid-20th century, rarely indulging in singable tunes or "standard" harmonies. Rather, her harmonies are created to explore the balance and musical shape required by each piece.

The music may be playful ("Playful Dance" from *Four Illuminations* or *Fantasia*) or dramatic ("Prelude and Dervish"), but behind the play and drama lies a seriousness of purpose; the textural soundscape is tempered by a contemplative spirit that does not yield to trivial virtuosity for its own sake. The writing is well suited to each instrument, and the textural exchanges among the instruments become almost predictable as a product of clearly crafted counterpoint.

*Four Illuminations*, scored for piano trio and oboe, was commissioned and performed by oboist Allan Vogel, who performs with the Los Angeles Piano Trio. The composer features each of the performers in the four movements, deftly handing melodies from player to player, as if passing around a precious gift. So well integrated are the four instrumental

A criticism of this CD concerns the liner notes rather than the music. Timings for each work are omitted, no publishers are listed, the names of several of the movements given on the CD are different in the program notes, and the notes themselves are often more confusing than illuminating.

*Victoria Bond lives in New York City. She is Artistic Director of the Harrisburg Opera in Pennsylvania and Artistic Adviser of the Wuhan Symphony in China. She divides her time between composing and conducting and is currently composing an opera about the first woman to run for President of the United States, based on documented history.*

voices that a listener is hard pressed to recall soloistic passages. A cello soliloquy in "Fluid Skies," a spirited oboe in "Playful Dance," an impressionistic piano passage in "Prelude and Dervish," and a lyric violin line in "Song of Peace" are interwoven to seem like pieces of the whole rather than solo voices. "Song of Peace" exists more as a plea for peace than a statement of a peaceful world.

"...the textural soundscape is tempered by a contemplative spirit that does not yield to trivial virtuosity for its own sake..."

*Fantasia*, for violin and piano, beautifully performed by violinist Clayton Haslop and pianist Joanne Pearce Martin, is from the same inspiration as *Four Illuminations*, easily sounding like a fifth "Illumination." A convoluted waltz-cum-march, subjected to a host of instrumental exchanges, stems from French's stated fascination with Persian classical music—a not-readily-apparent connection. Only in the gentle 7/8 Lydian section at the end does one start to hear the Eastern sounds. *Ancient Echoes* paints a soundscape of "an American Indian playing the flute on the rim of a beautiful canyon" (French, liner notes, p. 3). After initial, evocative flute entries, the music resumes athletic, contrapuntal textures that create the impression of scaling the canyon rather than meditating on its mysteries; brief reminders of this magical vista recur. This work is effectively performed by flutist Susan Greenberg, violinist Clayton Haslop, violist Roland Kato, and cellist Barbara George.

*Silhouettes at Sunrise*, a four-section suite inspired by sunrises on the South Rim of the Grand Canyon, played here

by the Los Angeles Trio, is curiously placed after *Ancient Echoes*. More abstract and less pictorial than the previous piece, the first movement, “Starlit Awakenings,” charms the listener with an uncanny calm at the end of the textural “storm,” which characterizes much of this movement. The second movement, “Dance of the Silhouettes,” includes a quasi waltz tossed from piano to strings, but its rhythms resist toe-taping. “Breath of Dawn” begins as a contemplative piano solo, expressing haunting colors. All too soon its mysteries are yielded to the violin and cello as the piece enters the full light of day; the awakening mists are recalled at the end. The trio sounds like a much larger ensemble in the virtuosic presentation of both old and new themes in “Illumination and Renewal,” the sunrise finale.

Though the four movements of the string quartet, *Equinox*, contain no image-derived titles, this work is more

pictorial than the other specifically programmatic pieces. The scherzo’s robust *allegro precipitato* leads to French’s finest canyon-top viewing, and the *andante cantabile* lures one into a time and place of its very own. The final *allegro con brio* bristles with energy. Arguably French’s best work on this disc, *Equinox* is performed with passion, clarity and precision by violinists Clayton Haslop and Jacqueline Brand, violist Roland Kato, and cellist Timothy Landauer. More about Tania Gabrielle French and her album can be found at her Web site: [www.musicdreaming.com](http://www.musicdreaming.com).

*Carol Ann Weaver is a Canadian-based composer, pianist and professor of music at Conrad Grebel College/University of Waterloo, Ontario. Her multi-faceted music can be heard on her three CDs, “Daughter of Olapa,” “Dancing Rivers” and “Journey Begun” (reviewed below). Weaver’s Web site is <http://watserv1.uwaterloo.ca/~caweaver/>*

## Carol Ann Weaver: “Journey Begun”

SOCAN Label, Lorac Productions, LOR-021

By Betty-Ann Lynerd

In all likelihood, listeners will want to own Carol Ann Weaver’s CD for pleasure, but it also warrants serious perusal for its academic and artistic presentation. “Journey Begun,” produced in Waterloo, Ontario, is devoted to works written, composed and performed by Canadian artists.

*I Have Been A Traveller*, based on a text by Canadian poet Judith Miller, is the first of Weaver’s two song cycles; each movement’s title relates to the passage of time in conjunction with nature. Weaver fashions a prelude to the cycle to draw images of the migration of the Canadian wildlife. Using piano (played by Weaver), ocarina, bowed acoustic bass and African instruments (mbira and djembe), she produces a picture of the tamed wilderness. The movements titled “Wild Goose” and “White Tailed Deer” offer friendly sounds, fusing folk and avant-garde jazz styles. Singer Cate Friesen manages the large intervals with ease and uses her malleable voice to convey the unfolding of the seasons, as the many styles within the composition are woven together. Friesen’s tessitura is flexible; she sounds as though she is literally conversing with the listener. Especially notable in this cycle is “Long Road,” a delightful jazz blues with a winding harmonic progression that keeps the listener eager for its resolution. Special kudos to bassist Jeremy Kurtz for the rich

“...warrants serious perusal for its academic and artistic presentation...”

bowing of his instrument in both the first and last movements as well as to the composer.

The second song cycle, *Houses*, is based on the writings of American poet Shari Wagner, who describes her Mennonite ancestors, especially three sisters who learn to live peaceably with their heritage, while forging new spaces for themselves. Weaver uses the piano to provide the underpinning for the entire work. She creates vitality and whimsy with her right hand and maintains steady strength with left-hand rhythms and harmonic progressions. Weaver’s neo-classic style of writing is in evidence as she depicts the orderliness of the poet’s heritage. Each sister is portrayed with definition: with delicacy, playfulness or intensity. The third sister receives the most vivid description. Weaver deviates from her customary jazzy rhythms to create a subtle picture of reverie and introspection as she suggests the sister’s fragile mystery against the spoken, not sung, text. The cycle concludes with a jazz fusion piano solo, with the final chord in the tonic key, but the bass note on the dominant—a respectful tribute to the nature of the text.

The three other titles on the album are pleasant, but are more personal to the composer. It is the song cycles that are the strength of this recording.

*Betty-Ann Lynerd is a choral conductor in the Washington, D.C., area; she is an officer with the American Choral Director’s Association and serves on panels for the Maryland State Arts Council. She writes for Women of Note Quarterly and is on the staff of the IAWM Journal.*

## “By A Canadian Lady: Piano Music 1841-1997”

Elaine Keillor, pianist. Carleton Sound CSCD-1006

By Susan Epstein

The compact disc, “By A Canadian Lady: Piano Music 1841-1997,” features pianist Elaine Keillor playing music composed by Canadian women who wrote in a wide variety of styles. The CD starts with a contemporary work, *A Long Time Ago in the Future*, composed in 1986 by Mary Gardiner. Opening with a four-note cell, the piece makes use of special techniques, such as stopped notes and rapping the soundboard, and spans the full range of the keyboard. Keillor performs the technical, motoric passages with the necessary finesse and delicacy.

The anonymous second piece, *The Canada Union Waltz*, is a lovely, short nationalistic waltz; *Molto Felice Impromptu*

“...a valuable compilation of works by Canadian women composers...”

(1886) by Frances J. Hatton is reminiscent of ragtime; and *Dialogue* by Susie Frances Harrison is a rondo that features a conversation between the hands. Gena Branscombe’s expressive *Valse-Caprice* uses

a harmonic language that is reminiscent of Grieg or Debussy. Barbara Pentland’s *Rhapsody* (1939), a march with angular, chromatic lines, is notable for its striking harmonies and counterpoint. *Deuxieme Suite pour Piano* (1964) by Rhene Jaque is a highly technical work; the scherzo-like third movement, “Toccate,” is particularly attractive, although it ends rather abruptly. Violet Archer’s *Four Bagatelles* portray four different emotions: “Forceful” makes use of loud tone clusters in the lower register; “Capricious” conveys a bouncy spirit with hoquet-like passages; “Introspective” is slow and languorous; and “Festive” exhibits a folk-like quality.

Nicole Carignan’s *From Quiebra* (1994) contains two movements. The first, “Contrapunto,” uses a contemporary contrapuntal approach in which indeterminate sweeps of pitches are in counterpoint against a free passacaglia. The intriguing second movement, “Circulos, rombos y triangulos,” expresses the geometric shapes suggested by the title. Circles are depicted by the symmetrical motion of the hands coming toward one another from the extreme registers of the keyboard until they interlock and then pass each other. Triangles are represented by three-note symmetrical figures performed simultaneously.

Maya Badian’s *Portrait* is a dark and mysterious work. Alexina Louie’s coloristic *Starstruck* allows Keillor to display her skill in performing luminescent, shimmering, delicate passages in sweeps and clusters of sound that span the registers of the keyboard. The last piece, *Voices in Stone*, composed by Elma Miller (1995), has a monolithic opening, then moves from ascending synthetic scales and dyadic structures, through a waltz-like section, to frenetic motivic passages.

The CD is a valuable compilation of works by Canadian women composers spanning the mid-19th to late-20th centuries. Elaine Keillor should be congratulated on the variety of her selections and on the high quality of her performance.

*Susan Epstein completed her Bachelor of Music degree in film scoring at Berklee College of Music and her Doctor of Musical Arts degree in composition from Boston University, under Theodore Antoniou and Marjorie Merryman. She is currently an assistant professor of music in theory and composition at the New World School of the Arts and Miami-Dade Community College.*

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## Women’s Folk Music Resource: Gerri Gribi

“The Womansong Collection,” Lilyfern Records LFR1

By Casper Sunn

In a recent university course on American Folk and Ethnic Music, I was discouraged to find that women were as invisible in this genre as they had been in my classical music history courses. I was, however, able to locate an excellent and informative women’s folk music Web site at <http://creativefolk.com>, a site developed and maintained by Gerri Gribi.

Gerri Gribi is a Wisconsin composer and singer, who plays autoharp, mountain dulcimer and guitar. Originally from Kentucky, she began singing folk songs as a young girl and made her first television appearance at age 13. After completing degrees in history and education, she began using folk songs as a teaching tool in the 1970s, when she worked for the Education Department of the Cincinnati

Historical Society. Gribi was disturbed that the traditional “women’s” songs with which she was familiar portrayed women as victims, who either drowned themselves because they could not get married or drowned themselves because they did!

Gribi was determined to recover more positive songs about our foremothers. Her research ranged from the Library of Congress Archive of Folk Culture to the front porches of homes in West Virginia towns, where she unearthed songs that portray women more realistically as workers, creators, survivors and dreamers. She created a CD, “The Womansong Collection,” with 25 songs: nine traditional folksongs, six of Gribi’s original songs, and ten other composed songs, including the following eight by American women songwriters: (1) A suffragette song from the late 1890s by L. May Wheeler, “Oh Dear, What Can the Matter Be?” (2) Patsy Montana’s 1935 hit, “I Want to be a Cowboy’s Sweetheart,” (3) Florence Reese’s 1947 union song, “Which Side Are You On?” (4) Peggy Seeger’s 1970 classic, “I’m Gonna be an Engineer,” (5) Mimi Farina’s 1976 anthem, “Bread and Roses” (words by James Oppenheim), (6) Holly Near’s 1976 “Mountain Song,” (7) Mary Lou (Layne) Chandler’s song, “Evergreen,” and (8) a 1995 song by Beth Wamble Stiver, “Whole People.”

“...songs that portray women...as workers, creators, survivors and dreamers...”

“The Womansong Collection” CD is on the Lilyfern Records label (LFRI) and is available for purchase directly from Gribi (through her Web site) or from Ladyslipper Music (1-800-634-6044 or [www.ladyslipper.org](http://www.ladyslipper.org)).

For the past 20 years, Gribi has combined her love of folk music, women’s history, and education in her North American program tours. She has performed in theaters, coffeehouses, schools, convocations, folk festivals, military bases and prisons. She wrote and performed music for the award-winning documentary, “Poverty Shock: Anywoman’s Story,” and she has written many articles on women’s history and music. In addition to maintaining the annotated and frequently updated Web site of women’s and folk music resources, she

also edits the Women’s Studies Category of the Netscape Open Directory Project. Gerri Gribi’s work has been recognized by the National Women’s History Project and the American Association of University Women.

*Casper Sunn is studying music composition at the University of Wisconsin at Madison and previously served as the IAWM Outreach Coordinator. She is a frequent guest host on WORT 89.9 FM (“Casper, the friendly host”), where she has produced over 80 programs on women composers of all genres, and she contributes to the Broadcast News column in the IAWM Journal.*

## New and Recommended CDs

### Guitar Music by Women Composers

*La Chitarra della Luna* (The Guitar of the Moon); Maria Vittoria Jedlowski, guitar. Musicisti Associati Produzioni M.A.P. Via Monte San Genesio, 4 20158 Milano, Italy. Tel. +39/02/ 6880950; Fax +39/02/ 66801735; <http://www.map.it>; e-mail: [info@map.it](mailto:info@map.it).

*By Janice Misurell-Mitchell*

“La Chitarra della Luna” by guitarist Maria Vittoria Jedlowski, whom several of us met and heard at the 1999 Donne in Musica Festival in Fiuggi, Italy, is a new CD that I recommend very highly. Jedlowski is a superb musician, and the works on the CD provide an excellent overview of music for guitar by contemporary European women composers. It is the first recording of its kind.

Jedlowski, in explaining the title of the CD, says that the moon, in many cultures, is the symbol par excellence of womanhood, and that countless numbers of musicians, poets and artists, including many women, have been inspired by its vague and silent presence. Every woman uses a different language, and on the CD Jedlowski presents seven women composers “whose language, style, inspiration and

intention are very different from one another” (liner notes). They include Annette Kruisbrink, Chiara Maresca, Emanuela Ballio, Maria Linnemann, Jana Obrovská, Fernande Peyrot and Beatrice Campodonico.

Jedlowski has recorded for the Sonitus and Rugginenti record companies and for the Nuove Musiche series and has also made recordings for Italian, Swiss and Chinese radio and television. She has concertized throughout Europe and the Middle East and is committed to the performance of music by contemporary composers, some of whom have dedicated works to her and her chamber ensembles. She also teaches guitar at the Conservatory of Music in Riva del Garda.



## Early Music CDs

By Sarah Whitworth

**Antonia Bembo:** *Psalm 101* from the “Seven Psalms of David,” with Trio Sonata No. 2 in D Major by Elisabeth-Claude Jacquet de la Guerre. La Donna Musicale, Inc., directed by Laury Gutierrez, BU Station, PO Box 309; Boston, MA 02215-9991; 617-713-4499; <http://www.la-donna-musicale.com> (\$15.00).

This first, exceptionally fine recording of Antonia Bembo’s music proves that Bembo is the equal of other great Baroque women composers such as Strozzi and Leonarda. According to Laury Gutierrez, director of La Donna Musicale, a second Bembo CD is forthcoming. Claire Fontijn is also preparing a book on Bembo’s life and music, which should be published soon.

**Barbara Strozzi:** “A New Sappho: Barbara Strozzi and Nicolo Fontei,” Favella Lyrica ensemble. Koch 3-7491-2 HI, 2000. Notes by Pamela Dellal.

The CD includes two large-scale, elaborate duets from opus 1 (pub. 1644). *Sonetto proemio dell’opera* (the initial sonnet in the opus) “is obviously composed to announce Strozzi’s presence to her contemporaries and to posterity. Set to a text written by her father, this piece opens with a bold claim to have been crowned with the laurel wreath, and predicts that its composer will ‘perhaps be the new Sappho’” (liner notes).

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## Music for Cello

“A Cello Century of British Women Composers,” performed by Catherine Wilmers (vc) and Simon Marlow (piano). HMV Classical ASV Quicksilva edition. To order: <http://www.hmv.co.uk/> or directly from Catherine Wilmers: [ccwilmers@bigfoot.com](mailto:ccwilmers@bigfoot.com).

By Liane Curtis

I highly recommend this remarkable disk. Not only is this the recording debut of the cellist Catherine Wilmers, it is the world recording debut of works written by more than ten British women composers. Based upon extensive research by the performer, the CD offers a wonderful opportunity to explore the skills and talent of these artists, including the 1994 homage to the late cellist, Joan Dickson, in *Elegie in Memoriam Joan Dickson*, written by Caroline Bosanquet.

Also on the disc are Marie Dare’s six-movement *Hebridean Suite*, Dora Bright’s *Polka a la Strauss*; Rebecca Clarke’s *Passacaglia on an Old English Tune*; Janetta Gould’s *Sontag 2*; Imogen Holst’s *Two Scottish Airs, Irish melody*, and *Twilight*; Amy Horrocks’ *Country Dance*; Margaret Hubicki’s *Lonely Mere* and *Rigaudon*; May Mukle’s *The Hammadryad* and *The Light Wind*; and Sheila Power’s *Suite No. 1 in E*.

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## “Women Composers and the Men in their Lives”

Leanne Rees, pianist. Fleur de Son Classics, FDS 57939

Leanne Rees’s recently-released CD of piano music links women composers with their male contemporaries in relationships such as student/teacher, brother/sister, or colleagues. Some of the pairings include Marianne Martinez and Franz Joseph Haydn, Fanny and Felix Mendelssohn, Clara Schumann and Johannes Brahms, and Emma Lou Diemer and Ralph Graves. The CD was favorably mentioned in an article entitled “Overtones: Women Finally Entering Musical Fold,” by Joe McClellan in the *Washington Post* (May 13, 2000). McClellan expressed satisfaction that music by women composers is no longer being completely

ignored, and he praised Rees’ own composition, *Funky Tango*. The CD was also listed on the final ballot for a Grammy nomination.

### New Grove II

The recently published New Grove Dictionary of Music and Musicians contains entries for 12,191 composers, 578 (4.74%) of whom are women. The online version ([www.grovemusic.com](http://www.grovemusic.com)) is available for \$295 annually, but the site offers a free 24-hour trial period.

## Broadcast News

By Jeanne E. Shaffer and Casper Sunn

### Women Musicians on Radio: May through November 2000

By Jeanne E. Shaffer

#### Malta and Dallas

I am pleased to report two new bright spots in the broadcast of music by women composers. Lydia Zammit is currently producing a program on women composers for the cultural radio station on the Island of Malta. She also teaches at a secondary school for girls and has been asked to prepare a small chamber orchestra and solo performers for the school's Prize Day Ceremony. She decided to use music by women composers as an inspiration for her students. Cheers for Lydia Zammit!

Gabrielle West of Dallas, Texas, produced a series called "Notable Women" for WRR, in cooperation with the new Women's Museum there. The series included women performers and composers as well as Clara Lyle Boone of Arsis Press. The program on Boone featured music by IAWM members: Emma Lou Diemer, Elizabeth Vercoe and Jeanne Ellison Shaffer. The "Notable Women" tapes aired throughout the month of September and the Directors of the Women's Museum were very pleased with the response. The tapes were also played there in connection with recent exhibits. Gabrielle West informs us that WRR is the oldest classical music radio station in the United States and produces at least one "in house" CD each year. She believes the "Notable Women" project may be released soon as a WRR CD.

#### Marian McPartland's "Piano Jazz"

Marian McPartland recently received the 2000 Mary Lou Williams Women in Jazz

Award for her lifetime contribution to jazz. Valerie Capers, who has been, and will again be, a visiting artist for the Women's Music Festival at Indiana University of Pennsylvania, was McPartland's guest in October for an exhilarating hour of two-piano jazz. In November, pianist and composer Joyce DiCamillo appeared with McPartland. Both DiCamillo and Capers have their own jazz trios and have made tremendous contributions to music education in addition to performing their own compositions and arrangements in concerts. Incidentally, "Piano Jazz" airs on the Southeastern Public Radio network the hour immediately before "Eine kleine Frauenmusik," which is very beneficial for "A Little Women's Music," I am sure.

#### "Pipedreams"

Michael Barone, the host of "Pipedreams," presented a taped performance of Diane Meredith Belcher's premiere of Libby Larsen's *Aspects of Glory* in May, together with Lynn Kitzerow's *Fantasy and Fugue on Triumph* and Rebecca Groom te Velde's *Prelude on Beach Spring*. In June, Jane Edge performed Carrie Jacobs Bond's *I Love You Truly* on a broadcast of wedding music. From the American Guild of Organists' Convention in Atlanta, we heard a song setting of *Veni Creator* by Rachel Laurin of Montreal. In November Barone played an excerpt from a CD I have used on "Eine kleine Frauenmusik": Kimberly Marshall's performance of the "Gloria" from Margaret Sandresky's *"L'homme armé" Mass* on the Rosales organ at Trinity Episcopal Cathedral in Portland, Oregon.

#### "Performance Today"

A broadcast that could be a major source of women's music on public radio,

"Performance Today," continues to be at the bottom of the list, with an average of one woman composer a month. The number may seem larger than on "Pipedreams," but Michael Barone's organ program is aired once a week, while "Performance Today" is broadcast two hours every day. In May Ellen Taaffe Zwilich's *Lament* and Mary Howe's *Stars* were played, and in June *Fantasia for the Uncommon Woman*, No. 4 by Joan Tower was aired. July 17 brought Hildegard von Bingen's *O Virtus Sapientie* in an adaptation for the Kronos Quartet. The works of two women were presented in August: *Legende* by French harpist and composer Henriette Renie and *Pierrette* by Cécile Chaminade. For September, October and November, respectively, we heard Amy Beach's *Variations on Balkan Themes*, Clara Rockmore's interpretation of Tchaikovsky's *Valse Sentimental* on a theremin and Alice Gomez's *Iberian Passages*. I hope I am not the only one who continues to urge that more women composers be aired on "Performance Today" and Public Radio.

#### "Into the Light"

"Into the Light," a radio program featuring the music of women composers, produced and hosted by IAWM member Kathryn Mishell for radio station KMFA in Austin, Texas, helped the station to win the Silver Medal for Best Classical Format, a broadcast journalism award given by the New York Festivals.

#### Radio Monalisa, Amsterdam

Patricia Werner Leanse reports that Radio Monalisa in Amsterdam, The Netherlands, is broadcasting works by women composers 60 minutes each week, starting at midnight, every Sunday evening on Amsterdam Radio 106.8 Mhz/88.1 Mhz cable. Radio Monalisa will soon be available via the internet. E-mail: [monalisa@xs4all.nl](mailto:monalisa@xs4all.nl)

#### The Women's Philharmonic on TV

The Women's Philharmonic was featured twice on national television during the second half of 2000. Artistic director and conductor, Apo Hsu, and the orchestra were the focus of an American Movie Classics' Romance Channel's "Cool Women" documentary program, which celebrates a variety of women who have followed their dreams, brought their visions to life and contributed to their fields or causes. The Women's Phil-

#### "Instrumental Women" on Radio

Lauren Rico, national host of Classical 24, Minnesota Public Radio, announced the completion of a production called "Instrumental Women," a joint venture of Minnesota Public Radio and Public Radio International. It is a two-hour chronicle of women instrumentalists in America's orchestras. Included in the program are interviews with Gail Williams, Marie Speziale, Heather Buchman, Kate Tamarkin, Christine Ammer, Joann Falletta, Jane Glover, Tim Page, Bill MacGlaughlin, Lois Schaefer, Jorja Fleezanis and Nan Washburn. These segments are interspersed with musical performances. If you are interested in hearing the program, check with your local public radio station to see if they will be carrying it during Women's History Month. The program is also available on the Web at [www.minnesotapublicradio.org](http://www.minnesotapublicradio.org) (click on Instrumental Women). Rico is planning Part 2, "Women Conductors," later this year. For information and suggestions, contact her at [lrico@mpr.org](mailto:lrico@mpr.org).

harmonic was honored with a Gold Award (along with Weller/Grossman Productions) in the Music/Live Concert category for the 2000 Aurora Awards. The orchestra performed as part of the “Heroes for the Planet” television show, which aired on the Arts and Entertainment channel.

### Women Composers on WORT in South Central Wisconsin

By Casper Sunn

Sunn was the guest host for the following programs on WORT (89.9 FM in Madison, WI) between June and November 2000. Anyone who would like to submit recordings of music by women composers for broadcast on future WORT programs (commercial-free, listener-sponsored community radio) is welcome to send them to: Casper Sunn; 806 Bowman Ave.; Madison, WI 53716-1706; USA. For more information, contact her at [ccsunn@students.wisc.edu](mailto:ccsunn@students.wisc.edu).

#### “Her Infinite Variety”

A two-and-a-half hour Sunday afternoon program on June 25 was filled with a true variety of women’s music that included vintage jazz by Lil Hardin Armstrong; new arrangements of traditional Norwegian folksongs by Pernille Anker; a new release of electroacoustic music by Mary Lou Newmark; classical works by Marianna Auenbrugger (d.1786, Austria), Josefine Weinlich-Amman (1848-87, Austria), and Eva Dell’Acqua (1856-1930, Belgium); R&B songs by Alberta Adams, Faye Adams and Marie Adams; Celtic violin works by Liz Carroll; and a vaudeville song by Nora Bayes.

#### “Musica Antiqua”

A three-hour Sunday morning program on July 9 featured Volume 1 of “The Complete Hildegard von Bingen” by Sinfonye, along with Elisabeth-Claude Jacquet de la Guerre’s four harpsichord dance suites from 1687 performed by Carole Cerasi. Also presented were songs by Comtessa de Dia, Francesca and Settimia Caccini, Francesca Campana and stile antiqua songs by contemporary composers, Karen Lupton (Mediaeval Baebes) and Claudia Schmidt. The program on August 13 presented anonymous early music arranged and performed by women musicians. Discantus (the French women’s choir) directed by Brigitte Lesne was featured in the first hour, performing medieval sacred works (including a 12th-century vocal interval exercise, *Diapente et Diatesseron*). The program also presented harp pieces by Kim Robertson;

Spanish and English ballads by Joan Baez; Renaissance songs by the New England Consort of Viols (led by Grace Feldman) and the New York Consort of Viols (led by Judith Davidoff); traditional 17th- and 18th-century English ballads and dance tunes by The Barokk Folk (led by Carrie Crompton); and secular medieval works by Judith R. Cohen, Canadian ethnomusicologist, and her seven-year-old daughter, Tamar Ilana. Listeners enjoyed their performance of *Ecce Tempus Gaudii*, which Cohen describes as the medieval parallel of “no more pencils, no more books, no more teachers’ dirty looks.”

#### 20th-Century Composers

A three-hour Monday morning program on August 14 featured music from the 1970s and 80s by Eleanor Cory in the first hour, music from her new CD, “Images,” (on the Soundspells label) in the second hour, and music from the new CD, “Horizons,” by Binnette Lipper (on the Musicians Showcase label) in the third hour. On August 21, two songs by Carrie Jacobs Bond were presented—first by the Mitch Miller men’s chorus (as an illustration of Bond’s belief that “the multitude needs music—perhaps even more than the cultured few”), followed by the “more classical” performances of the same songs by Marion Marlowe and Frank Parker and by Mantovani’s orchestra. One of Nadia Boulanger’s pieces for cello and piano, *Vite et nerveusement rythme*, performed by Nina Flyer and Chi Fun Lee was immensely popular with the listeners. Also presented were two women’s choral works by Karen Beth: Libana’s performance of *Full Moonlight Dance* and Hersong’s performance of *Womanspirit Rising*.

The music of the late Canadian composer, Violet Archer, was featured for two hours on September 11, including several of her works from old CBC Radio LPs, including the Sonata for Alto Saxophone and Piano and the orchestral *Sinfonietta*. Popular works in the third hour included a song by the Israeli composer, Etti Ankri; two instrumental pieces by Joan Baez (which she calls “movie music with no movie”); a two-movement piano suite by Tori Amos; and several women’s choral works by Dakota Butterfield, Penny Gnesin and Jan Harmon. Listeners said they particularly enjoyed the five songs by Jan Harmon (1940-93) performed by Libana, Olympia’s Daughters, the Chenille Sisters, and Priscilla Herdman, Anne Hills, and Cindy Mangsen. One of the favorites was the lighthearted song, “Deep-

est Africa,” about “teaching hippopotami to fly.” Neoclassical music from the 1960s by the Polish composer, Grazyna Bacewicz (1909-69), was featured on the Tuesday morning “Promenade” program on September 12. Also presented was the choral song cycle *Vermont Poems* by Susan Hurley, as well as songs by the Canadian composer, Kim Baryluk, and four American composers: Susan Hurley, Becky Dale, Anne Watson Born and Harriette Slack Richardson.

#### Joan Armatrading

On August 21, I hosted a two-hour Monday morning program on the life and music of Joan Armatrading (b.1950), the black singer/songwriter who was born under the palms of the West Indies but was raised beneath the smokestacks of Birmingham, England. In celebration of her 50th birthday, the first hour included 50 minutes of uninterrupted Armatrading music (divided evenly between her songs of the 1990s and 1980s). The second hour featured an Armatrading biography, interspersed with her songs from the 70s. Since Armatrading’s desire for privacy is legendary (she was given the nickname “Joan Armorplating” by the British press), it was difficult to obtain information about her. Two helpful sources were an article by Ellie M. Hisama, “Voice, Race and Sexuality in the Music of Joan Armatrading,” in the 1999 book, *Audible Traces: Gender, Identity and Music*, edited by Elaine Barkin, et al, and a 1990 book by Sean Mayes, *Joan Armatrading: A Biography*.

#### The Songs of Joan Baez

On August 28, I hosted a one-hour special on the life and music of Joan Baez on the evening “Access Hour.” Baez (b.1941), the legendary folksinger, is also a composer, guitarist, pianist and political activist dedicated to non-violence. When she first started her music career in 1957, she sang only traditional English ballads and American folksongs. She wrote her first song in 1968 and has continued composing ever since. This program featured a biography of Baez interspersed with her songs: four autobiographical songs based on her life stories and memories, a “Blues Improv” with Odetta at Folk City’s 25th Anniversary Concert (about how Odetta helped launch Baez’s career by inviting her to the first Newport Folk festival), and four war protest songs, including an excerpt from *Where Are You Now, My Son* (a 23-minute art ballad that is spoken, sung and interwoven with recordings from the 1972 “Christmas bombings” in Hanoi). I included several Baez quotes

from her autobiographies, *And a Voice to Sing With: A Memoir* (1987) and *Daybreak* (1968). The program closed with *Dida*, which Baez calls “an instrumental and vocal experimentation.”

### Composer Specials

Tracy Doreen, the regular host of “Other Voices,” produced the following two composer specials on WORT; they included taped interviews that I helped to arrange.

(1) **Pauline Oliveros:** An entire three-hour Monday morning program on August 7 was dedicated to the music of Pauline Oliveros, and featured a live concert recording of a 50-minute accordion and vocal improvisation by Oliveros with “microcosmic

changes in sound” (from her performance at the Woodland Pattern Book Center in Milwaukee, WI, on May 20, 2000). Also presented were two works from Oliveros’ “Crone Music” CD and two of her early landmark works: *Bye Bye Butterfly* (1965), a piece selected for inclusion in a new three-CD set on the Ellipsis Arts label titled “OHM: the Early Gurus of Electronic Music,” and *Horse Sings from Cloud* (1975), one of her first sonic meditation pieces. Among the many topics discussed in the Oliveros-Doreen interview was the upcoming premiere of her opera, *Io and Her and the Trouble with Him*, to be presented at the University of Wisconsin at Madison on April 13, 2001 (libretto by Lone, music by Oliveros).

(2) **Kay Gardner:** A three-hour Monday morning program on October 2 was dedicated to the music of Kay Gardner, and featured six selections from “Dancing Souls,” the new CD (released October 2000), with flute and piano improvisations by Kay Gardner and Mary Watkins. Also presented were six of Gardner’s piano solos from *My Mother’s Garden*; one of her healing orchestrations from *A Rainbow Path*; “Rondo” (for flute, vibraphone, harp, cello and percussion) from *Sounding the Inner Landscape*; the beginning and ending of the oratorio, *Ouroboros: Seasons of Life*; plus several of Gardner’s compositions for flute with piano and a tape of rainforest sounds over a drone sung by the Libana women’s choir.

## Playlists: Works Composed or Performed by IAWM Members

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

1. “Eine kleine Frauenmusik” is a weekly one-hour broadcast of music by women composers for Southeastern Public Radio network WTSU, 89.9, Troy-Montgomery, AL; WRWA, 88.7, Dothan, AL; WTJB, 91.7, Phenix City, AL, and Columbus, GA. The program airs every Sunday night at 8:00 pm; the producer and host is Jeanne E. Shaffer. To learn more about this broadcast check the associated Web site at [www.womensmusic.com](http://www.womensmusic.com). The following works were broadcast May through November 2000. *Jeanne E. Shaffer, producer and host*

**Anderson, Rut.** *SUM* (State of the Union Message) (CRI CD 780)

**Baiocchi, Regina Harris.** *Etude No. 2* (Leonarda CD LE 339)

**Bell, Elizabeth.** *Andromeda* (Master Musicians Collective CD 2082)

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

**Chen Yi.** *Ge Xu* (Antiphony) (ATMA & SPI CD 2 2199)

**Davidson, Tina.** *Cassandra Sings* (CRI CD 671)

**Degenhardt, Annette.** *Waltz in A minor* (ANDEG CD 02)

**Diemer, Emma Lou.** *Psalms for Organ.* **Joan DeVee Dixon,** organist. Psalms 23, 24, 37, 33, 61, 103, 147, 75, 27, 150, 96, 151 (RBW Record Co. CD 014); Psalms 92, 66, 100, 121, (RBW Record Co. CD 015)

**Gardner, Kay.** *My Mother’s Garden* (Ladyslipper CD 119)

**Keren-Huss, Kiki.** *Dreams* (private CD from the composer)

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

**Sainte-Croix, Judith.** “Flower Aria” from *Vine of the Soul* (private tape from Laura Mann, soprano)

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

**Szymko, Joan.** *Eli, Eli, It is Happiness* (Virga CD VR 0100)

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

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

**Zaimont, Judith Lang.** *Parable* (Leonarda CD LE 328); *Judy’s Rag* (Northeastern CD 9003); *Elegy for Strings*, Symphony No. 1, *Monarchs* (Arabesque CD Z6742); *Calendar Collection* (Leonarda CD LE 334)

**Zwilich, Ellen Taaffe.** *Thanksgiving Song* (New World Records CD 80504-2)

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

**Cory, Eleanor.** *Epithalamium* (flute solo) (ASUC LP 8); *Octagons* (8-piece chamber ensemble) (Opus One LP 69); *Designs* (violin, cello and piano), *Apertures* (piano solo), *Profiles* (clarinet, cello and piano) (CRI CD 621); *Ehre* (violin solo), *Hemispheres* (cello and piano), *Canyons* (orchestra), *Pas de Quatre* (flute, violin, cello and piano) (Soundspells CD 116)

**Gardner, Kay.** *Melody, My Mother’s Garden, Etude, Rhapsody, Dorian Hills, Awakening* (piano solos) (Ladyslipper CD 119); *Awakening* (instr. ensemble)

(Ladyslipper CD 103); *Rondo* (flute, vibraphone, harp, cello and percussion) (Ladyslipper Cas 109); *Where the Heart Is* (flute and choir) (Relaxation Co. CD 3188); *Mermaids* (flute and piano) (Urana Records LP 83); *Prayer to Aphrodite* (flute) (Urana Records LP 80); *Jungle Morning* (flute and rainforest tape) (Ladyslipper Cas 111); *Sacred Embrace, Dreamscape, Midnight Velvet, Beloved, A Rose Remembered, Dancing Souls* (flute and piano) (Ladyslipper CD 120); *Beginning, Death-Rebirth* (Samhain) (Orch./Choir/Soloists) (Ladyslipper CD 115); *Viriditas III* (instr. ensemble) (Ladyslipper CD 107)

**Lipper, Binnette.** String Quartet No. 1, *Interludes* (flute, violin and cello), *Triologue* (flute, clarinet and bassoon), *Horizons* (violin solo) (Musicians Showcase CD 1015)

**Newmark, Mary Lou.** *Seven Sacred Stones*, and “Two” from *Three on the Green* (electric violin); *Comments on the Cosmos* (voice and electronic soundscape) (Green Angel Music CD)

**Oliveros, Pauline.** Live concert improvisation (accordion and voice) (on loan from WMSE - 91.7 FM in Milwaukee); *Horse Sings from Cloud* (bandoneon, concertina, accordion and harmonium) (Lovely Music LP 1902); *The Fool’s Circle* and *A Woman Sees How the World Goes With No Eyes* (expanded accordion and processing) (Lovely Music CD 1903); *Bye Bye Butterfly* (electronic) (Ellipsis Arts CD 3670)

**Watkins, Mary.** *Sacred Embrace, Dreamscape, Midnight Velvet, Beloved, A Rose Remembered, Dancing Souls* (flute and piano) (Ladyslipper CD 120)

# Members' News news of individual members' activities

Compiled by Deborah Hayes

The news items, which are listed alphabetically by member's name, include the recent and forthcoming activities without the customary separation into categories. Please let me know your opinion of the new format.

The deadline for submitting material for the next issue is June 1, 2001. We recommend listing the most significant news first (such as an award, a major commission or publication, or a new position), followed by an organized presentation of the other information. Please send your news items to my email address: [Deborah.Hayes@colorado.edu](mailto:Deborah.Hayes@colorado.edu) or to my postal address: 3290 Darley Ave., Boulder, Colorado 80305-6412 USA. Thank you!

**Christine Ammer's** *Unsung: A History of Women in American Music*, completely revised and greatly expanded, has been published by Amadeus Press in Portland, Oregon. Available in both paperback and hardcover, the book chronicles the achievements of women in American music from 1800 to 2000. It now includes ragtime and jazz musicians, film composers, and a greater number of composers, instrumentalists, conductors, and educators than the 1980 edition. Order from [www.amadeuspress.com](http://www.amadeuspress.com). (Details are given under "New Books and Editions.")

The premiere of **Beth Anderson's** new Christmas carols, "The good Christmas cat," "Who is this Jesus," and "The little tree," took place on December 3, 2000, at the Brooklyn Botanical Garden Auditorium, performed by Tutti Harps and Elizabeth Evans Emory, soprano. Two song cycles, *Cat Songs* and *Harlem Songs*, were performed on the same day at Theater 22 in New York City by Keith Borden, baritone, and Jon Holden, piano. *Cat Songs* are settings of seven poems: Blake's "Tyger, tyger," Jonathan Swift's "The widow and her cat," Jo-Ann Krestan's "The good Christmas cat," Edward Penfield's "Kilkenny cats," Palmer Cox's "The lazy pussy," Emily Dickinson's "She sights a bird," and the traditional "Hey diddle diddle." *Harlem Songs* use four poems from the Harlem Renaissance: Georgia Douglas Johnson's "While you love me," Gwendolyn Bennett's "Song," Sterling Brown's "Southern roads," and Countee Cullen's "Tableau."

*September Swale* has been published by Antes Edition in a version for solo piano or harpsichord and in an arrangement for

mandolin and guitar. The latter is included on the Antes Edition, German sub-label Bella Musica, CD released in December 2000. Performers are Daniel Ahlert and Birgit Schwab. *Gathering Threads* for solo clarinet has been published by Peter J. Tonger Verlag, Cologne, Germany, and is available from the composer or from the publisher. Anderson's website is: [www.users.interport.net/~beand/](http://www.users.interport.net/~beand/).

**Elizabeth Austin's** *Showings* for soprano, trombone and organ, based on texts by the 14th-century English mystic, Julian of Norwich, was premiered in Rome, Italy, on November 7, 2000. On November 11 *A Triadic Tribute* for brass quintet and organ, commissioned by the Connecticut State Music Teachers Association, was premiered in Manchester. *Capricornus caribbicus* for flute, oboe and piano was performed on October 15, 2000, at the William Benton Museum of the University of Connecticut. *Gathering Threads* for solo clarinet has been published by Peter J. Tonger Verlag, Cologne, Germany, and is available from the composer or from the publisher. (An interview with the composer is featured in this issue.)

**Jennifer Barker** accepted a position at the University of Delaware beginning in August 2000. *Na Tri Peathraichean* for flute and piano was performed at the 2000 National Flute Association Convention. A concert of her works was presented at the New Music Delaware Festival in November 2000. Theodore Presser published her piano reduction of Melinda Wagner's Pulitzer Prize-winning *Concerto for Flute, Strings and Percussion* in August 2000. Her music is recorded by CRI on "Nyvaigs," CD 862, released in early 2000. The CD has been heard in several radio broadcasts by American Public Radio in the U.S. and the BBC in Britain.

**Betty Beath** was presented with the Perform/4MBS FM Award for achievement in the performing arts in the section Composer 2000; **4MBS Classic FM** is a public radio station in Brisbane, Australia (and an IAWM member). The award was in recognition of Opera North's performance of *Francis* and *The Raja Who Married An Angel*, a double-bill of one-act operas for youth with librettos by David Cox. Nominations for the annual award are received and voted for by industry peers and the ticket-buying public of Queensland, Aus-

tralia. Her *Adagio for Strings, Lament for Kosovo* was performed by the Armidale Connection String Orchestra in the Celebration Concert at the Sydney Opera House on November 12, 2000. In her capacity as State Adviser—Music for the National Council of Women of Queensland, she organized a music recital that celebrated the work of Australian women composers. The recital was presented at the Queensland Art Gallery on September 17, 2000, with support from the gallery. *Night Songs for Solo Recorder* has been published by The Keys Press in Perth, Western Australia. Her website is: [www.users.bigpond.com/beathcox/](http://www.users.bigpond.com/beathcox/)

**Susan Borwick**, professor of music and director of women's studies at Wake Forest University, Winston-Salem, North Carolina, has been elected to the Council of Program Administrators and Directors of the National Association of Women's Studies. She will also co-chair the subcommittee on leadership and mentorship. She invites IAWM members to submit any opinions she should take to the Council: [borwick@wfu.edu](mailto:borwick@wfu.edu).

**Margaret Brouwer's** orchestral fanfare, *SIZZLE*, was premiered by the Women's Philharmonic, **Apo Hsu**, conductor, on September 30, 2000, at the Herbst Theatre in San Francisco. The concert also included her *Symphony No. 1: Lake Voices*.

**Carolyn J. Bryan** received the College of Liberal Arts and Social Sciences Award for Excellence at Georgia Southern University. The annual award recognizes a faculty member who achieves academic distinction early in her career in teaching, scholarship, service and advisement. She presented a lecture recital, "Literature for the Developing Saxophonist," at the 12th World Saxophone Congress in Montreal. On July 7, 2000, at the Congress, as a member of the Palm Trio she played alto saxophone in the premiere of Katherine Murdock's *Longing Past the Moon*, for soprano and alto saxophones and piano. The trio also performed the work in a recital at Georgia Southern University on October 22 and at the University of Central Florida on October 29.

**Chen Yi** was commissioned by the Women's Philharmonic to write a violin concerto, *Chinese Folk Dance Suite*, in honor of the orchestra's concertmaster, Terri

Baune, to be premiered in March 2001. She was awarded the Charles Ives Living, a \$225,000 prize that will start in July 2001. (Details are given in the "Awards" section.)

**Judith Coe** has been appointed an associate editor of the *College Music Symposium*. She has been reappointed chair of the College Music Society's Committee on Music, Women, and Gender; she is a team organizer and faculty representative for the CMS's Academic and Recording Industry Alliances (ARIA) initiative; and she is program chair for the CMS international conference in July 2001 at the University of Limerick in Ireland. At the Musical Intersections: Toronto 2000 conference in November, Coe moderated a panel on "The Next CMS Report on the Status of Women in College Music: Historical Perspectives and Future Objectives" (a collaboration between CMS and IAWM). She was a panelist at an AMS joint session featuring the chairs of several organizations' committees on the status of women, and she chaired the "Open Forum on Cultural Diversity, Music in General Studies, and Women, Music, and Gender."

Coe was commissioned in September to write a work for voice and piano for "Stand Up," as part of a regional awareness program on domestic violence. She is working on two other commissions: a set of songs whose texts are adapted from the works of contemporary Irish women poets; and a multimedia piece for piano, synthesizer, percussion, processed trumpet and digital art.

In October, Coe was invited by **Anna Rubin** to work with young composers at Oberlin College Conservatory of Music. She conducted tutorials and gave a presentation on writing for the voice using extended vocal techniques; student compositions were selected for a workshop performance at an evening concert. Coe also performed her song, "There's a certain slant of light" for soprano and piano, and she premiered a new song, "He seeks another language," from her triptych of songs for solo processed voice, adapted from *The Unexpurgated Diary of Anaïs Nin*.

In November she gave a presentation and concert on Girl Groups of the 1960s and Female Singer-Songwriters of the 1970s, for a Women's Emphasis event at Mississippi University for Women, where she is assistant professor of music and coordinator of voice. Her biography appears in two recent Marquis editions, *Who's Who of American Women* and *Who's Who in the World*. Her biography will be included in the first edi-

tion of *Who's Who in the 21st Century*, published by the International Biographical Centre in Cambridge, England.

**Abbie Conant** presented "The Wired Goddess and Her Trombone," a concert of music written for her on the theme of the Goddess, on November 27, 2000, at the Trossinger Musikhochschule in Germany. She performed **William Osborne's** *Music for the End of Time* for trombone and quadraphonic tape, a 52-minute work based on the Book of Revelation, and works for various instrumental and multimedia combinations by Elizabeth Hoffmann, Nancy Kennan Dowlin, Alex Potts, Chris Brown, Cindy Cox, Jorge Boehringer and Maggi Payne.

The Rebecca Clarke Society, **Liane Curtis**, president, sponsored and organized the world premieres of Clarke's two sonatas for violin on September 21 and 23, 2000. The society has new offices at Brandeis University in Waltham, Massachusetts, which occupy 10,000 square feet in the Women's Studies Research Center where Curtis is Resident Scholar and Coordinator of the Scholars Program. The RCS program was officially incorporated in September 2000, after nearly a year of unofficial activity, and has launched a website: [www.rebeccaclarke.org](http://www.rebeccaclarke.org).

**Tina Davidson**, composer-in-residence at the Fleisher Art Memorial in Philadelphia (1998-2000), ran the city-wide Young Composers program. (Her article about the residency is featured in this issue.) She is completing a 15-week Young Composers residency (January to March 2001) at the Russell School, sponsored by Arts-in-Education, and another (February to May) at the Hill-Freedman Elementary School. She also had a Creativity Workshop Residency at DST Systems, Inc., in Kansas City, Missouri, September 19-22, 2000. She will be a resident composer at the Seal Bay Festival in June 2001, where *Delight of Angels* will be performed at three concerts; she will participate in workshops and residency activities.

Davidson's *The Selkie Boy* for narrator and orchestra was featured as the main work in The Philadelphia Orchestra's first annual Education Week in February and March 2000, on a program entitled "Dialogue of the Wind and the Sea," which took more than 15,000 Philadelphia students on a musical exploration of the ocean. Luis Biava, conductor-in-residence, conducted six performances, and the music was visually interpreted by the Mum Puppettheater. In a one-hour pre-concert "Adventure," Davidson and Peggy Gyulai, visual artist,

led the children as they drew pictures, wrote their own graphically rendered musical "scores" of the ocean, and performed them under Davidson's guidance. Letters of thanks from teachers and others complimented the composer on the event. *The Selkie Boy* was also performed by the Bloomington Orchestra, Paul Zdenek, conductor, on February 27, 2000, and by the Warminster (Pennsylvania) Symphony Orchestra on October 1.

*Antiphon for a Virgin* for a cappella chorus, winner of the ATHENA Festival Choral Competition, was performed at Plymouth Congregational Church in Minneapolis on December 3, 2000, on the Plymouth Music Series Welcome Christmas! concerts conducted by Philip Brunelle, and at Murray (Kentucky) State College on February 28, 2001. *On My Street* for adult and children's choir was performed at Singing City Philadelphia, February 24, 2001. *In That Early Light*, for glass harmonica and three cellos, was performed at the Sonic Boom 9 festival on November 2, 2000, in the Great Hall of Cooper Union, New York City, by the group ModernWorks!, Madeleine Shapiro, director. *Mango Songs*, six pieces for piano, were performed on October 14, 2000, by Jed Distler at the Composers Collaborative's Festival at The Jazz Gallery in New York City.

*Quietly*, three songs in a new version for women's choir, was premiered on March 17, 2000, by the Treble Singers at the Presbyterian Church in New York City. *Paper, String, Glass and Wood* for triple string quartet was premiered at the Fleisher Art Memorial in Philadelphia on February 16-17, 2001, by the Colorado String Quartet and student quartets from Girard Academic Program and Settlement School of Music. Singing City chorus in Philadelphia commissioned her to write a new work for performance by Singing City and a chorus of children from three Philadelphia-area public schools. In preparation, Davidson and members of Singing City will guide the children in a three-week residency using improvisation, instrument building, poetry writing, and graphic notation on the theme of Langston Hughes' poem, "I dream a world." Also, Mural Arts is commissioning her for a new project in the Parkside area of Philadelphia. Working with a muralist, Davidson will collaborate with area residents to create songs, poetry, and art work for two new Freedom Walls. The recently formed Beyond the Blue Horizon Music Publishing Company will exclusively

publish her choral, orchestral and instrumental music.

**Nancy Bloomer Deussen's** *Reflections on the Hudson* was performed on October 15, 2000, in Baytown, Texas, by the Baytown Symphony Orchestra, David Corder, conductor. A new CD bearing the same title (Arizona Univ. Recordings #3108) contains her orchestral works recorded by The Mission Chamber Orchestra, Emily Ray, conductor. On November 11 at Palo Alto (California) Art Center, her choral works *Hosanna* and *Flowers by the Sea*, and her songs *The Long Voyage* and *The River*, were performed at Sing a New Song with the San Jose Choral Project, Daniel Hughes, conductor. On November 18 at the Marin Veterans Auditorium, Gary Sheldon conducted the Marin Symphony's reading of her *Watchers of Stone* as part of the Bay Area Composer's Symposium. On December 2 and 3 at the main club house of Del Rey Mobile Homes in Sunnyvale, California, the Del Rey Entertainers performed her *Sing Nowell*, arranged for mixed choir and piano. In Palo Alto on December 9 Bert Baylin, clarinet, and the Palo Alto Philharmonic, Gideon Grau, conductor, performed her *Concerto for Clarinet and Small Orchestra*. On December 10 at Los Altos United Methodist Church, *Sing Nowell* (SA/flute/piano) was performed by the Cantabile Children's Choir.

**Emma Lou Diemer's** *Suite of Homages* is to be performed in March 2001 by the Women's Philharmonic, which commissioned the work in 1985.

**J. Michele Edwards**, professor of music with dual appointment in the women's and gender studies program at Macalester College, St. Paul, Minnesota, has been appointed music director of Caliope Women's Chorus, a member of GALA. She is currently chair of the performance committee for the American Musicological Society's 2001 national meeting in Atlanta. She presented a paper, "Anne LeBaron: Music Technology and the Harp," at the College Music Society conference on Women and Music Technology in Atlanta, Georgia, on March 19, 2000, and a paper, "Japanese Identity: Interplay of Sounds and Styles," at a College Music Society session of the Musical Intersections: Toronto 2000 conference on November 2.

Her essay, "Senza sordini: Women, Gender, and Sonic Strategies," appears in *Frauen- und Männerbilder in der Musik: Festschrift für Eva Rieger*, edited by Freia Hoffmann, **Jane Bowers**, and Ruth

Heckmann (Oldenburg: Bibliotheks- und Informationssystem der Universität Oldenburg, 2000 [articles in English or German; ISBN 3-8142-0715-7; cost is 27 DM = less than US\$12]). She contributed 17 articles about women composers to *The New Grove Dictionary of Music and Musicians*, 2nd ed.—Keiko Abe, Elinor Armer, **Elaine Barkin**, Marion Bauer, Roberta Bitgood, Mabel Daniels, **Emma Lou Diemer**, Diamanda Galás, **Kay Gardner**, **Anne LeBaron**, **Tania León**, Annea Lockwood, Kikuko Massumoto, Haruna Miyake, Julia Perry, Kimi Sato and Mieko Shiomi.

**Tsippi Fleischer** received a commission in September 2000 to compose *Symphony No. 4* for recording and performance at Festival No. 6 of New Music for Orchestra, produced by Vienna Modern Masters. She wrote the work in Shavei-Zion, Israel. *Girl-Butterfly-Girl* was performed at the Berlin Spring Festival on March 27, 2000, in Marble Hall (the radio building) by the Jerusalem Lyric Trio, Amalia Izhak, soloist. On May 2 *At the End of the Ways* was fully aired for the public on Israeli TV as a special public event in observance of Yom Hashoah, Day of Holocaust. The release of Opus One CD 175, "Israel at 50: A Celebration with Music of Tsippi Fleischer" (reviewed in the *IAWM Journal* 6/3 [2000]), was the occasion for a celebration in Jerusalem on February 22, 2000, in the musicology department of Hebrew University, Mount Scopus campus. The "Jerusalem Lyric Trio" CD that includes Fleischer's *Girl-Butterfly-Girl* was released in Tel-Aviv on March 20, 2000; performers are Amalia Izhak (singing in Arabic), Wendy Eisler, flute, and Ellen Sternfield, piano. Toward the end of the year the Israel Music Center released "Anthology of Israeli Piano Music" (IMC/MALI CD) that includes *In Chromatic Mood* performed by Michal Tal, piano.

**Diane Follet**, assistant professor of music at Muhlenberg College, Allentown, Pennsylvania, reports that *Echo*, a one-act chamber opera she wrote for her doctoral dissertation, was performed at the University of Northern Colorado in Greeley on October 28 as part of the Opera Theater's Fall Opera Scenes Production.

**Stephen Fry** has retired from the music library of the University of California at Los Angeles. Replacing him as liaison to the IAWM from the **Music Library Association** (one of our affiliate organizations) is Renée McBride.

**Kay Gardner** conducted the Bangor Symphony Orchestra in a program of women's compositions as part of Women's Week on October 14 at the Maine Center for the Arts in Orono. The program included Marianne Martines' *Sinfonia in C* (1770), Melanie Bonis' *Suite en forme de valse*, Mabel Daniels' *Deep Forest*, and Clara Wieck Schumann's *Piano Concerto in A Minor*, with Patricia Stowell, piano soloist. Also on the program were three contemporary works: **Beth Wiemann's** *Heralds and Heroines*, commissioned for the concert, **Pauline Oliveros' For Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation, and **Chen Yi's Duo Ye**.**

Gardner's choral setting of Doreen Valiente's translation of the ancient text *Charge of the Star Goddess* was premiered by Women With Wings on November 5, 2000, at the Unitarian-Universalist Church of Bangor, Maine. Colleen Fitzgerald was piano accompanist and the composer conducted. *When We Made the Music*, for women's chorus, was performed by the Artemis Singers at their 20th Anniversary concert on October 7, 2000, in Chicago, Illinois. She was keynote speaker at the International Conference on Light and Sound at Chicago's Dominican University from June 14 to 18, 2000.

Improvisations by Gardner, composer/flutist, and **Mary Watkins**, composer/pianist, are recorded on the CD "Dancing Souls" from Ladyslipper Records. Most of the pieces were recorded live during the duo's sets at the 1999 National Women's Music Festival and the 1999 Michigan Womyn's Music Festival; two additional improvisations were recorded in a Maine studio in May 2000. Styles include classical, romantic, bossa nova, samba, blues and whimsical avant-garde.

**Stacy Garrop's** *Thunderwalker* had its West Coast premiere by the Women's Philharmonic, **Apo Hsu**, conductor, on November 24, 2000, at the Herbst Theatre in San Francisco. The work was selected at the orchestra's New Music Reading Session in August.

The Philadelphia premiere of **Sylvia Glickman's** *The Walls are Quiet Now* in string quartet version took place at the Hildegard Chamber Players' concert at Bryn Mawr College, Pennsylvania, on September 24, 2000. *The Walls are Quiet Now* for chamber orchestra was performed on November 20, 2000, in Hilton Head, South Carolina, by the Hilton Head Symphony, Mary Woodmansee Green, conductor.



**Lynn Gumert** received a commission from Teresa Bowers for a Christmas duet for soprano and flute. The duet, *Mary's Lullaby*, was premiered at the Lutheran Theological Seminary in Gettysburg on December 17, 2000.

The Kharkov (Ukraine) Philharmonic under the direction of Vakhtang Jordania offered the world premiere of **Janice Hamer's** *Kabir Sings* in September 2000. Her opera-in-progress, *The Lost Childhood*, continued its development with a staged reading by New York's American Opera Projects. *Eagle Poem* for chamber ensemble was performed at Amherst College by the New Music Ensemble in March 2000. Her piano trio, *Hidden Verses*, was taken on tour in the Middle East and was used as a "core repertoire" piece for the year 2000 by the Apple Hill Chamber Players. *On Paper Bridges*, a choral work, received a performance in November 2000 by the Concert Choir at the University of Wisconsin. *Millennial Fanfare* for brass had performances by the Philadelphia Concerto Soloists, the Curtis Institute brass ensemble, and the Tacoma (Washington) Symphony.

**Jennifer Higdon**, a member of the musical studies faculty at the Curtis Institute of Music, has accepted an additional appointment to the composition faculty, beginning with the 2001-02 academic year. *Fanfare Ritmico* was performed by the American Composers Orchestra in April 2000 as part of the orchestra's commemoration of the Copland-Sessions Concerts.

The Women's Philharmonic, Karen Nixon Lane, guest conductor, included **Dorothy Hindman's** *Magic City* in its 13th New Music Reading Session in San Jose, California, on August 11, 2000.

**Monica Buckland Hofstetter** reports that in early 2000 the FrauenMusikForum Switzerland organized a three-day festival in Bern devoted to the French composer, Mel (Melanie) Bonis, who wrote prolifically for piano and other instruments. Her granddaughter, Christine Geliot, who is gradually publishing Bonis' manuscripts, provided FMF with copies for performance at the festival, and these have now joined FMF's impressive European Archive of Music by Women Composers. FMF members were also represented by the works of Elaine Hugh-Jones, at a concert of her song cycles in autumn 2000, again in Bern. The composer was present and gave a talk about her music.

Hofstetter informs us that FrauenMusikForum Switzerland has completed an impressive project on sexual

harassment in music teaching. Anna Merz and Verena Ehrler, who represent the FMF working party "AG-Sexismus," coordinated a two-year study, funded by the Federal Equal Opportunities Bureau, investigating the forms and extent of sexual harassment experienced by music students in Switzerland. In September 2000 the sociologists, mandated to carry out the research, published their results in book form (*Anmachen—Platz anweisen*). The FMF has also published a popular brochure aimed at music teachers and students. The next stage of the project will be to bring these publications into music schools and conservatories, accompanied, where possible, by talks or workshops on sexual harassment, how to avoid it, and what can be done if it happens. Currently, the documentation is all in German, but the next stage will involve extending the project to include the French-speaking part of Switzerland.

**Apo Hsu**, artistic director and conductor of the Women's Philharmonic, was featured on the cable-TV documentary series *Cool Women* on American Movie Classics' Romance Classics Channel in September.

*Double Double* and *Soliloquy* by **Deborah Kavasch** had a performance in Greenwich Village on October 31, 2000.

The website for **Brenda Kayne**, organized by her husband, Jay Kayne, is: [www.yourimpresario.com](http://www.yourimpresario.com).

**Elizabeth Keathley**, assistant professor of music history at the University of Tennessee, Knoxville, received an Exhibit, Performance, and Publication Expense (EPPE) grant from the university's Office of Research to subvert translation into German of her article "Erwartung, Monodram in einem Act, op. 17" in *Arnold Schönberg: Interpretationen seiner Werke*, edited by Gerold Gruber (Laaber: Laaber Verlag, forthcoming). Her essay, "Die Frauenfrage [The Woman Question] in Schönberg's Viennese Circle," is published in the *Journal of the Arnold Schönberg Center* 2 (2000). Her review of Albert Fuller's *Alice Tully: An Intimate Portrait* (University of Illinois Press, 1999) appears in *Notes: Quarterly Journal of the Music Library Association* 57/1 (September 2000). She presented a paper, "Postwar Modernity and the Wife's Subjectivity: Bernstein's *Trouble in Tahiti*," to the Society for American Music at the Musical Intersections: Toronto 2000 conference in November.

The American Composers Orchestra has named **Jin Hi Kim** Composer Fellow for 2000-01. (For details, see the "Awards"

section.) The commissioned work, *Eternal Rock* for komungo and orchestra, is to be premiered at Carnegie Hall on March 18, 2001.

**Susan Cohn Lackman's** piano piece, *Minka Variations*, written to honor her mother's 75th birthday, was premiered at Rollins College in Winter Park, Florida, in September 2000.

**Lori Laitman's** song cycle for mezzo-soprano and piano trio, *Daughters*, was performed October 30, 2000 at Alice Tully Hall. The world premiere of her *Holocaust 1944* song cycle, for baritone voice and doublebass, was performed at Benaroya Recital Hall in Seattle, WA, on November 6, 2000, on The Music of Remembrance Series, with Erich Parce, baritone, and Gary Karr, doublebass. This cycle will be performed April 29, 2001 at The U.S. Holocaust Memorial Museum with William Sharp, baritone, and Harold Robinson, doublebass. A concert of Laitman's songs will take place May 20, 2001 at Strathmore Hall in Bethesda, MD, featuring singers Lauren Wagner and Randall Scarlata. Laitman's CD entitled "Mystery—The Songs of Lori Laitman" was released by Albany Records in August 2000. Featured singers are baritone William Sharp and sopranos Phyllis Bryn-Julson and Lauren Wagner.

**Anne LeBaron's** *Pope Joan*, commissioned by the Pittsburgh New Music Ensemble and Dance Alloy, had its world premiere at the Byham Theater, Pittsburgh, on October 13 and 14, 2000, performed by Kristin Norderval, soprano, and Kevin Noe, conductor. The work was also performed at the Fifth International Festival of Women Composers at Indiana University of Pennsylvania, March 21-24. *Traces of Mississippi*, commissioned by the American Composers Forum for the project, Continental Harmony, supported by the National Endowment for the Arts, had its world premiere at the Madison County (Mississippi) Cultural Center, the composer conducting; performers were members of the Mississippi Symphony Orchestra, the Tougaloo College Chamber Choir, a children's chorus, soloists, poet-narrators, and rap artists. *Is Money Money* (2000) was performed at the John F. Kennedy Center on October 28 and 29 by the Theater Chamber Players, Joel Lazar, conductor. *Solar Music* (1997) was performed by the Azure Ensemble in Merkin Hall, New York City, on December 12.

A new CD, "Sacred Theory of the Earth" (CRI 865), features the Atlanta

Chamber Players performing *Solar Music*, *Sacred Theory of the Earth*, *Sachamama* and *Devil in the Belfry*. Another CD, "Musik für die Welt von Morgen, vol. 2" (CHA 3023), recorded live at the Kammermusiksaal der Philharmonie Berlin, includes *Solar Music*, performed by Camila Hoitenga and Alice Giles. LeBaron was interviewed for the television program "On Q," broadcast on October 10 by WDUQ, Pittsburgh, which included an excerpt from *Pope Joan*. *Sukey and the Mermaid* for string quartet with narrator and children's chorus, in a video created and directed by Jan Watkins, was televised on December 11 on Channel 33 in Arlington, Virginia. *Continental Harmony*, a documentary directed by Ed Robbins and featuring selections from *Traces of Mississippi*, will be televised on PBS stations in the U.S. in April 2001. A radio documentary about *Traces of Mississippi*, directed by Alan Lipke, was broadcast on American Public Radio and National Public Radio in early 2001.

LeBaron's essay, "*Je crois entendre encore* by Georges Bizet: An Analysis of the Original Aria and the Arrangement for Grover Washington, Jr.," is published in the *International Jazz Archives 2/2* (1999/2000). "Reflections of Surrealism in Postmodern Music" appears in *Postmodern Music/Postmodern Thought*, edited by Judy Lochhead and Joseph Auner (Garland Press, 2001). LeBaron is a board member of Squonk Opera, and is vice president of the Pittsburgh Chapter of the American Harp Society.

**Chris Matteson** was elected Minnesotan of the Year by the Minnesota Territorial Pioneers Organization, Summer 2000-01. She also received an award from ASCAP in the department of popular music as writer-composer for her TV productions "Accent on Art," "Kids' Art," and "International Cafe Internet Arts." The theme music titles are *Art Works*, *You Make a Difference*, and *Art is Everywhere*.

**Margaret Shelton Meier's** *Sense and Nonsense*, five songs on words of Lewis Carroll, was premiered by Elizabeth Sanford, mezzo-soprano, on March 22, 1999, at the Mt. San Antonio College Recital Hall, in California. This is a revision of songs originally written for choir. On May 25, 1999, *Romantic Passacaglia* on a *Twelve Tone Theme* for organ was premiered by **Frances Nobert** in Whittier, California. Nobert has performed the work several times since: at the International Congress on Women and Music in London, England, on July 11, 1999; at an SCI convention re-

cital in Portland, Oregon, on October 30; at a recital on January 18, 2000, on the world's largest church organ at First Congregational Church of Los Angeles; and in a recital on October 1, 2000, at the United Church of Christ-Congregational in Claremont, California. David Hatt performed the work at St. Mary's Cathedral in San Francisco on February 13, 2000. Geraldine Keeling performed it in its piano version on March 23, 1999, on a recital for the Musicians' Club of Pomona, California.

On July 3, 1999, *Fountains Water the Garden* was premiered by Thomas Goetz, organ, at the Caldwell Chapel in Louisville, Kentucky. *Mass for the Third Millennium* was premiered on June 8, 2000, by the Ars Brunensis Choir, Roman Valek, conductor, at the Brno (Czech Republic) Cathedral adjacent to the Capucin Monastery. *Millennial Magic* was premiered on November 26, 2000, at the Garrison Theater in Claremont, California, by the Claremont Symphony Orchestra under the direction of James Fahringer. The orchestra also performed her "*Claremont*" *Symphony*, a "violin symphony," which it premiered in 1996. Elise Doran, violin soloist, played a 1672 Guarneri loaned by the Fiske Museum for the occasion. (The conductor commented, "Most premiered works do not receive a second performance by the same orchestra and I am pleased to break that unfortunate tradition.")

*God With Us: 2000 Years*, a cantata, was premiered on December 3, 2000, by the combined choirs of six churches under the direction of the composer, for an Ecumenical Advent service at La Verne (California) Church of the Brethren. *Celebration, Sorrow, Strength*, a set of art songs about Biblical women, was performed by **Deborah Kavasch**, soprano, and Stephen Thomas, piano, at the Hildegard Festival in Turlock, California, on March 5, 1999. Kavasch also performed the work on the "In Praise of Music" series at the Church of the Lighted Window in La Cañada, California, on January 21, 2001, with **Deon Nielsen Price**, piano. On April 7, 1999, in the Princeton University Chapel, Laura Greenwald, soprano, and Barbara Rogers, piano, performed *Celebration, Sorrow, Strength* and the song cycle *Three Marys in Four Songs* as part of the After Noon Concert Series. *Mass for the Third Millennium*, performed by the Ars Brunensis Choir, Roman Valek, conductor, is recorded on a Vienna Modern Masters CD (released winter 2000-01).

**Kathryn Mishell** was awarded a Margaret Fairbank Jory Copying Assistance Grant from the American Music Center. "Into the Light," a radio program featuring the music of women composers, which she produces and hosts, was one of four programs submitted by her radio station, KMFA in Austin, Texas, to help the station win the Silver Medal for Best Classical Format, a broadcast journalism award given by the New York Festivals. She received a commission for a carillon piece by Musiques en Euroregion. Her *String Quartet No. 2*, commissioned by Pacific Serenades, had its premiere in Los Angeles on three concerts in May 2000. Her *Trio for Piano, Violin, and Cello*, commissioned by the Arundel Trio, was premiered at the Austin (Texas) Chamber Music Festival. *Rhapsody*, her first orchestral piece, was included in the 13th New Music Reading Session of the Women's Philharmonic, **Apo Hsu**, conductor, in San Jose, California, on August 11, 2000.

**Janice Misurell-Mitchell** was a guest lecturer in Gender and Musical Performance at the Tisch School of the Arts, New York University. In her presentation, "Blooz Man/Poet Woman and Other Tunes: A Lecture-Recital About Text and Music," she performed her recent works, including pieces for flute and voice (one performer): *Motel...loneliness*, *Give Me an A!* and *Blooz Man/Poet Woman*. She showed videos of her *After the History* and *Scat/Rap Counterpoint*, both for voice, flute and percussion, and *Sermon of the Middle-Aged Revolutionary Spider* for tenor and chamber ensemble. She was also the featured guest composer-performer at a Halloween concert at Lawrence University Conservatory of Music in Appleton, Wisconsin, performing *Give Me an A!* and *After the History* (with percussionist Dane Richeson of the Lawrence faculty) to a crowd of enthusiastic goblins and witches.

**Alice A. Moerk's** *Ciurlionis* for piano and orchestra, a musical portrait of the Lithuanian artist and composer, premiered at Fairmont (West Virginia) State College in November 1999. It was also performed at the Embassy of the Republic of Lithuania in Washington, DC in September 2000 with pianist Jeriel Gilmer, Moerk on keyboards, and comments by the artist Stephen Smigocki. *Peculiarities* for chamber instruments premiered in Lunel, France, as part of Ensemble Decaute's 2000 Miniatures for 2000.

Works by **Beata Moon** were featured at the Cornelia St. Cafe's Contemporary Music Series, curated by George Steel of

the Miller Theatre, in New York City in July 2000. Several works received their premiere performance: her *String Quartet*, performed by the Ethel quartet; love duets performed by Andre Solomon-Glover, baritone, and Julianne Borg, soprano; and pieces written for their performers, Alan R. Kay, clarinet, and Karen Marx, violin. Her CD "Perigee & Apogee," featuring piano and chamber works, has been released on Albany Records, Troy 426. Performers include Joan La Barbara, Tom Chiu, David Fedele, Alan R. Kay, Chin Kim and Makoto Nakura. More information is available at the composer's website: [www.beatamoon.com](http://www.beatamoon.com).

**Frances Nobert**, organist and Immediate Past Treasurer of the IAWM, performed "Music, She Wrote: Organ Compositions by Women" at the United Church of Christ, Congregational, in Claremont, California, on October 1, 2000, and at Plymouth Congregational Church in Seattle for the American Guild of Organists on November 12. The concerts included works by IAWM composers **Emma Lou Diemer**, **Margaret Meier**, **Margaret Vardell Sandresky**, **Jeanne Shaffer** and **Alex Shapiro**. Featured on the October 1 program was the premiere of Shapiro's *Transplant*, her first composition for organ.

**Pauline Oliveros**, in residence at the University of Wisconsin-Madison School of Music for the spring semester of 2001, will teach a class called "Creative Collaboration: Intermedia." Her new opera, *Io and Her and the Trouble with Him*, is to be premiered at the Wisconsin Union Theatre on April 13, 2001.

**Terry Winter Owens' 336: Sources of Light** for solo marimba, dedicated to Rich Dart, who premiered it in April 2000, has been published by C. Alan Publications, [www.c-alanpublications.com](http://www.c-alanpublications.com). The title is the thesaurus entry, "336," for "sources of light" from candlelight to solar flares. Her album for young pianists, *Astrological Preludes: An Easy Journey Through the Stars*, a set of baroque-style contrapuntal pieces that she wrote for her daughter Maggie when she was a child, with whimsical illustrations by Tina Seeman, is in its second printing at Frederick Harris Music Company in Canada, [www.frederickharrismusic.com](http://www.frederickharrismusic.com). Five of her piano compositions are recorded on a CD, "Exposed on the Cliffs of the Heart," from AM&M Records in Portugal. Francisco Monteiro performs: *Exposed on the Cliffs of the Heart* (title from a poem by Rainer Maria Rilke); *Ariadne's Crown*, for two pianos; *Toccata*; *Rendezvous with*

*Hyakutake*; and *The Rapture of Beta Lyrae*. Details are available at her website: [www.terrywinterowens.com/exposed-info.shtml](http://www.terrywinterowens.com/exposed-info.shtml)

**Julie Powell's** *The Music Swims Back to Me/Let Your Heart Be Not Troubled* is recorded on a new CD by the same title, with the composer conducting these performers: Ellen Ritchie, soprano; Victor Uzur, cello; Andry Curty, violin; Todd Mueller and Ryan Smith, percussion; and Andrew Santander, piano. Another CD of her music performed by the First Presbyterian Church Choir, Tom Granham, director, was released on the Sol Ponticello SP-001 in October 2000.

**Deon Nielsen Price** has been named a vice president of the National Association of Composers USA (NACUSA). She was also awarded a Performing Arts Grant from the city of Culver City, California. She was commissioned by **Jeannie Pool** to write *Clariphonia* for chamber orchestra and clarinet soloist playing A clarinet, basset horn, E-flat soprano and E-flat contrabass. *Clariphonia* was premiered in La Cañada, California, on April 30, 2000, by Berkeley Price, clarinet, and the Church of the Lighted Window Chamber Orchestra, the composer conducting. *Clariphonia*, arranged for clarinet soloist and piano, was premiered on December 2, 2000, in Culver City, California. The *Passacaglia* and *Allegra Barbara* for piano was also performed.

The Price Duo (Deon Nielsen Price, piano, and Berkeley Price, clarinet) presented music by Price, **Karen P. Thomas**, **Deborah Kavasch**, **Sally Reid**, **Alex Shapiro**, and Madeleine Dring at the following: the Temple Hill Series, Los Angeles, December 23, 1999; the University Unitarian Church Series, Seattle, Washington, March 18, 2000; the Church of Jesus Christ of Latter-day Saints, Tacoma, Washington, March 19; the Cornish College of the Arts, Seattle, March 21; the University of Idaho in Moscow, March 22; Washington State University, Pullman, March 23; Chaffey College, Cucamonga, California, March 30; and El Camino College, Torrance, California, April 12, 2000.

Four of Price's works were published by Culver Crest Publications in 2000: *Cartoonland*, six songs for voice and piano; *Escapade on Wilshire* for solo organ; *Digital Rhapsody* for alto saxophone and piano; and *Clariphonia*. Several of her works are recorded on the CD "SunRays II: City Views" from Cambria Master Recordings (#1122): *Angelic Piano Pieces*; *Passacaglia*

and *Allegra Barbara* for piano; *Crosswinds at Crossroads* for flute, clarinet, and bassoon; *Blown Relationship* (text by Carol Lynn Pearson) for voice, clarinet, and piano; *Mesurée Mexicana* for soprano saxophone and guitar; *Escapade on Wilshire* for organ; *Digital Rhapsody* for alto sax/piano; the song cycle *Cartoonland* for voice and piano; and *Affects: Reflections on the Pacific*, a sonata for clarinet and piano. Audio excerpts may be heard at the website [CulverCrest.com](http://CulverCrest.com). Her previous Cambria CD, "Clariphonia: Music of the 20th Century on Clarinet," presents: *Clariphonia* for clarinet and chamber orchestra; "Soulful" and "Playful" from *Three Faces of Kim*, the *Napalm Girl* and *Mesurée Mexicana* (both for clarinet and piano); and *Crossroads Alley Trio* for viola, clarinet and piano.

**Adrienne Provenzano's** choral work *Hamilton Women* was premiered on October 22, 2000, in Fort Wayne, Indiana, by the Fort Wayne Children's Choir, under the direction of Fred Meads. The choir performed it again on November 18. The composer acted as accompanist for both performances. The piece was commissioned by Patricia Adsit and the Hamilton Project Committee for the dedication of the Hamilton Memorial, a group of three bronze statues by Anthony Frudakis that depict Edith, Alice and Agnes Hamilton, three notable women of Fort Wayne.

A new CD, "Clearings in the Sky," from Cedille Records in Chicago, features Patrice Michaels, soprano, and **Rebecca Rollins**, piano, in Lili Boulanger's song cycle *Clairières dans le ciel*, four of her other songs, and seven songs by Fauré, Ravel, Debussy, Honegger and Messiaen. Order from [www.cedillerecords.org](http://www.cedillerecords.org) and from [amazon.com](http://amazon.com).

The Ohio Arts Council awarded **Anna Rubin**, assistant professor of composition at Oberlin College Conservatory of Music, a 2000 Individual Artist's Grant to support her composition of new chamber works. *UXO* for flute, live electronics and digital audio is being performed at Bowling Green State University on March 28, 2001; the work is a commission from the Music from the Forefront series. Other performances include: *Seachanges* for amplified gamba and digital audio, at the SEAMUS Conference at the University of Louisiana on March 1, 2001; *Two for Baroque Flute Duo*, Princeton University, January 5, 2001; *Dreaming Fire, Tasting Rain*, Oberlin College, December 12, 2000; *Stolen* for amplified baroque oboe, live processing,

and digital audio, the OCEAn Festival at Oberlin College on November 17; *Family Stories: Sophie, Sally*, a computer-generated text/sound work, at the University of Louisiana, Baton Rouge, on October 10-23, 2000, and as part of a lecture by Bonnie Mikisch at Luther College in Decorah, Iowa, October 27.

Rubin presented a paper, "*Forêt profonde*, Representation of the Unconscious," to the International Computer Music Conference in Berlin in August 2000. The abstract can be read at her website: [www.oberlin.edu/~arubin](http://www.oberlin.edu/~arubin). She is the author of the entry "Women and Experimental Music" for the forthcoming Oryx Press encyclopedia on American music and women since 1900, edited by **Kristine Burns**. Rubin's article, "As I Sit at the Computer," appears in *Audible Gender*, a new publication edited by Lydia Helmsley and Elaine Barkin and published by Carciofoli Verlagshaus (<http://ourworld.compuserve.com/homepages/mbaumgart>). She has also reviewed new CDs of computer music by the Canadian composers Ned Boulhallasa and Jacques Tremblay for recent issues of the *Computer Music Journal*.

**Ellen Grolman Schlegel's** 300-page composer bio-bibliography of **Emma Lou Diemer** is scheduled for publication by Greenwood Press ca. September 2001.

The Borealis Brass Trio of Fairbanks, Alaska, commissioned **Jeanne E. Shaffer** to write a brass trio based on spirituals. *Good News Trio* has been performed in Fairbanks and the composer has given permission for rebroadcasts on a number of radio stations in Alaska before the Borealis Brass concert in Rome. *Partita on "Deck Thyself, My Soul, with Gladness"* was played by **Emma Lou Diemer**, organ, on the Women in Music Concert at the Basilica di S. Maria sopra Minerva in Rome on July 4, 2000. Diemer wrote that the church was gorgeous, with excellent acoustics, and she could look down on Michaelangelo sculptures and other wonderful art work from the organ loft, four stories above. **Frances Nobert** played the same work on several organ recitals in Los Angeles, Whittier and Claremont, California. Rebecca Taylor played Shaffer's *Partita* and *Toccata on "A Mighty Fortress"* on the Church of the Ascension Music Series in both Pensacola, Florida, and Montgomery, Alabama. Katherine Corbman directed *The Words from the Cross* at Whitfield Memorial Methodist Church in Montgomery, Alabama, in May 2000. David Bowman directed *Canticle of the Creatures*

for the Emily Crump Johannes Sacred Dancers at All Saints' Episcopal Church in Montgomery, Alabama, in November.

**Alex Shapiro** was awarded a grant from the **Los Angeles Alumni Chapter of Mu Phi Epsilon** to compose a new chamber work, which will be presented by the chapter in concert in Spring 2001. She was honored to present a concert of five of her recent chamber works for the chapter in June 2000. She was commissioned by flutists Tom Moore and Laura Ronai to compose a flute duet, *Re:Pair*, which premiered at Princeton University on January 16, 2001. Her string quartet, *Introspect*, was premiered at the University Campus Choir's December 2000 concert in Los Angeles by Daphne Chen and Melissa Reiner, violins; Alma Fernandez, viola; and Guenevere Measham, cello. In October 2000, her duet, *Of Breath and Touch*, was performed by bassoonist Carolyn Beck and pianist Barbara Stewart at Redlands University in California. *Intermezzo for Clarinet and Piano* was performed in Portsmouth, Virginia, in October by the Hardwick Chamber Ensemble, and in Los Angeles in December by the Price Duo (**Deon Nielsen Price**, piano; Berkeley Price, clarinet). *Transplant* for electric violin was performed by Sabrina Berger in Weston, Connecticut, on October 22 and in Blacksburg, Virginia, on October 28. On the same date in Glendale, California, **Frances Nobert** performed *Transplant*, a scherzo for solo organ, which she commissioned and premiered on October 1 in Claremont, California.

National Music Publishers has released the new four-movement composition by **Williametta Spencer**, *And the White Rose is a Dove*, which was commissioned and premiered by I Cantori of Savannah, Georgia.

**Casper Sunn** was awarded the position of Assistant to the Composer to work with **Pauline Oliveros** on her new opera (see above).

Three works of **Hilary Tann** have received premieres this season. A heavily revised version of *Arachne*, a dramatic song cycle for soprano solo, was premiered by Anne Turner at Skidmore College, New York, on November 12. Ovidiu Marinescu was the soloist with the Newark (Delaware) Symphony Orchestra, Roman Pawlowski, conductor, in a newly commissioned work, *Anecdote (A Soliloquy for Cello and Orchestra)* in Newark on December 10. On January 18 and 19, 2001, *Fanfare for a River*, a millennial commission supported in part by the NEA, was performed in Knox-

ville, Tennessee, by the Knoxville Symphony Orchestra, Kirk Trevor, conductor.

**Karen P. Thomas**, composer and conductor, received the Distinguished Alumna Award from Cornish College of the Arts for 1998. In 1999 the Seattle Arts Commission awarded her a Seattle Artists Award. The American Guild of Organists commissioned her to compose a new work for choir and organ for the AGO 2000 National Convention; the work, *Ancient Souls*, was premiered at the convention on July 3, 2000, with subsequent performances there on July 5 and July 6. The First Unitarian Society of Minneapolis commissioned her to compose a song cycle for solo voice and piano; the cycle, on texts by Walt Whitman, was premiered in the fall of 2000. The Fondazione Donne in Musica commissioned her to write a work for organ and trombone for the Grand Jubilee for the Year 2000; the premiere was in Rome in November, under the auspices of the Vatican. John Potter (The Hilliard Ensemble) has commissioned her to compose a work for solo voice, to be premiered in 2001.

*Four Delineations of Curtmantle* for solo trombone was performed at the IV Symposium Festival Donne in Musica in Fiuggi, Italy, in September 1999. *When Night Came* for clarinet and piano was performed at the Eleventh International Congress on Women in Music in London, England, on July 8, 1999. It also received performances in Houston, Ann Arbor, Toronto, Seattle, Virginia, and throughout Washington State in 1999. *Alnight by the Rose* for ATTB has been given numerous performances by the Hilliard Ensemble, most recently in Germany and Denmark, and is part of their touring repertoire. The ensemble plans to record the work on their upcoming CD. *Rhapsodic Ignition* for solo guitar received performances in Bologna, Italy, and Honolulu, Hawaii. *Four Lewis Carroll Songs* were performed at the American Choral Directors Northwest Regional Convention on March 10, 2000. The songs also received performances at the University of Colorado on November 21, 1999, and by the Seattle Pro Musica on the same date. *Three Medieval Lyrics* were performed by Opus 7 in Seattle on April 1, 2000. They will receive performances in 2001 by His Majesty's Clerkes and Seattle Pro Musica, and will be recorded on Seattle Pro Musica's upcoming CD, "Alnight by the Rose." *Cowboy Songs* for mezzo and piano were performed in Brighton, England, in May 1999 by Marcia Bellamy and at the Cleve-

land Institute of Music on March 5, 2000, by Anita Pentremoli. *Desert Songs* for guitar and flute were performed by Arnaldo Freire in Goias, Brazil.

In addition to conducting the Seattle Pro Musica in numerous performances in the 1999-2000 season, Thomas was guest conductor at the American Guild of Organists National Convention 2000, the American Choral Directors Northwest Regional Convention 2000, the ArtsWest concert series, and the Seattle Symphony Chorale Summer Sings. Her website is: [hometown.aol.com/kpthomas2](http://hometown.aol.com/kpthomas2).

**Lisa Neufeld Thomas**, director of the Lady Chapel Singers, announces that the group's first professional compact disc, "Echoes of St. Hildegard" is now available through the web site [www.voicesfound.org](http://www.voicesfound.org). The recording includes music of Hildegard of Bingen, the Las Huelgas Codex, Elisabeth Jacquet de la Guerre, African American spirituals and sacred music by contemporary women composers including Sharon Marion Hershey, Sr. Elise, CHS, and Deborah Lutz.

**Persis Parshall Vehar's** *Edges*, a six-minute setting of a poem by Ann Goldsmith for SSA/ piano, was premiered by the New York Treble Singers, Virginia Davidson, conductor, on December 1, 2000, at the Fifth Avenue Presbyterian Church, New York City. *The Music of the Spheres*, a four-movement setting of a poem by Ernesto Cardenal for children's choir, SATB, and chamber orchestra, was premiered on December 10, 2000, at the Unitarian Universalist Church in Buffalo, NY, with Barbara Wagner conducting the Bel Canto Children's Choir, the Unitarian Universalist Church Choir, and a chamber orchestra made up of members of the Buffalo Philharmonic Orchestra. The concert was devoted to the composer's works, with the composer at the piano. In *Sound-Piece* for clarinet and piano she was joined by John Fullam, principal clarinet with the Buffalo Philharmonic Orchestra. The "Sarabande and Gigue" from *Yesteryear Suite* for English horn and piano featured Paul Schlossman, principal oboe with the Erie Chamber Orchestra. *Pierrot Discovers Spring* for violin and piano featured Marylouise Nanna, first violin with the Buffalo Philharmonic Orchestra. "Song of Life" from the opera *A Hill of Bones* was performed by the Unitarian Universalist Church Choir, Barbara Wagner, conductor. And "Sanctus" from *Missa brevis pro pace*

was sung by the Bel Canto Children's Choir, Sue Fay Allen, conductor.

Valerian Ruminski, Metropolitan Opera bass, commissioned Vehar to write three song cycles on poems by Charles Bukowski. *From Buk's Battered Heart* was premiered on September 10, 2000, at Zipper Hall, Los Angeles, California (reviewed in this issue of the *Journal* by Jane Brockman). *Bukowski: Out of Absurdity* was premiered in Bermuda on February 13, 2001. *Bukowski: Blood, Guts & Tears* is to be premiered at the Kosciusko Foundation in New York City on March 21, 2001. The pianist for all the performances is William Hicks, assistant conductor at the Metropolitan Opera. A CD will be made of the three song cycles in April. Also, the Clarence High School Symphonic Band, Louis Vitello, conductor, has commissioned her to write a four-minute work, *Pan American Overture*, to be premiered in Kleinhans Music Hall on April 6, 2001.

**Cherilee Wadsworth Walker's** study, "Visiting Jazz Artists: Perceived Educational and Sociological Effects," appears in the December 2000 issue of the *Oklahoma Music Educators' Association Journal*. The East Central (Oklahoma) University Jazz Choir, which she founded and directs, has recorded and released their first album, "Shadz of Christmas." Designed as a fundraising project to underwrite the group's appearance at Phil Mattson's Vocal Jazz Festival at Carnegie Hall in April 2001, the CD includes five original jazz arrangements by Walker, which the choir premiered at home in Ada, Oklahoma, in December 2000.

**Nan Washburn** continues in her second season as conductor of the West Hollywood (California) Orchestra. A reviewer praised the orchestra's "lovely sound" and predicted that the "not quite cohesive" group will flourish "upon her life force." The December 2000 program featured the Los Angeles women's chorus Vox Femina. Programs in 2001 include Beach's *Gaelic Symphony* and the Elinor Armer/Ursula K. LeGuin collaboration, *The Great Instruments of the Gegeretts* (1988).

Music of **Mary Watkins**, composer/pianist, is heard on the CD "Dancing Souls" from Ladyslipper Records. For details see **Kay Gardner**, above.

**Meira Warshauer** is the first recipient of the Arts and Cultural Achievement Award, presented to her by the Jewish Historical Society of South Carolina on October

29, 2000. The award will be presented annually to "an individual who exemplifies and demonstrates exceptional achievement through leadership and support in fostering and preserving Jewish arts and culture in South Carolina." *You are Here*, commissioned from her by the South Carolina Arts Commission with funding from the Nord Family Foundation, was premiered by the Upton Trio and Cleveland Dancing Wheels during October 2000, with performances in Rock Hill, Anderson, Clemson, and Camden, South Carolina. The composer collaborated with Sabatino Verlezza, artistic director and choreographer for Dancing Wheels. Guest artists were the South Carolina Six, consisting of three "wheelers" (in wheel chairs) and three "standers" (upright dancers), who performed with Mary Verdi Fletcher, founder of Dancing Wheels.

**Rain Worthington** was awarded a Margaret Fairbank Jory Copying Assistance Grant from the American Music Center to help toward the preparation of the score and parts of *January* for orchestra. *January* was premiered February 15, 2001, by the Orchestra of the S.E.M. Ensemble, Petr Kotik, conductor, at the Willow Place Auditorium, Brooklyn, New York.

**Judith Lang Zaimont's** *Zones—Piano Trio No. 2* was performed at the debut concert of American Accent on November 15, 2000, at Merkin Hall at the Abraham Goodman House in New York City, with works of John Harbison, George Perle, Sofia Gubaidulina and Ned Rorem. Performers were American Accent's core ensemble: Joanne Polk, piano; Linda Chesis, flute; and the Lark Quartet. Zaimont and others spoke about their works, and the concert was introduced by Frank Oteri, editor of the American Music Center's on-line *New Music Box* web-magazine. Her music is featured on the front cover of the College Music Society's publication *Reflections on American Music: The Twentieth Century and the New Millennium*, published by Pendragon Press. An extended excerpt from *Spirals* for string trio joins a page of music by W. C. Handy on the book's front cover, thus juxtaposing the century's opening and its close. Inside the book, the entire third movement of Zaimont's trio, *A Closed Fist*, is printed as the volume's closing "essay." Current commissions include a new quintet for the Bergen Wind Quintet, to be premiered at the summer Bergen Festival in Norway, and two new settings for the New York Treble Choir (all female voices), directed by Virginia Davidson.



International Alliance for Women in Music:  
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