

---

# *Journal*

of the  
**iaawm**  
international alliance for women in music



## In this issue:

Cindy McTee  
Barbara Strozzi  
Grazyna Bacewicz  
Ada Louise Comstock  
Nadia Boulanger  
Sylvia Constantinidis  
Karen Siegel  
Julia Wertz  
Dafina Zeqiri  
Ellen Taaffe Zwilich  
IAWM News  
Reviews  
Reports  
Members' News

# Table of Contents

## Volume 15, Number 2 (2009)

### INTERVIEW

An Interview with Cindy McTee .....	Ralph Hartsock .....	1
-------------------------------------	----------------------	---

### ARTICLES

A “View” of Barbara Strozzi .....	Susan Mardinly .....	4
A Tribute to Grazyna Bacewicz: Celebrating the 100th Anniversary of Her Birth .....	Laura Grazyna Kafka .....	12
“Our Grand Exception”: Ada Louise Comstock Brings Nadia Boulanger to America, 1937-1939 .....	Kimberly Francis .....	17

### IAWM NEWS

Membership News .....	Deborah Hayes .....	24
IAWM Welcomes New Members: Sylvia Constantinidis, Karen Siegel, Julia Werntz, and Dafina Zeqiri .....		25
29th IAWM (2010) Search for New Music by Women Composers .....	Sherry Woods .....	29
Award Winners: IAWM 2009 Search for New Music by Women Composers .....	Violeta Dinescu .....	30
Winners of the Pauline Alderman Award Competition .....	Elizabeth Keathley .....	31
Report from the Advocacy Committee .....	Ursula Rempel .....	32
IAWM News and Events .....		34

### BOOK REVIEWS

Jeannie Gayle Pool: <i>Passions of Musical Women</i> .....	Sally Reid .....	35
Sylvia Kahan: <i>Music’s Modern Muse: A Life of Winnaretta Singer Princesse de Polignac</i> .....	Julie Cross .....	37

### COMPACT DISC REVIEWS

Peggy Glanville-Hicks: <i>Etruscan Concerto</i> .....	Deborah Hayes .....	39
<i>Feminissimo! Women Playing Music by Women</i> .....	Nadine Sine .....	40
<i>Manhattan Stories: The Music of Faye-Ellen Silverman</i> .....	Margaret Lucia .....	42
<i>Jane Wang considers the dragonfly...and other music by Elena Ruehr</i> .....	Tamara Cashour .....	43
Karen Griebing: <i>Wildfire!</i> .....	Kimberly Greene .....	45
Margaret S. Meier: <i>...but Joy comes in the Morning</i> .....	Cheryl Coker .....	46
<i>Landscapes for Chamber Orchestra</i> .....	Kari Besharse .....	47
Kanako Okamoto: <i>Crystal Vision</i> .....	MJ Zank .....	48

### CONCERT REVIEW

Women’s Work 2009 Concert Series .....	Jeffrey James .....	49
--	---------------------	----

### REPORTS AND ANNOUNCEMENTS

Feminist Theory and Music 10: Improvising and Galvanizing .....	Sabrina Peña Young .....	50
Report from China .....	Li Yiding .....	52
Report from Japan .....	Taeko Nishizaka .....	52
Report from London: BBC Proms Survey 2009 .....	Jennifer Fowler .....	53
Ellen Taaffe Zwilich: Happy 70th Birthday .....		54
In Memoriam: Catherine Parsons Smith (1933–2009) .....	Leta Miller .....	54
Congratulations to Award Winners .....		55

MEMBERS’ NEWS .....	Anita Hanawalt .....	56
---------------------	----------------------	----

## IAWM MEMBERSHIP INFORMATION

IAWM membership includes a subscription to the *IAWM Journal* (issued twice a year), participation in the optional IAWM e-mail list, eligibility to participate in IAWM competitions, and eligibility to apply for participation in the IAWM congress and annual concert. Membership is paid on an annual basis, January through December, and membership categories are \$55 for individuals and institutions (Journal only), \$30 for students and seniors (65 or over). A joint membership is \$80, and a lifetime membership is \$1,000 (may be paid in \$200 installments).

Paypal is the preferred method of payment. Please see [http://www.iawm.org/membership\\_joinUs.htm](http://www.iawm.org/membership_joinUs.htm). You may also pay by personal check, cashier's check, or money order made payable to IAWM and mailed to Membership Chair Deborah Hayes (see below). All funds must be in U.S. dollars. For more information, please contact her at [hayesd@colorado.edu](mailto:hayesd@colorado.edu), or

Deborah Hayes  
IAWM Membership Chair  
3290 Darley Ave  
Boulder, CO 80305-6412

## BACK ISSUES

For information on back issues, contact Elizabeth Hinkle-Turner at [ehinkle@unt.edu](mailto:ehinkle@unt.edu).

## IAWM ADMINISTRATIVE OFFICE

International Alliance for Women in Music  
Department of Music, FA 509  
University of Maryland/Baltimore County  
1000 Hilltop Circle  
Baltimore, MD 21250

## IAWM WEBSITE

Please visit the IAWM Website at [www.iawm.org](http://www.iawm.org).

## GUIDELINES FOR CONTRIBUTORS

### Articles

Before submitting an article, please send an abstract (two or three paragraphs), the approximate number of words in the article, and a brief biography to the editor in chief, Dr. Eve R.

Meyer, by e-mail at [evemeyer@spotcat.com](mailto:evemeyer@spotcat.com). Most articles range between 1,500 and 5,000 words. The subject matter should relate to women in all fields of music, either contemporary or historical. If the proposal is approved, the editor will send detailed information concerning the format, illustrations, and musical examples. For questions of style, refer to the *Chicago Manual of Style*. Authors are responsible for obtaining and providing copyright permission, if necessary.

### Reviews

Compact discs, music, and books for review should be submitted to the Review Editor, Dr. Ellen K. Grolman; 101 Braddock St.; Music Dept, Frostburg State Univ.; Frostburg, MD 21532. Please contact Dr. Grolman if you wish to be included on her list of reviewers, and indicate your areas of specialization. E-mail: [egrolman@frostburg.edu](mailto:egrolman@frostburg.edu).

### Members' News

Please send your news items to the Members' News Editor, Anita Hanawalt, at [ahanawalt@earthlink.net](mailto:ahanawalt@earthlink.net), or 2451 Third St.; Laverne, CA 91750. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings, and other news items. We recommend that you begin with the most significant news first—an award, a major commission or publication, a new position—and follow that with an organized presentation of the other information. Please note that she will no longer be monitoring the listserv for members' activities.

### Reports and Announcements

Reports, announcements, and other information should be sent to the Editor, Eve R. Meyer, by e-mail at [evemeyer@spotcat.com](mailto:evemeyer@spotcat.com).

## PUBLICATION

Copyright © 2009 by the International Alliance for Women in Music. All rights reserved.

No part of this publication may be reproduced or transmitted in any form or by any means without permission. Any author has the right to republish his or her article in whole or in part with permission from the IAWM. Please contact the editor.

The *IAWM Journal* is printed by Cheetah Graphics, Sevierville, TN.

## IAWM Journal Staff

### EDITOR IN CHIEF

Eve R. Meyer  
8355 Sunmeadow Lane  
Boca Raton, FL 33496  
[evemeyer@spotcat.com](mailto:evemeyer@spotcat.com)

### PRODUCTION MANAGER

Lynn Gumert

### MEMBERS' NEWS EDITOR

Anita Hanawalt  
[ahanawalt@earthlink.net](mailto:ahanawalt@earthlink.net)

### REVIEW EDITOR

Ellen Grolman  
[egrolman@frostburg.edu](mailto:egrolman@frostburg.edu)

### EDITORIAL BOARD

Ellen Grolman  
Lynn Gumert  
Anita Hanawalt  
Deborah Hayes  
Eve R. Meyer

### CONTRIBUTING REPORTERS

Deborah Hayes  
Elizabeth Hinkle-Turner  
Jeannie Pool  
Deon Nielsen Price

Cover Photograph: Cindy McTee (photo by Angilee Wilkerson)

## INTERVIEW

# An Interview with Cindy McTee

RALPH HARTSOCK

Cindy McTee, Regents Professor of Music at the University of North Texas; noted composer of orchestral, band, chamber, choral, and electro-acoustic music; and recently-appointed IAWM advisor; was born in Tacoma, Washington in 1953. When she was young, McTee was exposed to a variety of music. Both of her parents were musicians—her mother played clarinet and saxophone and her father trumpet—and were members of the University of Washington Concert Band. She earned a Bachelor of Music degree in 1975 at Pacific Lutheran University, a Master of Music degree from Yale University in 1978, and a Ph. D. from the University of Iowa in 1981. Her teachers in America have included Jacob Druckman, Bruce McCombie, and Richard Hervig. She first met Polish composer Krzysztof Penderecki when he visited Pacific Lutheran University in 1974, and she later spent a year in Kraków, Poland, where she studied with Penderecki and with two other composers of the Higher School of Music: Marek Stachowski and Krystyna Moszumanska-Nazar.

Dr. McTee joined the University of North Texas (North Texas State University at the time) faculty in 1984, was appointed full professor in 1995, and Regents Professor of Music in 2000. During her career, McTee has received numerous commissions, including those from the symphony orchestras of Houston and Dallas and the American Guild of Organists. She was the winner of the Louisville Orchestra Composition Competition in 2001, and most recently she won the Detroit Symphony Orchestra's third annual Elaine Lebenbom Memorial Award for Female Composers, described below.

McTee's repertoire covers a wide area. Her solo pieces are for clarinet, flute, violin, and organ. Some of her chamber music employs unusual combinations, for example, *King Lear Fragments* (1980) is for baritone voice, bass flute, and percussion; and *Stepping Out* (1993) is for flute, accompanied by hand claps or optional claves. *Einstein's Dreams* (1996) is scored for flute, clarinet, violin, cello, vibraphone, and piano. Her ensemble pieces are for the standard groups (orchestra, band), but also for other groups such as jazz band and twenty trumpets.

In our highly mobile society, this interview was conducted during the summer of 2009 by e-mail, a symbol of the technology in use today.

**Ralph Hartsock:** From your perspective, who were the influential composers of the twentieth century, and how did these composers influence you?

**Cindy McTee:** I have huge admiration for the music of many twentieth-century composers: Stravinsky, Penderecki, Ives, Adams, Corigliano, Bartok, Druckman, Foss, Schuman, Rouse, Bolcom, Berio, Davidovsky, and Rochberg, to name a few. As to which composers have influenced my work—that is a more difficult question to answer since one's imagination often picks and chooses from unconscious places. Other people are sometimes better able to pinpoint the origin of an idea or at least to provide a context for it. Critics can be helpful in this regard. Charles Ward wrote the following about my *Circuits* in a *Houston Record Chronicle* review in the 90s: "*Circuits*... was a charging, churning celebration of the musical and cultural energy of modern-day America. From repetitive ideas reminiscent of Steve Reich to walking bass lines straight from jazz, *Circuits* refracted important American musical styles of this century. Similarly, the kaleidoscope of melodies, musical 'licks' and fragmented form aptly illustrated the electric, almost convulsive nature of American society near the start of the 21st century."

**RH:** Describe the differences in approach and your learning experiences with Jacob Druckman, Krzysztof Penderecki, Bruce McCombie, and others who oversaw your education.

**CMcT:** Teaching composition teaches great humility as I've discovered. What does one, in fact, teach that doesn't get in the way of the student's development as an individual artist? All of my teachers have had a pretty good answer to this question, and I've modeled my own teaching after it: help students find points of entry into the music of other composers and encourage them to imitate passages they like.

**RH:** What are your concepts, aspirations, and inspirations for the Detroit Symphony Orchestra's third annual Elaine Lebenbom Memorial Award for Female Composers?

**CMcT:** For those readers who may not know about this relatively new prize:

The Elaine Lebenbom Memorial Award was created to honor the memory of Elaine Lebenbom, a composer, teacher, poet, artist, lecturer, and resident of Bloomfield Hills, Michigan, who died in 2002. Several of her works have been performed by the Detroit Symphony Orchestra. This award is granted annually to a living woman composer of any age or nationality in the spirit of rec-

ognizing and supporting the creation of new orchestral works by women. The award recipient is given the opportunity to compose an original orchestral work for performance by the Detroit Symphony Orchestra on its Classical Subscription Series. In addition, the winner receives a cash prize of \$10,000.

The third annual Elaine Lebenbom Memorial Award Competition was judged by a committee of Bright Sheng, composer; David DiChiera, composer and general director of the Michigan Opera Theatre; Richard Robinson, Detroit Symphony Orchestra bassist; and Catherine Compton, Detroit Symphony Orchestra violinist. The committee's recommendation was forwarded to the music director, Leonard Slatkin, for final approval.

As of this writing, I am about half way through the process of composing this piece, so I can tell you a little bit about it. The work will be called *Double Play* and will consist of two movements, *The Unquestioned Answer* and *Tempus Fugit*, each of which can be treated as an independent work and performed separately.

I have always been particularly attracted to the idea that disparate musical elements—tonal and atonal, placid and frenetic—can not only coexist but also illuminate and complement one another. I can think of no composer more capable of achieving these kinds of meaningful juxtapositions than Charles Ives. As in Ives' *Unanswered Question*, my *Unquestioned Answer* presents planes of highly contrasting, interdependent materials: sustained, consonant sonorities in the strings intersect, dissonances evolve, melodies for the principal players soar overtop, and discordant passages in the brass and winds become ever more disruptive. The five-note theme from Ives' piece is heard in both its backward and forward versions throughout my work.

*Tempus Fugit*, Latin for "time flees," but more commonly translated as "time flies," is frequently used as an inscription on clocks. My *Tempus Fugit* will begin with the sounds of several pendulum clocks ticking at different speeds and will take flight about a minute later using a rhythm borrowed from Leonard Slatkin's *Fin* for orchestra. Jazz rhythms and harmonies will inform the work as well.

**RH:** You have stated that there are elements of Igor Stravinsky's compositions in *Symphony No. 1*; could you elucidate further on this?

**CMcT:** There are a couple of short passages derived from Stravinsky's *Rite of Spring* in my *Symphony*, but perhaps more important to its composition was the general realization (certainly reinforced by listening to Stravinsky's ballets) that the impulse to compose often begins as a rhythmical stirring and leads to a physical response—tensing muscles, gesturing with hands and arms, or quite literally, dancing.

**RH:** I notice you use some jazz elements and unusual instruments, like contrabassoon, in *Symphony no. 1*. You also use multiple counterpoints like Gustav Mahler, and rhythms simulating jazz like Respighi's *Roman Festivals*. How do you choose the orchestration for a large ensemble composition? How does the commissioning organization influence this?

**CMcT:** In composing orchestral pieces, some composers first create a short score on three or four staves and then do the orchestration. I generally don't work this way, but rather orchestrate as I go. Either approach has its advantages: it could be argued that the former contributes to greater continuity and the latter to more idiomatic use of the instruments.

I do make an attempt to use every standard instrument in whatever ensemble I'm writing for, but of course allow myself exceptions when the music demands it. Generally, orchestras discourage the use of extra instruments for financial reasons, but that can sometimes be negotiated.

**RH:** What cognitive processes do you use for arranging one of your pieces for another ensemble, for example, *Symphony no. 1* for orchestra becoming *Ballet* for band. How do you develop this new orchestration?

**CMcT:** When transcribing music for strings into music for winds, if there is sufficient breath composed into the original music (probably a good idea in any case), and if patterns of pitch and rhythm are more important than color, then the transcription process moves along without much difficulty.

**RH:** At a Contemporary Composers Conference in Albuquerque, New Mexico, Lukas Foss quoted Richard Wagner, as he said, "Make something new." What do you use to create newness in music—timbre, rhythm, meter?

**CMcT:** I do not consciously try to make something "new" as in "novel." But rather I attempt to say something "meaningful" through music about who I am emotionally and intellectually in this time and place—to communicate as honestly as I can. My music is therefore "new" only because it embodies my present, which is, of course, fully informed by all of my past experiences. I would like to think that Wagner really meant to say, "Make something heartfelt."

**RH:** What directions do you see for music publishing? What advice do you have for any composer seeking a publisher—should they try companies like MMB or Frog Peak, or self-publish as Donald Martino did?

**CMcT:** In times past, a publisher would take responsibility for editing new music, having it professionally engraved and printed, sending out catalogues to libraries and performing arts organizations, advocating

to conductors and performers on behalf of its affiliated composers, renting scores and parts to large ensembles, billing clients, negotiating recording contracts, and more.

And while some publishers still do all of these things, others do not. The computer and the Internet have, of course, changed the way we compose, notate, print, and disseminate our work. These days, composers are often asked to take responsibility for their own editing and engraving and to supply publishers with digital files in a universal format from which copies can be easily printed on demand, reducing overhead costs associated with maintaining a large inventory. Are these cost savings passed along to composers? Generally not, in my experience.

So more and more composers are electing to publish their own music and to maintain ownership of their copyrights, thus doubling their incomes from performing rights organizations like BMI and ASCAP. Websites and email campaigns reduce publicity costs. Clients can be sent digital files of scores for perusal, saving on mailing expenses. For those who find it difficult to keep up with demand, a distributor can be hired to respond to inquiries, order the printing, do the mailing, and collect fees.

If I might give some words of advice: Before signing away your copyrights, find a good copyright attorney to look over the contract. The partnership between composer and publisher should result in equal gains to both parties and contracts should be written to assure this. Ask the following questions: What is the publisher's business plan? How is it changing with the times? What are the publisher's guarantees to the composer, and under what circumstances will copyrights be returned?

**RH:** Could you comment about the purpose that performing rights societies have for you as a composer—ASCAP, BMI?

**CMcT:** I can't imagine a world without BMI and ASCAP. They are perhaps our most important advocates and ensure that we receive payment for most of our performances. Collecting fees for broadcast and live performance is a very complex process, which would be impossible to accomplish without the assistance of these organizations. Also, it should be noted that composers receive some money from ASCAP and BMI they've not earned directly. In other words, performing rights organizations function like arts foundations, too, supporting concert music with funds from other sources in the form of grants, prizes, and guarantees.

**RH:** What are your goals and vision for the International Alliance for Women in Music, or similar organizations, such as the American Music Center?

**CMcT:** I am probably not the best person to ask because by nature I don't feel particularly comfortable "belonging" to anything: a church, a political party, or

an arts organization. I'm glad others don't feel the same way because, of course, there is much to be gained when people come together and work toward common goals. But for better or worse, I prefer working quietly, pretty much on my own, one-on-one in relationships with students, arts administrators, foundations, and others. That said, I am very happy and proud to be an IAWM advisor and will do whatever I can to be helpful.

**RH:** In the twenty-first century, what do you see as the composer's place in academia and society at large?

**CMcT:** Speaking of "belonging," composers of concert music have become valued members of the academic community, but at some cost, I think. Although universities have been very supportive of me and my work, I worry that some institutions of higher education place greater value on objectivity and analytical thinking than subjectivity and intuition. Given the role of the latter in making art, composers struggle to find their place in institutions whose assessment tools (I hate that expression) favor those disciplines better able to express what they do in objective, quantitative terms.

When I was in school, I remember having felt completely unwilling as a composer to draw upon the subjective parts of myself. For me, composing music was about the reasoned manipulation of materials into patterns whose "logic" could not be questioned. Where did I get that idea? Presumably from some of my teachers and peers. In recent years, however, I have re-discovered the value of subjectivity in art. I say "re-discovered" because I believe it was from a place of subjectivity that I began to compose music. Could it be that years of education eclipsed an important aspect of my muse? Where are the courses in our curriculum that examine "emotion and meaning in music," to borrow a phrase from Leonard B. Meyer whose book by the same title I highly recommend.

Further reading and sources:

Fullmer, David. "Cindy McTee." In *A Composer's Insight*, edited by Timothy Salzman, 197-118. Galesville, MD: Meredith Music, ca. 2003.

McTee, Cindy. <http://www.cindymctee.com/>.

Meyer, Leonard B. *Emotion and Meaning in Music*. Chicago: University of Chicago Press, 1956.

*Ralph Hartsock is Senior Music Cataloger at the University of North Texas Libraries. He is author of bio-bibliographies of composers Otto Luening (Greenwood, 1991) and Vladimir Ussachevsky (Greenwood, 2000), and Notes for Music Catalogers (Soldier Creek, 1994). He is a contributor to reference works dealing with American history, American Civil War and Reconstruction, Works Project Administration to Cold War; music in the interdisciplinary environment, and librarianship in the interdisciplinary environment, as well as reviewer of books and videos for American Reference Books Annual, Congregational Libraries Today, Material Culture, Music Reference Services Quarterly, and Fontes Artis Musicae.*

## ARTICLES

# A “View” of Barbara Strozzi

SUSAN MARDINLY

Singer-poet-composer Barbara Strozzi (1619-1677) published at least 125 works in eight opuses over a period of twenty years: more than most men of her time. Her earliest publication, the Opus One madrigals, is a collection of convivial part-songs for multiple voice types in a wide variety of styles. Strozzi’s remaining opuses include superbly melodic duets, trios, ariettas, and cantatas. Throughout all, Strozzi demonstrates a unique joining of harmony and modality and an unfailing grasp of formal architecture, often emphasizing the bass line in motto with the vocal line. Strozzi’s works seem almost improvisatory, emanating from her exquisite understanding of vocal coloration married with a distinct sense of tempi made-to-order for the text. To sing Barbara Strozzi is to sing the master of *affetti*, the moving of the soul’s affections.

Musicologists Ellen Rosand and Beth Glixon have provided us with meticulously researched information regarding Strozzi’s life and compositions.<sup>1</sup> The early life of this ground-breaking composer is revealed in three tiny volumes: *Veglie de Signori Accademici Unisoni* (Views of the United Academy).<sup>2</sup> The *Accademia Unisoni* was formed by Barbara’s adoptive father, Giulio Strozzi (1583-1652), and the meetings were held in their home. Conceived as an Athenian-style forum, the meetings featured Barbara singing and playing music, at times with other musicians and singers. Barbara’s musical offerings may have been constructed from a pre-arranged subject or they may have precipitated a subject for discussion. Such Platonic-style academies, a major source of creative inspiration for *literati* throughout Italy, generally did not include music. Thus, it was high praise indeed for her prodigious talent both in music and as a literate woman for Barbara Strozzi, albeit a teenager, to have been the mistress of elite thinkers. The seeds of Barbara’s life-work are found in these *Veglie*.

Even prior to the publication of Opus One, at age twenty five, Barbara “had wanted to publish for a long time.”<sup>3</sup> She was undoubtedly inspired by the success of the sixteenth-century Concerto di Donne, the first professional women singers. Barbara’s father was a major force in shattering restrictions for women singers in this era of

great ferment, and he intended to do so for his daughter. A cutting-edge poet, Giulio had been employed by Florentine Duke Cosimo II de Medici, the same Duke who sheltered scientist Galileo during his house arrest and employed virtuoso painter Artemisia Gentileschi and composer Francesca Caccini.<sup>4</sup> When Giulio came to Venice, he was immediately embraced by the *literati* who precipitated the creation of ground-breaking musical and literary works. He served as both librettist and publicist for major opera composers, spear-heading Venice into becoming the world center of public opera.<sup>5</sup>

Giulio was determined to give Barbara a classical education, rare for a woman in seventeenth-century Venice. Barbara’s high degree of scholastic knowledge suggests that she had daily immersion in classical literature and philosophy from an early age. The Strozzi family lived in the Cannaregio section of Venice, surrounded by the most important and influential thinkers of their time.<sup>6</sup> One can imagine she may have helped her father as a scribe and been privy to artistic and literary creations as

neighboring *literati* debated exciting new advances. Before Barbara was sixteen, Nicolo Fontei composed songs to her father’s poetry, specifically for her “virtuosissimo” singing.<sup>7</sup> Within the next two years, Barbara earned a reputation for her remarkable talent, impelling prominent Venetian citizens to dedicate in print the *Veglie* (Views), three volumes of praise to the “most illustrious Lady Barbara Strozzi.”

More than any other available work, the *Veglie* provide insight into Barbara’s life as a teenage singer-composer. Printed between 1637 and 1638, before Barbara’s Opus One received publication, these little “Views” are “consecrated to the Gods as first fruits.” In the first *Veglia*, the acclaimed Paolo Vendramino, librettist for Manelli’s opera *L’Adone*, wrote that he was inspired to compose much fine literature because of her “song full of the marvels of eloquence.” He goes on to say that her “virtue would have moved the stones of Thebes,” and that she possessed a “fire comparable to the lyre of Apollo.”<sup>8</sup> It is interesting to note that in 1639, Vendramino’s libretto for *L’Adone* was published in the same volume



Barbara Strozzi: *Suonatrice di violoncello*, Bernardo Strozzi (1639), Gemäldegalerie, Dresden

as Giulio Strozzi's *La Delia*, which was dedicated to Paolo and Alessandro del Sera, art market impresarios. The libretto was brought forth the same year as the only known portrait of Barbara, painted in the "natural style"; the production was negotiated by Paolo.<sup>9</sup>

Another luminary who rhapsodized about Barbara was Giovanni Francesco Loredano (1606-1661), author of several books, friend of John Milton, and for a time in line for Procurator of Venice. He declaimed that "Barbara alone deserved the name of singing Venus, because she propelled one to the door of Love, and the Graces to one's bosom."<sup>10</sup> Loredano's is not the only comparison to Venus. Fabritia Fabri wrote that "Barbara, like spring, honors Venus with the Graces' sonnet."<sup>11</sup> One imagines Botticelli's *Primavera* come alive, but Padre Torretti stated that "Lady Barbara did not pose in the nude as did the ancients for fear of being thought indecent."<sup>12</sup>

As I was reading these pages and considering that Barbara had wanted to publish for a long time, I could not help thinking that "Le Tre Gratie a Venere" (The Three Graces to Venus) was performed at these sessions (see Example 1). This beautiful and clever *mascherata* (little masque), for three feminine voices, calls forth images of Socratic debate. The subject concerns the famed goddess contest in which Paris gives the prize to Venus to the chagrin of Hera and Minerva. The Graces approach Venus demurely with the question of whether clothing enhances sexual allure. Strozzi employs the three women's voices in homophony to produce lush harmonies when the three Graces operate in concert. Their tripartite nature is affirmed in three-part-chattering conversation, which is in imitation and triple meter. Here, and throughout her oeuvre, Strozzi uses disruption of verse, mixed meters, and tonal/modal shifts to produce an emotional response. "Le Tre Gratie a Venere" is also the first composition of Barbara Strozzi's that I transcribed. In 1989, on the third floor of the Biblioteca Nazionale di Firenze, the librarian and I

were the first to look at Strozzi's part books in over 100 years, both of us wondering why these lovely pieces had been neglected. Interestingly, this piece bears a textual resemblance to the scene for Three Graces from her father's 1641 libretto for *La finta pazza*.

Indeed, Barbara is her father's child in another matter. Like her father, she is a true Venetian patriot. Dottore Paolo Speranza states that she "had given much consideration to the affairs of the Republic," and he compares her to the Caduceus (staff) of Mercury.<sup>13</sup> Barbara evidently exuded enough political savvy to be designated as having the staff of Mercury, the messenger of the gods.

The promise of this early acuity flowered. Her Opus Two/Three lament *scena*, which portrays the beheading of Henri de Cinq-Mars for his participation in a plot against Cardinal Richelieu during the Thirty Years War (1618-48), is a masterpiece. Barbara's musical design is an intricate palate of superb arias, anguished recitative and arioso, martial *stile concitato*, expressive chromati-

**Le tre Grazie a Venere**  
Opus One (1644)

Barbara Strozzi (1619-1677)  
Edited/realized by Susan Mardinly, 1993

Example 1. "Le Tre Gratie a Venere" (The Three Graces to Venus)



cism, and mottos traded between voice and continuo to convey the progressive emotional torture and death of the victim. Barbara's text establishes an important appropriation of a political voice. The heart of this brilliant multi-sectional cantata about a king's betrayal of his friend is a profoundly moving aria, whose chaconne bass and harmonies form the basis of the final aria of the Opus Eight cantata, "Hor Che Apollo" (Now that Apollo). To emphasize this transference, Barbara begins the Opus Eight aria with a text similar to "Henri/Mars" but transposes the political heartbreak into that of a lover seemingly betrayed (see Example 2). Embroidering the original chaconne with a different vocal line and enhanced string ritornelli, the intricacies of animus/anima that her father pioneered are brilliantly conveyed. In both of these cantatas, Barbara explored Giulio Strozzi's thematic constructions regarding the lover as warrior. In both cases, the lover-warrior begins his journey in the bosom of the god or king and ends up the paramour of death.

Violin I  
Violin II  
Soprano  
B.C.

Adagio Aria

Men - tre al - tro - ve il pie s'in - vi - - - - -  
a, io ti la - scio, ti  
la - scio, io ti la - scio in dol - ce o - bli - - o.  
Par - to, par - to

3  
5  
8

Example 2. "Hor che Apollo," op. 8 ("Now, I turn my foot to another place, and leave you in sweet oblivion. I depart...")

Barbara continued to embrace the Caduceus. In the 1659 Opus Seven, *Diporti di Euterpe* (Pleasures of Euterpe), she dedicated her "harmonious notes... language of the soul and instruments of the heart" to Procurator and future Doge Nicolo Sagredo (1608-1676). In one of his most important political moments, Sagredo helped facilitate the 1659 Peace of the Pyrenees, ending the Thirty Years' War. Barbara's complex dedication links Euterpe, the muse of lyric poetry, with "Mercury holding serpents in sway, not in the hand but in the head." This is an allusion to Gaffurio's 1496 diagram, which displays each Muse and her corresponding astrological planet and mode; the gift of music was connected between Apollo and the Earth via the Caduceus. Barbara, as Euterpe, was able to conduct the soul into a state of illuminative ecstasy in its ascent towards God, where it participates in the music of the spheres and heals political strife.

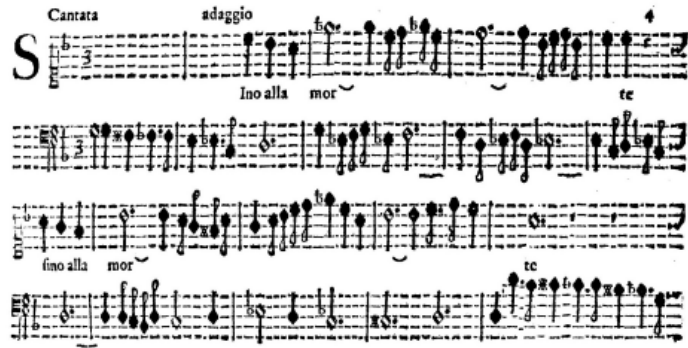
*Diporti di Euterpe* reveals Barbara's strong sense of patriotism. Although the dedication, "I will love you unto death," could be interpreted as the angst of a lover,

it should be read as a Venetian lover's travail at the woes of her city. Venice, the "Queen of the Adriatic," was falling into decay; precious jewels were stripped off its facades in its financial despair. The convoluted imagery and cross-migration of musico-textual themes throughout strongly infer that Barbara was appealing to the gods as a messenger to save her beloved city.<sup>14</sup> The first cantata in the collection, "Sino alla morte" (Until death), imparts her profound sincerity of feeling. The two-octave range, exquisite melodic line, and dramatic and coloratura elements of this cantata, and indeed the entire opus, require a virtuoso soprano, capable of a high B-flat and subtle contrasts of mood and dynamic intensity (see Example 3).

Barbara's appropriation of the muse can be seen in the *Veglie* and in her Opus One, in which she expresses her desire to "become a new Sappho." Known in the seventeenth-century primarily via her "Hymn to Aphrodite," Sappho (ca. 625-570 BC), Grecian singer to the lyre, was considered to be the ultimate prophetic-priestess to Aphrodite.<sup>15</sup> Padre

Torretti heralds Barbara as a prophetess akin to a new Sappho, and adds that Barbara is a combination of the silver age of Seneca and the golden of Virgil. He declaims that “the heat alone of Barbara’s rays provide silver and gold like the court of the God of Love in Cyprus of perpetual spring, where they all flee to the mode of Barbara to form their Argument.”<sup>16</sup> Torretti calls forth Pietro Bembo’s imagined setting for Platonic dialogues, where Venetian heroine Catarina Cornaro, the dedicatee of Barbara’s mother’s church, and Queen of Cyprus and Asola, held a court for *litterati*.<sup>17</sup> Padre Torretti’s description of the “angelic voices” and instruments used in the meetings—viola d’amore, theorbo, lirone, and harp—also convey a musical atmosphere akin to a Sapphic forum.

During the meetings related in the *Veglie*, Barbara Strozzi’s music was greatly applauded and admired. Si-



Example 3. “Sino alla morte,” from *Diporti di Euterpe*, op. 7. Glasgow University Library, Special Collections Department.

gnora Barbara, “with that voice that would challenge the qualities of the harmony of heaven, also invited the listeners with an aria.” We do not know what her invitation meant, but later Barbara appeared in the “modesty

of a secret lover.”<sup>18</sup> Could it be that she appeared singing the Opus Two aria, “L’Amante segreto” (The Secret Lover)? This cantata, as if vocalizing is impelled by the movement of conflicting emotions, draws on the contours of her text with subtle and intense alternation of vocal roulade and tuneful cell. As always with Barbara Strozzi, the entire composition flows with an immediacy that emanates from a profound connection to text. The vocal line, generated by the descending tetrachord chaconne, spans several octaves in disparate directions, delineating the double-entendre. A repeated motive on “voglio morire” (I want to die) alternates with mixed meters and expressive arioso, serving to illuminate the ambiguities of sensual temptation. Rapturously expressive and declamatory, this lament is a fluid expansion of motive through sequence, inversion, embellishment, and vowel coloration (see Example 4).

“The Secret Lover” chaconne had a long shelf life: Barbara gives a brief nod to this chaconne in her Opus 8 cantata, “L’Astrato.” More importantly, many years after the *Veglie*, a manuscript of cantatas and ariettas was created. In it, the famed composer Giacomo Carissimi

L'Amante segreto (Opus 2) Barbara Strozzi

Voice B.c.

Vo - glio, vo - glio, vo - glio mo - ri - re, mo - ri - re piu tos - to

6  
ch'il mi - o mal, piu tos - to ch'il mio mal ven - ga sco - pri - re.

11  
O, o, dis - gra - tia fa - ta - le. Quan - to piu mi - ran

16  
gl'oc - chi'l suo bel vol - to piu tien la boe - ca del mio de - sir - se -

20  
pol -

23  
to.

Example 4. “L’Amante segreto,” op. 2 (“I would die rather than uncover my longing. Oh, disgraceful fate! The longer my eyes gaze upon her beautiful face, the more my lips bury my desire.”)



Example 5. "Presso un Ruscello argente." Venice, Collection of Biblioteca di Conservatorio Benedetto Marcello.

(1605-1674), on pages 97-116, uses the chaconne from "The Secret Lover." Carissimi also uses a double entendre on Barbara's name, a device that she used often in her own compositions: "Barbara still seems to be the name cruel and 'barbaric' in his bosom."<sup>19</sup> Could this also be related to the Secret Lover? Pier Francesco Cavalli (1602-1676), Barbara's teacher from youth and evidently a life-long friend, presents in this same manuscript a cantata with a conceit on Barbara's name: "Ah can I tell myself in what beauty Barbara's (barbarian) fate lies."<sup>20</sup>

Venetians were famous for their love of code, so it is significant that two of the most eminent composers frame both ends of a manuscript volume that contains an incomplete cantata by Barbara: "Presso un Ruscello argente" (By the Silver Brook) (see Example 5). The cantata speaks of Ruscello (brook), son of the alpine stone, Eurillo. Barbara's Opus Seven contains what may be the completed cantata: "Appresso ai molli argenti" (By the Silver Spring). This cantata narrates the story of Eurillo, a character Monteverdi used in his madrigal "Presso un fiume tranquillo." Strozzi's Eurillo implores the God of Delos (Apollo) to end his pain; his prayer is answered when he falls into the river and drowns. Could this manuscript volume be a festschrift to Barbara? Strozzi's fame went well beyond the Veneto. Guitarist Pietro Reggio (1632-1685) named Strozzi as one of the six most prominent Italian composers.<sup>21</sup> One wonders if she might have used her fame in opus 7, *Diparti di Euterpe*, to give the story in "secret lover" fashion to implore the gods to not allow her silver city to sink. (The Venetian lagoon has its headwaters in the Alps.)

It is not clear whether the third *Veglia* (1638) signaled the end of the *Accademia Unisoni* meetings. There are isolated mentions of Barbara appearing at other Accademias, but no clear indication of her function. Demonstrating the increasing respect for Barbara, the third *Veglia* had in attendance even more elite citizens of Venice, including Greek scholar Matteo Dandolo, author Francesco Carmeni, and future Cardinal Pietro Pallavicino. Not two years later, Barbara gave birth to her first child. It seems ironic that she should have said in the third

*Veglia* that she speaks from her "pure heart" and "has enjoyed the comedy of paradise within hell, by possessing the rubies of vermilion lips, the pearls of bright teeth and flirting eyes."<sup>22</sup> These words of Barbara are so similar to the text of her Opus Two strophic arietta, "Begl'occhi, bel seno," that one must believe she composed this arietta for the *Unisoni* (see Example 6).

Although Barbara's sole surviving portrait—with its floral, frizzed, and henna hair and exposed breast—has the iconography of a courtesan, the writers of the *Veglie* repeatedly cast Barbara as one of Plato's angels, even stating that her voice had a heavenly quality. In creating a complete picture of this singularly unique composer, one must consider that the seeds of her sacred music are present in "The Views." Citizens of post-Reformation Venice embraced the artistic furor of

Barbara Strozzi

Begl'occhi, bel seno (Opus 2)

Soprano

*mf*

1. Voi voi, voi pur be-glioc - chi se - te por - te d'un pa - ra - di -  
 2. Si si bel se - no che tu sei - u - na ne - ve a - ni - ma -  
 3. Voi voi voi pur bei cri - ni a - do - ro ca - ri dol - ci le - ga -  
 4. No no non po - mi e ru - bi - ni che voi non pa - re - gia -

B.c.

5

S. - so; voi, voi tra le scher - zo el ri - so in ciel  
 ta, si, si che tua gio - gia gra - ta con - so -  
 mi. Voi, voi pre - ti - o - si sta - mi del mio  
 - te non di quel - le lab - bra a - ma - te i cor -

9

S. m'in - tro - du - ce - te voi voi voi pur be-glioc - chi se - te.  
 la gl'ar - dor mi - i si si bel se - no che tu se - i.  
 ric - co te - so - ro; voi voi voi pur bei cri - ni a - do - ro.  
 ral - li di - vi - ne no no non po - mi e ru - bi - ni.

Example 6. "Begl'occhi, bel seno," op. 2. (Beautiful eyes, beautiful bosom)

the gifted Barbara, allowing her to rise high socially, despite her ambiguous origins.

Barbara had four children (two sons and two daughters), possibly fathered by Count Giovanni Paolo Widmann, one of three wealthy Austrian brothers who purchased Venetian titles. The daughters' dowry was paid from Giovanni Paolo's estate. Martino Widmann endowed son Giulio Pietro and the daughter whose sacred name was Sister Lodovica. Lodovico Widmann was the richest man in Venice and Barbara's landlord for many years. The younger son, Massimo, was born the year of Giovanni Paolo's death. Upon vows, he took the name Father Giovanni Paolo. After Barbara's death, Giulio Pietro publicly identified himself as the son of Giovanni Paolo Widmann. Venetian children born out of wedlock in that era had as their highest aspiration acceptance

into sacred life in the Roman Catholic Church. Three of her children entered monastic life.<sup>23</sup>

Barbara continually wrapped her art around her life, so when her two daughters prepared for the convent, she created her only sacred volume. The 1655 *Sacri musicali affetti* (Sacred Musical Affections) is also her first opus for solo voice exclusively. Each *musicali* is given an individual dedication and explores a direct and passionate connection to a personal Divinity. They are operatic in their expressive extended vowel vocalizations, free recitative and arioso, and recurrent refrains. Strozzi continues her use of subtle and dramatic rhythmic complexity, and a soloistic bass line, which trades mottos and often harmonizes with the voice. The dedicatory cantata, *A S. Anna* (To St. Anne), is directly connected to a feminist image of God: "the womb in which God formed

the altar of sanctification" and the corporeal: "Mother Anne, sweet Anne, you nurtured at your breast the flower of blessedness."<sup>24</sup> The intense final cry for mercy and succor ascends to the highest vocal tessitura and the lowest bass, suggestive of a tenuous grip on salvation at the chasm of profundity.

In contrast, her only sacred choral work, "Quis dabit mihi?" (Who will give me?), glows with a particularly effusive and unfettered hope. "Who will give me a burning love, causing my heart to languish, longing for Jesus" is answered by joyful voices in concord and then imitation: "No one but Christ, who to me is love itself." Short, profound laments on "languentem" (languishing) reiterate from voice to voice in chromatic descent, imparting a deep intensity to the text as do the antiphonal motives, varied textures, and unusually prepared seventh chords. Published in 1656 and reprinted in 1659, for ATB choir, it is one of her longest compositions, implying a unique standing in her oeuvre (see Example 7).<sup>25</sup> Barbara created a large and expensive grave memorial for her father; the vocal parts make it reasonable to infer that "Quis dabit mihi?" may have been a dedicatory composition. It also may reveal why Barbara spent her final months alone and ill in Padua, where she received the sacrament of penance. In November 1677, without final unction, Barbara Strozzi was buried next to the Scrovegni Cappella, which houses Giotto's superlative frescoes of the

### Quis dabit mihi?

Example 7. "Quis dabit mihi?" ("Who will give me so much love that I may remember the love of Jesus?")

repentant courtesan Mary Magdalene. A Papal Bull granted absolution to those who meditated there during a specified Marian period.<sup>26</sup> This may indeed explain why Barbara took the day's journey to Padua, where she remained for the last months of her life. Even in death, Barbara radiates a ferocious, independent, enigmatic presence.

### Conclusion

Composer-singer-poet Barbara Strozzi's primary concern was the expressive use of vowel sonority to communicate poetic and emotional intent. She used an extraordinarily broad palette: disruption of verse and vocal fioratura amid melodic refrains, chromatic word painting underscored by leaps between unrelated pitch centers, trading of mottos and mixed meters to capture textual intent. Although her ariettas are most often binary strophes, her complex cantatas reveal a superlative grasp of structural possibilities through an exquisite exploration of the feminine voice. Barbara was a Venetian patriot, mother, devoted daughter, trend-setting intellectual, and musician; nevertheless, it is the superb craftsmanship, unique tension between modality and tonality, and profoundly gifted melodic invention of her musical compositions that determine her fate.<sup>27</sup>

### Editions

The modern musical examples in the article have been transcribed, edited, realized, and translated by Dr. Susan Mardinly. Barbara Strozzi's works are available in facsimile editions, and most of opera 2, 3, 5, 6, 7, and 8 are available in modern notation with vocal/bass lines only. As a teacher, Dr. Mardinly has had success with the following realized scores for avocational students of all ages:

Knud Jeppesen, ed., Hansen: *La Flora*, volume 2, 1949.

Andrew Kosciesca, ed., Hildegard: *Five Madrigals from Opus One for Two to Five Voices*, 1988.

Susan Mardinly, ed., Clar-Nan Editions: *Nine Ariettas from Opus Two, Three, Six, Seven*, 2009; *Five Madrigals for Two or Three voices*, 2003; *Quis dabit mihi*, motet for ATB choir, alto solo, 2003. Also for S, Ms, A (or T), 2007.

Carolyn Raney, ed., Broude Bros.: *Con le belle non ci vuol fretta, Consiglio Amoroso*, 1978.

Bernard Taylor, ed., Oliver Ditson: *Classic Italian Songs*, 1968.

For advanced students and professionals, the following are recommended:

Elke M. Blankenburg, ed., Furore: *Four Madrigals for two voices and continuo*, 1993.

Susan Mardinly, Clar-Nan Editions: *Cantatas, A S. Anna*, Opus Five, 2004; *L'Amante segreto*, Opus Two, 2009; *Fin che tu spiri*, Opus Seven, 2005.

Randall Wong, ed., Hildegard: *Hor che Apollo, L'Astratto*, 1991.

Nearly all of Barbara Strozzi's works have been recorded; the following CDs are recommended:

*First Book of Madrigals*, Orlando di Lasso Ensemble, Thorofon 2441/2.

*Arie, Lamenti e Cantate*, Harmonia Mundi 905249. Arias & duets, Cantatas, op. 3, New York Baroque, Dorian Recordings.

*Sacri Musicali Affetti*, op. 5, Harmonia Mundi 13048. Teresa Berganza, *Musiche Veneziane per Voce e Strument*, Claves LC3369.

*Diporti di Euterpe*, Ensemble Galilei, Stradivarius STR33487.

*Arie e Cantate*, op. 8, GDC 921503.

*A New Sappho. Favella lyrica*, Koch International Classics.

*La virtuosissima cantatrice*, Amon Ra 61.

Support for this research was provided by The Women's Education and Leadership Fund, a Legacy of Hartford College for Women at the University of Hartford. This support does not necessarily imply endorsement by the University of Hartford of research conclusions.

### NOTES

1. Ellen Rosand, "Barbara Strozzi, Virtuosissima Cantatrice," *JAMS* 31/2 (Summer 1978): 241-281. Beth Glixon, "New Light on the Life and Career of Barbara Strozzi," *Musical Quarterly* 81/2 (Summer 1997): 311-335. Glixon, "More on the life and death of Barbara Strozzi," *Musical Quarterly* 83/1 (Spring 1999): 134-141.

2. *Veglie de Signori Accademici Unisoni*. Venice: Sarzina, 1637-1638. Many thanks to Dr. Anna Klaut and the staff of the Biblioteca Marciana, Venezia, for allowing me unlimited access in 2009; also to the staff for research in 1996 and 1999.

3. Preface to *Madrigali a due, tre, quattro e cinque voci*, Venezia: Vincenti, 1644.

4. For a lengthy discussion, see Susan Mardinly, "Barbara Strozzi and The Pleasures of Euterpe," doctoral dissertation, 2004.

5. Two examples: Giulio collaborated in 1630 with Monteverdi for the composer's opera *Proserpina Rapita*, written for the wedding of Girolamo Mocenigo's daughter, and in 1641 with Saccati for *La finta pazza*, called the greatest hit of the era. It opened houses not only in Venice but also the first opera house in Paris. The work was dedicated to Giovanni Paolo Widmann.

6. Barbara was baptized at the Strozzi Santa Sofia church in the Campo Santa Sofia. Her mother's church, in honor of Cyprian Queen Katerina, SS Apostoli, is just a few blocks down the Strada Nova.

7. Nicolo Fontei, *Bizzarrie poetiche in 3 volumes*; the first is dedicated to Giovanni Paolo Widmann.

8. *Veglia* 1, pp.10-21: “del canto...fece pompa delle meraviglie della sua eloquenza...la virtu far muovere in Thebe una lingua di marmot...accendere il fuoco della Virtu...Celenino no haverebbono udito la Lira d’Apollo.”

9. “Paolo del Sera...dal Bernardo Strozzi... fatto di modo Venezia...retrato dell Sig Barbara Strozzi,” Archivio di Stato di Venezia, Archivio notarile, Atti Alessandro Basso, busta 994, fol.111 (Aug. 1639). See also Glixon, “New Light,” and David and Ellen Rosand, “Barbara di Santa Sofia and Il Prete Genovese: On the Identity of a Portrait by Bernardo Strozzi,” *The Art Bulletin* 63/2 (June 1981): 249-258.

10. *Veglia* 1, p. 25: “per servire a i comandi d’una Venere canora ch’essendo Barbara solamente nel nome, porte Amore nel volto, e le Gratie nel seno.”

11. *Veglia* 1, p. 68: “Barbara...quella Primavera... honorata quelle Venere colle sonetto La Gratie.”

12. *Veglia* 1, p. 48: “passata vestite il nudo fancinella Amore. La donna per timor di non esser detra decentiosa, si pose la veste.”

13. *Veglia* 1, p. 42: “Fu ben conosciuto da Greci...essi provide quanto considerati ne gli affair della Republica...il Caduceo di Mercurio e horribilmente formato da avvelati serpenti.”

14. See Mardinly, “Euterpe,” for a detailed discussion, and eight modern scores of Opus 7. Many thanks to Nikki Pollock, Chief Library Assistant, Glasgow University Library, Special Collections Department.

15. *Veglia* 2, p. 81: “Venere e Madre d’Amore...Saffo disse il Padre d’Amore esser stato il cielo o Giove.” For a detailed discussion of the Strozzi/Sappho connection, see Mardinly, “Euterpe,” pp. 22ff.

16. *Veglia* 2, p. 13: “col solo calore de tuoi raggi provire l’argento e l’oro...si ritrovo tosto in Cipro Corte del Dio d’Amore con perpetua primavera.” P. 26: “fuggiamo tutti quei modi di Barbara...formare il loro Argomento.”

17. Pietro Bembo, *Gli Asolani*, 1505.

18. *Veglia* 2, p. 4: “i musici fatta pompa della meraviglie della loro virtu con applause, e con ammiratione de gl’ascoltanti, quando la Signora Barbara con quella voce, che contenderebbe I pregi all’armonia de Ciel...invito con quest Aria.” *Veglia* 3, p. 66: “Signora Barbara...vedera nella modesta d’un amante segreto.”

19. Pp. 108-109: “Barbara no se non havete ancora pare al nome crudel Barbara saro il petto.” Manuscript, Venice, Collection of Conservatorio Benedetto Marcello, Collectione Correr. Many thanks to Deputy Director, Choir of San Marco Justine Rappaciolli, Dott. Chiara Pancino and to Prof. Roberta Reeder for facilitating my reading and copy of this.

20. “ah posso dire mio in qual belta Barbara sorte.”

21. Many thanks to Claire Fontijn for her wonderful support. From forthcoming: “Sotto la disciplina del Signor Cavalli: Vocal Works by Bembo and Strozzi,” Claire Fontijn, ed., *Fiori musicali: Liber amicorum Alexander Silbiger on his 75th Birthday* (Sterling Heights, MI: Harmonie Park Press, 2010).

22. *Veglia* 3, p. 40: “haver goduto e scherzo gioia di Paradiso entro l’inferno.” P. 62: “possegono I rubini di

vermiglie labbra, le perle de candide denti..passeggiano gl’occhi.”

23. For further information, see Glixon, “New Light” and “More on the life and death.”

24. “domus David ex quam prodiisti venter in quo Deus sanctificationis aram fabricavit...Mater Anna, dulcis Anna, tu benedictionis fructum uberibus tuis nutriisti non eius partum Jesum precatis cruci configimus.”

25. For further information, see Robert L. Kendrick, “Intent and Intertextuality in Barbara Strozzi’s Sacred Music,” *Ricerca* 14 (2002): 87, 92.

26. Bruce Cole, *Giotto: The Scrovegni Chapel, Padua* (New York: George Braziller, 1993).

27. For additional information, see Wendy Heller, “Usurping the Place of the Muses: Barbara Strozzi and the Female Composer in Seventeenth-Century Italy,” in *The World of Baroque Music: New Perspectives*, ed. George B. Stauffer (Bloomington: Indiana University Press, 2006), 145-168, and Candace Magner’s blog: “Barbara Strozzi, La Virtuossissima Cantatrice.”

*Dr. Susan Mardinly has appeared as soloist in opera, oratorio, and recitals and has lectured throughout the Northeast. She has premiered modern editions of Fanny Mendelssohn Hensel, Amy Beach, and Barbara Strozzi and has dedicated many concerts to women composers. She is author of a feature article, “Barbara Strozzi: From Madrigal to Cantata,” for Journal of Singing. Mardinly has edited Five Madrigals from Opus 1, “Quis dabit mihi?” for SSA or ATB, “Fin che tu spiri” (Opus 7), “A S’Anna” (Opus 5), 9 Ariettas from Opera 2, 3, 6, & 7, “L’Amante segreto” (Opus 2), and the complete solo works with violin ritornelli. She holds degrees from New England Conservatory, The Hartt School, and University of Connecticut, where she was Coordinator of the Women in the Arts program. Her dissertation, “Barbara Strozzi and The Pleasures of Euterpe,” contains historical discussion, analyses of her oeuvre, and eight editions from Opus 7. A teacher for The Hartt School, she is also a prize-winning conductor and published poet.*

## Five Women Awarded 2009 Nobel Prizes

Elisabeth H. Blackburn and Carol W. Greider, both of the US, were named co-winners of the prize for medicine. Ada E. Yonath of Israel shared the chemistry prize, Romanian-born German author Herta Mueller received the prize for literature, and Elinor Ostrom of the US shared the economics prize. Professor Ostrom was the first woman to win the economics prize. Not since the first Nobel prizes were awarded in 1901 have five women been named winners of the coveted award in the same year.

# A Tribute to Grazyna Bacewicz: Celebrating the 100th Anniversary of Her Birth

LAURA GRAZYNA KAFKA

This year marks the 100th anniversary of the birth of the distinguished composer, violinist, and pianist, Grazyna Bacewicz (Grah-zhyh'-nah Bah-tseh'-veetch), the finest Polish woman composer of her generation. Not since Maria Szymanowska (1789-1831) has a Polish woman earned national and international recognition as both a virtuoso performing artist and a composer. Bacewicz also has the distinction of being one of the few female Polish composers to serve as the Vice President of the Union of Polish Composers, in addition to her many other honors and distinctions.

She was born in Lodz, Poland, located southwest of Warsaw, on 5 February 1909, and she died suddenly in Warsaw on 17 January 1969, just short of her sixtieth birthday. She composed 195 compositions between 1920 and 1968. Her creative output and the quality of her contribution, like that of Karol Szymanowski (1882-1937), Poland's most important composer after Fryderyk Chopin (1810-1849), are remarkable, given her relatively short life span. Both she and Szymanowski lived through tumultuous times in Poland's history: he during World War I and she during World War II. In the World War I period, Poland, by virtue of its geographic position in Europe, was occupied by Germany, Austria, and Prussia. Despite the occupation, the nation persevered and fought fiercely in armed battle to regain its independence, which was restored in 1918. The great Polish pianist and statesman, Ignacy Jan Paderewski, was Poland's premier beginning in 1919, and he contributed to the reunification of Poland.

The devastation of World War II (1939-1945) and its cost in national and human treasure is well documented. The war also impacted dramatically on the arts community, including Bacewicz and her contemporaries. Likewise, those who lived during this difficult period showed a fierce determination to survive and succeed against overwhelming odds. Her creative con-



Grazyna Bacewicz

tribution is therefore all the more remarkable in that she was a talented, trail-blazing female musical pioneer before, during, and following the oppressive Nazi and Russian invasions and occupations of Poland. It was the mission of these regimes to suppress the activities of the core of the country's artists, scholars, and other educated citizens, as well as the elimination of Jews, many Catholics, and gypsies. Grazyna Bacewicz survived these times and opened the doors for younger Polish female composers such as Krystyna Moszumanski Nazar (1924-2008), Joanna Bruzdowicz (b. 1943) and IAWM advisor Marta Ptaszynska (b. 1943).<sup>1</sup>

While Bacewicz is best known for her contributions to the genres of orchestral and chamber ensembles, she also composed works for solo violin, violin and piano, solo piano, organ, cantatas for chorus and orchestra, a few fine songs for tenor and orchestra, and several excellent songs for voice and piano, some of which this author has performed as part of her recital repertoire at the Polish Embassy in Washington, DC. Bacewicz's oeuvre also comprises several ballets, musical accompaniments to plays, three transcriptions for violin and piano, one transcription for viola and piano, and several miscellaneous works: a fugue for double choir, compositions for four flutes, a fugue for four voices, easy works for various instruments, a sonata for oboe and piano, and a piano arrangement of Szymanowski's ballet *Harnasie*. In addition, she wrote a few lighter works for radio and scores for animated and children's films.

The third of four children born into a musical family, Grazyna has a younger sister, Wanda, a poet living in Warsaw, and two older brothers, Kiejstut and Witold. Kiejstut was a pianist and frequently performed with Grazyna in concert and even premiered some of her works with her. Her earliest music studies were with her father, and she was a child prodigy with a special gift as a violinist. Upon graduation from high school in her hometown of Lodz, she followed her brother Kiejstut to Warsaw. She attended the Warsaw Conservatory, where she graduated *summa cum laude* in composition and violin in 1932. In addition to her musical training, she studied philosophy at the Warsaw University for a year and a half. Taking Karol Szymanowski's advice to join her contemporaries, she continued her studies in composition in Paris with Nadia Boulanger in 1932-33 and violin with Andre Touret. She was awarded First Prize for her *Wind Quintet* at the Young Composers' Competition in Paris in 1933.

She briefly returned to Lodz to teach harmony, counterpoint, and violin at the conservatory, but within a year, she decided to abandon teaching because it “interfered with her playing and composing.”<sup>2</sup> (She turned to teaching again only after WWII.) She returned to Paris in 1934 to further her violin studies with Carl Flesch. It was there that she began to attain both national and international recognition. Internationally known conductor Grzegorz Fitelberg invited her to serve as the principal violinist of the Polish Radio Orchestra from 1936 to 1938. Also in 1936 she married Andrzej Biernacki, a physician and an amateur pianist. They were married for twenty-seven years until his death in 1963.

The composer returned to Poland from a European tour with the Polish Radio Orchestra two months before the outbreak of World War II. These pre-war years were filled with an extremely active schedule in her multi-dimensional role as performer, composer, and jury member at numerous music festivals and concerts. An enigma in contemporary Polish musical life because she was making such a mark for herself as a female composer, she was well-admired by her devoted public and continued to try to steer them away from their Chopin-era-trained ears along a more contemporary path first forged by Karol Szymanowski.

The outbreak of World War II in Poland in September of 1939 had a devastating impact on every aspect of the Polish nation. The stress of the Nazi occupation of Warsaw greatly diminished the creative process for those composers and artists who were fortunate enough to be able to continue their craft during those war years. Although some music continued to be performed, the performances were mostly in private homes and coffee houses. The penalty for possession of even the stub of a pencil and a scrap of paper for those composers confined to Concentration Camps was usually death. According to Judith Rosen’s biography, during WWII, Grazyna Bacewicz and her family were temporarily displaced to a camp in Pruszkow, just south of Warsaw, and then later moved east to the city of Lublin (nearer the Russian border), where they waited out the end of the war.<sup>3</sup> Bacewicz’s heritage was both Polish and Lithuanian (her mother was Polish and her father Lithuanian). She chose to be identified as Polish, although her religious persuasion is unclear at the time of this writing.

Bacewicz’s daughter, Alina Biernacka, was born during the war years in 1942, presumably in Warsaw, although Rosen’s biography does not specify where the family lived at that time. Alina currently lives in Warsaw and is an accomplished painter and poet. The composer also helped her sister, Wanda (b. 1914), who was wounded during the war, overcome her injuries. The family, along with many other Poles with special

skills and talents, survived the difficult times under the German occupation. Fortunately, they were able to keep their family together, which allowed for her daughter’s safe birth during the war years. It is therefore not surprising that Bacewicz’s works do not include protest songs or other musical statements describing the distasteful political atmosphere of the time. She undoubtedly avoided such works because she was protecting herself and her family both during the war years and the Stalinist Period (1945-55) that followed. She did, however, manage to quietly compose a few works during those war-time years: *String Quartet No. 2*, *Sonata No. 1 for Solo Violin*, *Symphony No. 1*, and *Overture* for orchestra. Her string quartet helped keep the genre alive during WW II. She organized “underground” concerts in Warsaw at some point during the war. These took place, presumably, in the early years of the war up until 1943, as it was in that year that she managed to premiere her *Suite for Two Violins* at one of these “underground” concerts.<sup>4</sup> The premiere of the *Overture* at the first “Festival of Polish Music” in Krakow after the conclusion of the war established her as one of the most outstanding Polish composers of her time. She also returned to teaching as a professor of music at the State Conservatory of Music in Lodz.

Her superb talent as a violinist and also as a fine pianist facilitated her knowledge of how to compose for these two instruments. She had a gift for understanding all the musical genres for which she composed. She liked to work intensely when composing and often worked many hours a day until she was tired, claiming that some of her best ideas arose when she pushed herself until she was fatigued. Clearly, she worked quickly, as evidenced by the large number of compositions she produced, and she must have been very well organized, highly disciplined, and an excellent manager of her time. In fact, in a letter to her brother Witold, written on 30 August 1947, she states that she has a “completely different tempo of life than anyone else,” and says, “I do everything faster than anyone else, and all who are around constantly annoy me with their slowness...I am able to write a major work in two weeks.”<sup>5</sup>

In addition to her work as a composer, concert violinist, and pianist, she was also a wife and mother. Remarkably, Bacewicz had literary pursuits, too, and found the time and energy to write short stories, novels, and short autobiographical accounts of her life. Her autobiographical anecdotes, based on her experiences and travels, were published posthumously. A light dramatic sketch was presented on Polish television during her lifetime in 1968. The novels and short stories remain unpublished.

In 1953, when she was in her mid-forties, at the height of her concert career, she began turning her at-



attention more fully to composition and less to the concert stage. She had already accumulated an impressive string of honors, prizes, and awards for her compositions. Among them were Second Prize (no first prize awarded) for the *Piano Concerto* at the International Chopin Competition for Composers in Warsaw (1949), National Prize for the *Concerto for String Orchestra* (1950) that was performed by the National Symphony Orchestra in Washington, DC, First Prize for the *String Quartet No. 4* at the International Composer's Competition in Liege (1951), First Prize for her compositional output in general, and in particular, for the *Sonata No. 4 for Violin and Piano* at the Festival of Polish Music in Warsaw (1951), and the National Prize for the *String Quartet No. 4*, *Sonata No. 4 for Violin and Piano* and *Violin Concerto No. 4* (1952). She did not give up performing completely. For example, she premiered (and played frequently) her *Sonata No. 2* for piano (1953).<sup>6</sup> Maja Trochimczyk has insightfully remarked that this Sonata was composed during the height of the Stalinist Period, when composers were subjected to increasing ideological control. With its lively *oberek*, a Polish folk dance, the Sonata illustrates how beautifully an artist can rise above oppressive circumstances.<sup>7</sup>

Bacewicz was severely injured in a car accident in 1954, which broke her pelvis and several ribs along with injuries to her head and face. Her husband, daughter, sister, and mother, who were in the same vehicle, suffered only minor injuries. Bacewicz's character was such that when this unfortunate event occurred, she managed to joke with friends while hospitalized, even though it was difficult for her to talk. She apparently refused to discuss the accident or the seriousness of her condition.<sup>8</sup> By 1955, Bacewicz rarely concertized, not necessarily as a result of this accident but because of her increasing success as a composer. She did, however, continue her literary pursuits.

One can also look to two of the songs to find examples of humor in her music after the accident. In 1955 she composed the song *Bolin mnie glowa* (My head aches) and in 1956, *Sroczka* (The little magpie). Both of these texts are humorous, and they are wonderful examples of her own special brand of playfulness in music; *Bolin mnie glowa* leaves the singer a lot of room to have fun with the interpretation. The preciseness in executing the quick sixteenth notes and the coordination required between singer and pianist in *Sroczka* make the song challenging as well as a delight to sing. These songs would be effective on recital programs, even if the audience does not understand the Polish text.<sup>9</sup>

The remaining fourteen years of Bacewicz's life brought her increasing professional success. She continued to serve on international competition juries, and she traveled to performances of her works. She was

awarded Second Prize for the *String Quartet No. 5* at the International Composers' Competition in Liege (1956), First Prize in the orchestral division and Third Prize overall for the *Music for Strings, Trumpets and Percussion* at UNESCO's International Rostrum of Composers, Paris (1960), and the Prize of the Belgian Government and the Gold Medal for the *Violin Concerto No. 7* at the Queen Elizabeth International Competition, Brussels (1965).<sup>10</sup> She returned to teaching composition during the last three years of her life at the State School of Music (formerly the Warsaw Conservatory). She was also the first woman (since 1960) to serve as Vice-President of the Polish Composers Union.

During this time, with Picasso's knowledge and approval, she was working on *Desire*, a ballet score based on his play *Desire Trapped by the Tail*. Her responsibility as Vice-President required her to accept an invitation by the Armenian government to travel to Armenia. Her duties interfered with completing the ballet score, so, before departing, she did something she had "never done before."<sup>11</sup> She left detailed notes (presumably for herself) of how the last four minutes of the work were to be completed. She died suddenly on 17 January 1969 before completing the ballet.

Performers and musicologists alike agree that her compositions are challenging, even difficult, and that they show a continuous line of development. Her work may be thought of as a bridge between Karol Szymanowski's neo-classicism and Witold Lutoslawski's modernism. Customarily, scholars divide Bacewicz's music into four style periods: 1932-1944, 1945-54, 1955-60, and 1961-69. However, in an excerpt from "A Draft answer to an Unknown Questionnaire" from 1969, she identifies the stylistic progression of her music thusly: "(1) youth – very experimental, (2) – inappropriately called here neo-classical and being really atonal, and (3) the period in which I'm still located."<sup>12</sup>

Although by her own admission she is not known for being an innovator, I do agree with Adrian Thomas that she is "more innovative than is generally acknowledged."<sup>13</sup> This is very evident after the war in her *Partita* for string orchestra, which demonstrates her definite departure from her "neo-classic" compositions, even though she said the term was not appropriate. She kept up with the compositional pace of the times, especially after the war, when eager younger composers and the influence of the avant-garde from abroad moved forward quickly. The works from the later 1950s, such as her *String Quartet No. 6*, demonstrate twelve-tone technique, although, in a letter to her brother Witold, she writes, "dodecaphony does not appeal to me very much[;] I am sitting alone working out my own system."<sup>14</sup> Her *Pensieri notturni* from 1961 for chamber orchestra is especially imaginative.

From an interview for Polish Radio in 1964, Bacewicz said the following about the compositional process:

I do not agree with a statement that I hear quite often that if a composer discovered his own musical language he should adhere to this language and write in his own style. Such an approach to this matter is completely foreign to me, it is identical with the resignation from progress, from development. Each work completed today becomes the past yesterday. A progressive composer would not agree to repeat even himself. He has to not only deepen and perfect his achievements, but also broaden them. It seems to me, that for instance in my music, though I do not consider myself an innovator, one can notice a continuous line of development....My compositional workshop and the emergence of the work is for me something personal and intimate. Contemporary composers, and at least a considerable number of them, have a different stance. They explain what system they used, in what way they arrived at something. I do not do that. I think that the matter of the way by which one arrived at something is, for the listeners, unimportant. What matters is the final result, that is the work itself.<sup>15</sup>

In addition to several excellent articles in Polish and a few in English and German, readers of English should turn their attention to Ludwik Erhardt's well-written slim volume, *Music in Poland* (Warsaw: Interpress, 1975), and two excellent monographs about Grazyna Bacewicz, both published by the Polish Music History Series at the University of Southern California. The first is by Judith Rosen: *Grazyna Bacewicz: Her Life and Works* (1984), with a forward by Polish composer Witold Lutoslawski. It provides an excellent introduction to the life and works of Bacewicz. This monograph includes an appendix that lists, in chronological order, the principal prizes, awards, and orders bestowed upon the composer and a list of compositions by genre, a complete discography, a list of compositions performed at *Warszawska Jesien* (Warsaw Autumn), the annual Warsaw Autumn International Festival of Contemporary Music, a select bibliography, and an index. The monograph was supported by the composer's sister, Wanda Bacewicz, who made unpublished personal notes, letters, and statements available to Ms. Rosen.

The other monograph in English is *Grazyna Bacewicz: Chamber and Orchestral Music*, elegantly written by Adrian Thomas with a preface by Wanda Wilk, the founder and shepherdess of the Friends of Polish Music at USC and the editor of the series. Tho-

mas' monograph is an important contribution to the written history of Polish music in that it is the first analytical study devoted to Bacewicz's music. He focuses on Bacewicz's principal works for orchestra and chamber ensemble. Thomas' monograph includes a clear and concise historical perspective of Polish music from the turn of the twentieth century, a discussion of Bacewicz's stylistic development, and, lastly, a discussion of individual works written between the end of World War II and Bacewicz's death in 1969. The works Thomas discusses individually are *String Quartets* Nos. 3, 4, 5, 6, and 7; *Concerto for String Orchestra, Variations* (for full orchestra), *Music for Strings, Trumpets and Percussion*, *Pensieri notturni* (chamber orchestra with an important role assigned to percussion), *Violin Concerto No. 7*, and *Viola Concerto*. He provides a conclusion and an informative select annotated bibliography plus an index.

Grazyna Bacewicz is a composer whose works are standing the test of time, one of the true tests of greatness. They are slowly amassing newly devoted audiences both in Poland and the music world. It would be wonderful to hear her music more often on concert programs outside of Poland. An excellent project would be a complete recording of her works on an easily accessible label as a tribute to women composers in classical music, as many of the existing recordings on the MUZA label are difficult to obtain.

I am happy to report that there is a new recording of her string orchestra works released in September 2009 on the Sony Music label as performed by the National Philharmonic Chamber Orchestra of Poland under the direction of Jana Lewtaka. In addition to the *Concerto for String Orchestra* (1948) and *Divertimento* (1956), the following previously unrecorded works are also included: *Sinfonietta for String Orchestra* (1935), *Symphony for String Orchestra* (1946), and an *Oberek* arranged for strings by Jana Lewtaka.<sup>16</sup> Also, Chandos records has released two compact disc recordings of Bacewicz's works and hopes to release more.<sup>17</sup>

I urge music teachers and professors at every level of instruction to mention her in class discussions and play excerpts of her works for their students. She serves as an excellent role model for young women everywhere, especially those aspiring to be composers. She was an exceptionally gifted child who grew into a superb professional. She was an extraordinary human being who managed to make an uncommon contribution to the world of music as a composer, concert violinist, and pianist, all the while living a multi-dimensional and inspiring life that included being a wife, mother, writer and, by all accounts, a good and esteemed colleague and friend (with good looks and a sense of humor to top it all off). She managed to thrive despite living during

one of the most challenging periods in Poland's tumultuous history, and interest in her works has not diminished since her death. There are statues of her in Poland, and schools and streets are named for her. Poland celebrates her during this, the 100th anniversary of her birth, with concerts and competitions. She opened the door for every subsequent Polish female composer. Grazyna Bacewicz emerged as the greatest Polish female composer of her generation and as one of the finest composers of the twentieth century.

#### NOTES

1. Wanda Wilk, the founder of the Polish Music Reference Center at the University of Southern California, provides a history of Polish women composers in her essay, "An Outline History of Women Composers in Poland," 1996. See [http://www.usc.edu/dept/polish\\_music/essays/womenww.html](http://www.usc.edu/dept/polish_music/essays/womenww.html).
2. Judith Rosen, *Grazyna Bacewicz: Her Life and Works* (Los Angeles: Polish Music History Series, 1984), 17.
3. Rosen, 21.
4. Maya Trochimczyk, "Grazyna Bacewicz" at [http://www.usc.edu/dept/polish\\_music/composer/bacewicz.html](http://www.usc.edu/dept/polish_music/composer/bacewicz.html), p. 4.
5. Grazyna Bacewicz, "From Notes and Letters by Grazyna Bacewicz," *Polish Music Journal* 1:2 (Winter 1998): 2. Edited by the composer's sister Wanda Bacewicz and translated into English by Wanda Wilk. It is available at [http://www.usc.edu/dept/polish\\_music/PMJ/issue/1.2.98/bacewicz\\_let.html](http://www.usc.edu/dept/polish_music/PMJ/issue/1.2.98/bacewicz_let.html)
6. Maja Trochimczyk's Bacewicz Internet site mentions two recordings of this Sonata: the first by Nancy Fierro (available from IAWM) and the second by Krystian Zimerman (Olympia OCD 392).
7. Trochimczyk, 5.
8. Rosen, 26.
9. Singers looking for an amusing song with only a few words to learn might consider *Boli mnie glowa*, even though it

is in Polish. The principal publisher of her music is Polskie Wydawnictwo Muzyczne (PWM, Polish Music Publishers).

10. See Rosen for a complete list of Bacewicz's principal prizes, awards and orders, pp. 44-45. The virtuosic Violin Concerto No. 7 is available on the Olympia label (OCD 392) with Piotr Jankowski and the National Philharmonic Orchestra.

11. Rosen, 36.

12. Bacewicz, "A Draft Answer to an Unknown Questionnaire," *Ruch Muzyczny* 7 (1969), translated from the Polish by Maja Trochimczyk and available at the USC Website, p. 10.

13. Adrian Thomas, *Grazyna Bacewicz: Chamber and Orchestral Music* (Los Angeles: Polish Music History Series, 1985), 296.

14. Trochimczyk, 12.

15. Bacewicz, statement from an interview for Polish Radio, 1964, published in *Ruch Muzyczny* 33:3 (1989), translated from the Polish by Maja Trochimczyk and found on the Bacewicz Web page at the section "Bacewicz in Her Own Words."

16. The title of the new release is "Grazyna Bacewicz – z okazji 100-lecia urodzin Kompozytorki" (Grazyna Bacewicz – on the occasion of the 100th anniversary of the composer's birth).

17. CHAN 10250 was released in 2004 by violinist Joanna Kurkowicz, and CHAN 10476 by violinist Lydia Mordkovitch. Bacewicz's Violin and Piano Sonatas Nos. 1 and 3, and her Partita partner with a sonata by George Enescu. See <http://chandosrecords.blogspot.com/2009/02/100th-anniversary-grazyna-bacewicz.html>. Many thanks to Mariusz M. Brymora, Counselor and Head of Culture and Public Affairs Department, Embassy of Poland, Washington, DC for providing me with the new discography information and for the information regarding the celebrations of Grazyna Bacewicz's life and music in Poland.

*Laura Grazyna Kafka, Ph.D., is a musicologist, singer, and educator specializing in the singing of Polish art and folk songs. She is fluent in Polish and French and teaches in Maryland. She is the first person in her family to be born in the United States. Her parents and older brother immigrated to the United States from Germany in 1949 as "Displaced Persons." Her brother was born in Germany after the war, but her parents were both born in Poland, and they were both persecuted by the Nazis. Her mother was a Forced Laborer in Germany beginning in 1942 at the tender young age of 16. Her father, a Reserve Officer in the Polish Army, was a Prisoner of War, also in Germany at a camp near her mother's (near Hanover); they did not meet until after the war. Her parents and brother moved to California in 1955 when her father accepted a position to teach Polish at the Defense Language Institute in Monterey, California, where they continue to live. Part of her mother's story is included in The Holocaust Cantata composed by Donald McCullough on melodies secretly composed in Concentration Camps that he uncovered in The Holocaust Museum in Washington, DC. Laura had the cathartic experience of being able to sing in the world premiere of this work at the Kennedy Center in Washington, DC with the Washington Singers.*

#### Women in Music in Ireland Conference

The Music Department of the National University of Ireland, Maynooth, announces that its Women in Music in Ireland Conference will be held on April 17, 2010, in association with The Society for Musicology in Ireland and An Foras Feasa.

Women's involvement in music in Ireland has been evident since the eighteenth century, but their contribution has often been neglected or forgotten. The aim of this conference is to highlight their involvement across the centuries in all genres of music in Ireland. The conference will also include two concerts featuring music by female composers from the nineteenth, twentieth, and twenty-first centuries. The keynote address will be given by Dr. Ita Beausang. For information, please contact Jennifer O'Connor at [jenny.m.oconnor@gmail.com](mailto:jenny.m.oconnor@gmail.com).

# “Our Grand Exception”: Ada Louise Comstock Brings Nadia Boulanger to America, 1937-1939

KIMBERLY FRANCIS

Carefully filed away within the holdings of the Arthur and Elizabeth Schlesinger Library are various documents pertaining to the life of Radcliffe College’s first, full-time president, Ada Louise Comstock. Sifting through materials from the late 1930s, one discovers three folders that hold unknown details about Nadia Boulanger’s visits to Radcliffe College from 1938 to 1939. Placed together, these documents reveal the largely unacknowledged feminist motivations that made Boulanger’s tours of the United States in the late 1930s possible. Relevant periodicals and letters outline the problems Boulanger’s gender created in contemporary professional circles, while also detailing how Comstock and Boulanger triumphed over these obstacles and brought about change to the New England academic environment. Exploring the strategies manipulated by these two powerful women reveals how music-making became a means to circumvent gender biases and create new professional situations for both artistic and academic women in inter-war America.

## Coming to America, 1937

In 1937, after a twelve-year hiatus, Nadia Boulanger returned to the United States to commence a series of annual visits. Three times in the same number of years she traveled to America, where she was received as an international star. Several of the country’s leading academic institutions and ensembles sought her participation, and the swirl of the curious press and powerful patrons were always close at hand. Facilitating her reception were the generations of past Boulanger students who, after years of her teaching efforts at the Conservatoire Américain in Fontainebleau, now populated the higher echelons of American musical institutions. This was how Boulanger became famously connected with Harvard University, the Longy School of Music, and later, the Peabody Conservatory. But there was another triad of institutions, less well-represented in the current secondary literature, which embraced Boulanger upon her arrival in the United States: the women’s colleges of Radcliffe, Wellesley, and Bryn Mawr.

Boulanger initiated contact with these various institutions, particularly Radcliffe College, in 1937. She decided in December of 1936 that she would return to the United States the following spring, and Louise Talma, a former student and then professor at Hunter College, was given the unenviable task of arranging all the tour’s events with a lead time of only three months. After a

Herculean effort, Talma managed to fill Boulanger’s seven-week stay with engagements in Boston, New York, Washington, and Philadelphia, including short visits to Radcliffe College.<sup>1</sup> The pedagogue arrived in New York aboard the *Queen Mary* on 31 March 1937, bringing with her tenor Hugues Cuénod and soprano Gisèle Peyron.<sup>2</sup> This trio traveled extensively, presenting concerts and lectures “with illustrations,” Boulanger’s term for live musical examples.<sup>3</sup>

This first tour was funded primarily by a grant from the French government, to whom Boulanger had proposed a trip for the purposes of “making a study of methods of musical pedagogy in American universities, colleges, and schools.”<sup>4</sup> From the very beginning, Boulanger’s visits were connected with questions of pedagogical practice, and laced with a sort of French, neo-colonial sub-text of the master teacher observing the primitive conditions of American schools. This interplay between French superiority and American inferiority had in large part facilitated and validated Boulanger’s authority from the very beginning of her international pedagogical pursuits.

The roots of Boulanger’s use of this type of rhetoric lay in her role as professor at the Conservatoire Américain at Fontainebleau, a position she had filled for sixteen years by 1937.<sup>5</sup> The Conservatoire, housed in the Louis XIV wing of the Palais de Fontainebleau, was founded in 1921, and had a mandate to recruit students from across North America as pupils. In turn, the French benefitted from an increase in Franco-American relations and enhanced their image as a global cultural authority.<sup>6</sup>

Few capitalized on this mixing of American and French fields as well as Nadia Boulanger. Even in its most nascent of forms, this transnational network validated her artistic authority in ways precluded by early-twentieth-century views of women. Boulanger’s family pedigree, replete with several generations of prominent musicians, imbued her cultural cues with prestige in the eyes of many of her students. Her mother, Raïssa Boulanger (née Myschetsky) claimed to be a Russian princess and had been a singer and student at the highly prestigious Conservatoire de Paris during the latter half of the nineteenth century.<sup>7</sup> Boulanger’s famous paternal relatives included her grandmother, a renowned opera singer, and her father, a *Prix de Rome* laureate, composer, and Conservatoire instructor.<sup>8</sup> Practically by birthright, Boulanger became acquainted with

the musical elite of *fin-de-siècle* Paris, including Gabriel Fauré, Jules Massenet, and Charles Gounod. Her own iconoclastic activities as the first woman to place in the *Prix de Rome* competition added to this impressive mix of credentials, and her sister, Marie Juliette Lili Boulanger (Lili), became the first woman to win the *concours'* top prize.<sup>9</sup> This heritage translated into immense cultural authority in Fontainebleau. Here, the customs of France, and in particular the cultural acumen of Nadia Boulanger, held immense sway among the young American students. In this setting, they were less deterred by Boulanger's gender than they were, as Annegret Fauser writes, "willing to worship this attractive and brilliant teacher."<sup>10</sup>

By the time she returned to America in 1937, Boulanger's strategies had yielded her a great deal of international clout. Numerous students who had worked with her in Paris, including Melville Smith, Aaron Copland, and Walter Piston, now lived in America, taught in institutions, and in several cases, ran entire music departments. The Boulanger that America courted during her 1937 tour, as Fauser writes, "epitomized the modern European woman." She was capable of connecting people with a vast array of creative resources and was, in Richard Taruskin's words, "a committed modernist, who abetted every innovative tendency in American music."<sup>11</sup>

Yet, as a woman, Boulanger was still susceptible to misogynist prejudices. Her status as a foreign woman, and one whose talents were legendary, helped mitigate, but not eliminate, many of these biases. Her exceptionality helped her circumvent the majority of the gendered limitations found in the United States—so long as her authority was endorsed. Simultaneously, however, Boulanger engaged in a careful balancing act that required she acquiesce to certain expectations and temper her exceptionality by working with and lecturing for women's institutions. By both pacifying and challenging the status quo, Boulanger gained access to an ever increasing variety of professional opportunities. In addition to "observing American musical pedagogy," Boulanger's 1937 tour had much to do with "broadcasting lecture recitals," performing in concerts, meeting the cultural elite, and being feted by such groups as the League of Composers.<sup>12</sup> Her powerful and charismatic performance in talks, at the podium, and at the keyboard, engendered invitations from several institutions, such as Radcliffe and

Wellesley College, for extensive engagements in 1938. By the time she left America in May 1937, Boulanger's efforts to reconnect with American musicians and music lovers on their own soil had been an unqualified success, and she had caught the attention of Ada Louise Comstock.

#### Radcliffe College, Ada Louise Comstock, and Nadia Boulanger

Deeply impressed by Boulanger's talents and professional presence, Radcliffe College aggressively recruited the French pedagogue to return the following spring and serve on its faculty. This initiative was led in large part by Ada Louise Comstock, who, by 1930, had started to expand Radcliffe College into an institution for higher learning in its own right.

Originally founded in 1879 by Arthur Gilman, Radcliffe College, or the "Harvard Annex," as it was originally called, had been designed "to offer its young women educational opportunities equivalent to those of Harvard students."<sup>13</sup> In contradistinction with other women's colleges that existed at the same time, Radcliffe had an all-male teaching staff.<sup>14</sup> And, as related by a promotional brochure written in 1930 by alumna Mary K Williams, the student body prided itself on this fact: "In comparison with the students of other colleges for women, Radcliffe girls look upon themselves as exceptionally sane and normal. They like the masculine faculty and feel that their lives are better balanced than those of girls



Ada Louise Comstock, President of Radcliffe College from 1923-1943. Schlesinger Library, Radcliffe Institute for Advanced Study, Harvard University, RG 20, 6 1v, 33. Used with permission.

attending colleges which have a majority of women on the teaching staff."<sup>15</sup>

Most often, these male teachers came from Harvard, and they typically served on the faculty of both institutions. The exclusionary nature of this policy towards women faculty was a sore spot for Ada Louise Comstock, and she began efforts to alter this state of affairs in the late 1930s.

For indeed, Comstock epitomized the early feminist movement brewing in America during the inter-war years. Comstock became the first full-time president of Radcliffe College in 1923 just after stepping down from her position as president of the newly-formed American Association of University Women. Prior to working at Radcliffe, Comstock had also served as the only woman on the National Commission of Law Observance and Enforcement in 1929. In later years, she advocated

against prohibition; fought to eliminate employment discrimination for married women; and advocated for women's full access to civil service, including the right to serve on juries.<sup>16</sup> The list of committees on which Comstock served during her lifetime included the Institute of Pacific Relations, the League of Women Voters, Planned Parenthood, and the National Broadcasting Company.<sup>17</sup> She truly was an early leader in the fight to expand women's rights in the United States.

When taking over the presidency of Radcliffe College, Comstock assumed a mandate to "transform a provincial school into a national institution."<sup>18</sup> By the early 1930s, under Comstock's supervision, the college's enrollment had grown until numbers in the undergraduate classes had to be limited to 750 students.<sup>19</sup> She revolutionized the Radcliffe College hiring policy by allowing women to be employed as "tutors"—specialized instructors for students with specific interests. In several cases, these tutors were professors in all but name and salary. Williams writes:

Only in the appointment of women tutors does Radcliffe engage other teachers than members of the Harvard faculty. Tutors do not, however, give courses, so Radcliffe classes are never taught by women. I have heard it said that when President Comstock was questioned at the time of the first appointment of a woman tutor, she replied that no other applicant, man or woman, was as well qualified to tutor as the woman chosen.<sup>20</sup>

In the academic year from 1930 to 1931, only nine out of one hundred of these tutors were actually women.<sup>21</sup> Hiring a woman to serve as an actual instructor, therefore, had never been done, and, moreover, was considered one of the college's major selling points by many among its population.

Comstock disagreed. She continued her reforms of Radcliffe's hiring policies by altering the College's contracts for male professors. No longer would Radcliffe serve as a second-tier employer to that of Harvard. By 1930, Comstock ensured that "Radcliffe [could] engage a professor for part-time work at a salary equal to that which he receives for the same amount of work at Harvard."<sup>22</sup> This improved the image of Radcliffe as a competitive employer for men; the next step was to set a new precedent for hiring women, and Nadia Boulanger offered the perfect chance to do so.

#### Our "Grand Exception": Hiring Boulanger

One of the most popular extra-curricular activities used to attract students to Radcliffe College was its Choral Society. Williams described the Chorale as "the best loved club at Radcliffe. Its demands are high...[but]

the rewards are high too... In [performances]...the students experience the spiritual exaltation of being atoms which for the moment lose their individual identity to let a master hand make a perfect thing of them."<sup>23</sup>

The high-profile nature of the Radcliffe Choral Society—caused in large part by its widely publicized joint concerts with the Harvard Glee Club—made it the perfect vehicle by which to advertise and connect Boulanger with the women's college. Importing a renowned woman conductor to lead the school's all-women's vocal ensemble had obvious benefits, but Comstock's final goal was far more ambitious than this. By the end of her 1937 tour, Boulanger had been to Cambridge and let it be known that she would be happy to return and work at Radcliffe College the following year. Her only stipulation was that she expected to be paid \$5,000 (approximately \$73,000 today)—the same as a Harvard professor would make for the same period of time. Under Comstock's direction, Radcliffe scrambled to find Boulanger her requested salary; they guaranteed \$1,500, but were forced to solicit the remainder from outside sources.<sup>24</sup>

They first approached alumni and patrons, and by 1 May 1937, Elizabeth Sprague Coolidge wrote to the school that she was very interested:

...especially as Mademoiselle Boulanger is a warm friend and nothing would please me more than her success in America. Also, I should love to see any one of such importance established at Radcliffe. But I am sorry to say that I do not feel that I can contribute very much. If you can find the needed balance of three thousand dollars, I will be glad to guarantee five hundred dollars for one season, and I thank you for giving me the tentative opportunity of joining in any movement as desirable as would be Mademoiselle Boulanger's presence in our educational world.<sup>25</sup>

With the United States in the throes of the eighth year of the Great Depression, it is not surprising that individual patrons such as Sprague Coolidge were left incapable of supporting Boulanger's appointment independently. But even this brief letter shows that from the very beginning the motivation for bringing Boulanger to the school was not only to expose the students to her brilliant pedagogy, it was also to attach her prestige to the name of Radcliffe College.

Still uncertain about how to pay for Boulanger, Comstock proceeded to publically nominate her as Lecturer of Music anyway for the second half of the 1937-1938 year on 3 May 1937.<sup>26</sup> The administration granted the course credit, and Comstock circulated an internal document stating: "It is our first appointment

(Radcliffe U.) of this sort and we feel very proud of it. In all other instances, you see, our ‘great guns’ are primarily members of the Harvard Faculty. This is our grand exception.”<sup>27</sup> Not only was Boulanger a woman, but she also came to Radcliffe from beyond an affiliation with Harvard University.

The excitement the College felt about recruiting her was palpable, especially when, the following day, they had a definitive plan for funding her appointment. On 5 May 1937, Comstock released a further internal memo stating that Mlle. Boulanger would be paid first by donations of \$500 and \$1,000 from Mrs. Elizabeth Sprague Coolidge and Mr. Arthur Sachs, respectively. A contribution of \$2,000 was expected from the Master School of Music Association Fund, and \$1,150 was to be saved by omitting not one, but two, Harvard courses—taught by a Mr. Hill and a Mr. Ballantine, respectively. The remaining balance, a far more negligible \$350, was expected to come from Harvard students, who would be charged to attend classes at Radcliffe, and other special student enrolments.<sup>28</sup>

#### Publicizing Boulanger

On 6 May, Radcliffe began publishing the news of Boulanger’s appointment in its own press releases and in national newspapers. In the subsequent months, external reporters could not seem to exhaust their fascination with the ground-breaking role-reversal caused by the hire. The *New York Times* alone ran three articles in the months that followed that reveal their escalating incredulity about Boulanger’s appointment. They began with statements as innocuous as “Nadia Boulanger...has been engaged by Radcliffe College as visiting lecturer in music during the second term of that institution’s next academic year.” But by December 1938,

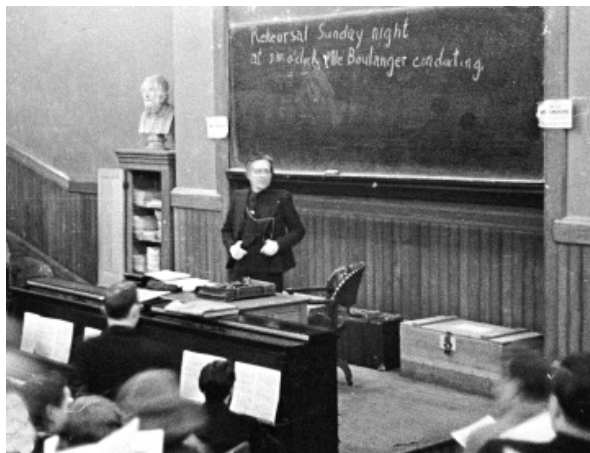


Figure 2. Nadia Boulanger conducting joint rehearsals of the Harvard and Radcliffe choruses March 1938. Schlesinger Library, Radcliffe Institute for Advanced Study, Harvard University, PC 48, 1-9a. Used with permission.

they were writing that “Harvard boys will be taught by a Radcliffe instructor in at least one course next term, in reversal of the usual system under which Radcliffe girls are instructed by the Harvard faculty.”

Finally, in January 1938, the paper’s headlines read: “Music Precedents Jolted by Woman: Mlle. Boulanger’s Visit Marks Innovations for the Boston Orchestra and Harvard, Noted Lecturer Also Will Give Radcliffe Seminar Which Men May Attend.”<sup>29</sup> As if to rationalize this bizarre state of affairs, each article subsequently paraded Boulanger’s numerous foreign qualifications as a *Prix de Rome* laureate, student of Gabriel Fauré, and teacher of many renowned American composers, such as Aaron Copland, Roy Harris, and Virgil Thomson. Continuing to paint Boulanger as a foreign prodigy made her transgression of instructional traditions more palatable, but no less sensational.

Internally, Radcliffe faced its own battles. Other institutions seemed anxious to piggy-back on their success, and Comstock worked assiduously to carve out her primary claim to Boulanger’s appearance in America in 1938. Just days after releasing confirmation of the appointment, Comstock received an apologetic letter from Mildred H. McAfee, President of Wellesley College, who clearly tried to assuage the Radcliffe administrator that the credit for Boulanger’s 1938 return to America would be Radcliffe’s and Radcliffe’s alone. McAfee wrote:

My dear Miss Comstock:

The Boulanger hoodoo continues. I approved a statement for publication which ended with the following paragraph “As previously announced, Mademoiselle Boulanger will also be at Radcliffe College during the same period as visiting Lecturer in Music.” I am distinctly embarrassed upon my return from a weekend to find clippings which have been edited so that the last paragraph reads: “As previously announced, Mademoiselle Boulanger will also be at Radcliffe College during the time she is teaching at Wellesley.”

...I am taking precautions to prevent his kind of slip-up again, but I want it plain at our alumnae luncheon with representatives from all over the country that Mademoiselle Boulanger was teaching at Radcliffe and was giving merely a part of her time here.... Please do not bother to answer this letter. All it wants to convey is my great appreciation of your generosity about this whole mix-up and my great regret that we did not meet you half way in our newspaper reports.<sup>30</sup>

The stakes for declaring possession of Boulanger are obvious in this letter. In part, this territorial debate no doubt emanated from the sheer financial gymnastics Radcliffe had undergone to secure Boulanger's position. Comstock had invested in Boulanger, and the credit for her engagement was rightfully hers—but there was more to this situation than that. In being an official instructor at Radcliffe College, Boulanger would perform an unprecedented role at the institution. She also came without Harvard strings attached; her very presence at Radcliffe would upset the dominance Harvard maintained over its “sister” school. Boulanger's appointment would highlight the professional possibilities for both musical and academic women, and her concurrent conducting engagements with the Boston Symphony Orchestra and the Philadelphia Orchestra would challenge pre-conceived notions of women's artistic abilities. She was to be an iconoclast, and Comstock wanted the associations that came with that role to resonate directly back to Radcliffe College and to the women whom she was responsible for educating.

Excluding this initial squabble with Wellesley, Radcliffe, as seen in the *New York Times*, became the institution predominantly associated with Boulanger's 1938 visit. Internally, the school created its own publicity surrounding Boulanger, organized by Suzanne Wunder, director of public relations as of 28 September 1937.<sup>31</sup> For advertising purposes, Radcliffe College remained consistent with its feminist agenda, soliciting testimonials not from Boulanger's former male students—of which there were many in America—but from her successful female students, instead. Of these, Marcelle de Manziarly was the first to provide a statement in praise of her old teacher:

Like all great figures, Nadia Boulanger is a unique figure. Remarkable professor and school director, she has gathered around her a galaxy of musicians among whom can be named very young and already famous composers like Igor Markevitch and Jean Françaix. An inspirer of the first rank, she is the center of an important musical movement in France, and concerts which she directs have that particular quality of grouping together ancient and modern works...which relates more truly Igor Stravinsky to the masters of the thirteenth century than to those of the nineteenth. A program thus made up provides a homogeneous ensemble of works which appear to be very different, chosen with the infallible taste which is a gift of those who, like her, have a perfect knowledge of music.<sup>32</sup>

Loaded into this short statement are the various tropes that would become essential to Boulanger's public pedagogical identity in America after 1937. First, she was both a professor and a school director in her home country. She knew the music of Igor Stravinsky intimately, while also possessing an encyclopaedic knowledge of the entire Western canon. Chronological treatments of the literature were too simplistic for her; instead, she presented examples from across time periods and genres to connect the music of composers in hitherto unknown ways.<sup>33</sup> Boulanger's knowledge of music was “infallible” and “perfect”; she was so exceptional that she transcended the issues some might presume would be caused by her gender.

After Boulanger's arrival, Wunder composed an extensive description of her classes for publication in an internal newsletter. In this detailed text, Wunder paints a vivid picture of Boulanger's inspirational teaching abilities. She also spared no opportunity to reinforce that the French visitor was based out of Radcliffe College, and that her skills resonated greatly with the spirit of the institution, right down to its very architecture:

At Radcliffe...Mlle. Boulanger's headquarters while in this country, a crowded classroom of a hundred eager undergraduates are more alert than they have probably ever been before as they try to keep pace with her in her comparisons of early and modern music....It is more than chance that has given Nadia Boulanger her headquarters in Radcliffe's historic Fay House. The walls of that building have vibrated to music almost from the time when it was built....In this same classroom Radcliffe students have already studied counterpoint, harmony, and fugue, the sonata, and the later works of Beethoven and Brahms, under professors Ballantine, Merritt and Piston, men who were themselves pupils of Nadia Boulanger.<sup>34</sup>

Under Wunder's adroit pen, the history of Radcliffe became comparable with the European heritage in which Boulanger herself was reared. Radcliffe's traditions gained a gravitas because of their connection with Boulanger's teaching practices. Wunder adds a further layer to the role-reversals Boulanger invoked as professor at Radcliffe by presenting Ballantine, Merritt, and Piston as prophets for the Master Teacher. It is only their earlier, preparatory efforts that enabled students to enter into artistic communion with Boulanger. It was Boulanger who demanded of the students the highest of standards, and it was she who represented the pinnacle of music education.

Wunder continues by expanding Boulanger's importance beyond the classroom and relates to her reader



the French pedagogue's importance as a conductor and diplomat:

Nadia Boulanger is not only a great teacher...she is at the same time a philosopher....The simplicity, the dignity, and the modesty with which she acknowledged the applause after she had conducted the Boston Symphony Orchestra, indicate her greatness....It was also typical of her that on a day when all the world was in suspense about Germany's next step, she and her French singers were broadcasting to the United States the beauty that may be found in German Songs....Mlle Boulanger told her Radcliffe class that the year in which Bach composed the "Well-Tempered Clavichord" and Rameau produced one of his best works was a good year for music.<sup>35</sup>

Wunder's text makes it clear: Boulanger was not your average musician, your average teacher, or your average woman. In Wunder's account, Boulanger exists in a musical world beyond time-periods and genres. She is a Philosopher King (or Queen), capable of using music as a tool to comment on the global political climate and advocate for the universal value of beauty. Boulanger taught people to look beyond nationalist interests and to focus instead on the musical product as an apolitical entity. She taught this exact lesson at Radcliffe, but it was something which the entire country, and indeed, the entire world, could stand to learn. Thus, Radcliffe became the epicentre of a profound lesson in global politics, all because of the power of music as Boulanger saw it.

This was the larger-than-life public persona cultivated by Boulanger and propagated by Radcliffe College. It made her immensely popular in the United States and allowed her to transcend American gender limitations. From 1937 to 1938, Radcliffe helped Boulanger firmly establish this public identity, both as a means to augment her celebrity and as a way to reflect prestige back upon itself.

### After 1938

Boulanger returned to America on tour in 1939, once again teaching at Radcliffe College.<sup>36</sup> By this third tour, Boulanger was very popular in America, and pinning her down for an entire semester would have proven impossible. She did, however, find time during this visit to again conduct concerts with the Radcliffe Choral Society and the Harvard Glee Club.<sup>37</sup> This trip also saw Boulanger give further lectures at the college, though this time she made only ten appearances.<sup>38</sup> Her talks had become so popular by that point that the adminis-

tration limited attendance of them to music students whom they then charged admission.<sup>39</sup> Radcliffe's earlier advertising strategies had also borne fruit. Patrons willing to fund Boulanger's visit to their school after 1938 included among their ranks the likes of Eleanor Roosevelt.<sup>40</sup> Money and professional engagements would never again prove to be an obstacle for Boulanger when visiting America.

Boulanger and Comstock's efforts had proven artistically fulfilling and had successfully highlighted women's potential as institutional instructors. Just two years after the "Boulanger experiment," Annie Jump Cannon was appointed to the rank of professor at the Harvard College Observatory. It would take another ten years before Harvard tenured its first female professor in the College of Arts and Sciences, Helen Maud Cam—a delay no doubt lengthened by the onset of World War II—but the steps taken by Comstock and Boulanger in 1938 started the process of eroding prejudices against women professors at Radcliffe and Harvard.

Despite Radcliffe's centrality to Boulanger's early American career, its importance has since faded from the historical record, eclipsed by more prominent references to the French pedagogue's connection with Harvard and the Longy School of Music. But without Comstock's adept steering of the Radcliffe administration in 1937, Boulanger's relationship with the North American continent may very well have floundered due to a lack of funding, and, arguably, sensational publicity. Thus, understanding Boulanger's legacy as one of the most powerful musical personae of the twentieth-century requires returning to this series of events in 1937. It was then that America's women-centered networks and the feminist actions of Radcliffe's first full-time president, Ada Louise Comstock, helped lay the foundation for Boulanger's renowned career in the United States.

### NOTES

1. Léonie Rosenstiel, *Nadia Boulanger: A Life in Music* (New York: W. W. Norton & Co., 1982), 274; and Jérôme Spycket, *Nadia Boulanger* (Lausanne: Payot, 1987), 92-93.

2. Rosenstiel, 275. Talma was also charged with finding performers for anything Boulanger planned on performing that might require a larger ensemble. For more on Boulanger's conducting activities while on various American tours, see Jeanice Brooks, "Noble et Grande Servante de la Musique: Telling the Story of Nadia Boulanger's Conducting Career," *The Journal of Musicology* 14 (1996): 92-116.

3. Using live musical examples in her lectures became a signature of Boulanger's. When she confirmed plans to teach at Radcliffe College in 1937, advertisements for her classes often referenced her "inimitable illustrated talks." Schlesinger Library, Radcliffe Institute for Advanced Study, Harvard University, Ada Louise Comstock, Records of the President of Radcliffe College, 1923-1943, RG II, Series 2, folder 244, 1937.

4. "Nadia Boulanger Coming: French Music Leader Due Monday to Study School Methods Here," *New York Times*, 3 April 1937, 16.
5. In 1926, a stenographer for *Le Monde musical* attended Nadia Boulanger's classes at the École Normale and recorded her lectures. See Nadia Boulanger, "La Musique Moderne," *Le Monde musical* 37, nos. 2, 5, and 6 (1926): 59-61, 201, 242-244.
6. For a history of Boulanger's involvement with the École Américain de Fontainebleau see: Kendra Preston Leonard, *The Conservatoire Américain: A History* (Toronto: Scarecrow Press, 2007); Leonard, "'Two Hard Études and a Schumann Number': American Women, Repertoire and Mentoring in France, 1921-1951," *IAWM Journal* 12 (2006): 9-14; and Leonard, "'Excellence in Execution' and 'Fitness for Teaching': Assessments of Women at the Conservatoire Américain," *Women and Music: A Journal of Gender and Culture* 11 (2007): 29-50. For more general information on her teaching career, see Caroline Potter, "Nadia Boulanger (1887-1979), The Teacher in the Marketplace," in *The Business of Music*, ed. Michael Talbot (Liverpool: Liverpool University Press, 2002), 152-170.
7. For information on Boulanger's mother's background, see Rosenstiel, 14-16; Jérôme Spycet, *Nadia Boulanger* (Lausanne: Payot, 1987), 9-10; idem., *À La Recherche de Lili Boulanger* (Paris: Fayard, 2004), 30-60; and Bruno Monsaingeon, *Entretiens avec Nadia Boulanger* (Paris: Van de Velde, 1981), 17-18.
8. For a detailed account of Ernest Boulanger's life, see Rosenstiel, 7-13.
9. For a discussion of women's involvement in the *Prix de Rome* competition, see Annegret Fauser, "'La Guerre en dentelles': Women and the Prix de Rome in French Cultural Politics," *Journal of the American Musicological Society* 51 (1998): 83-129.
10. Annegret Fauser, "Aaron Copland, Nadia Boulanger, and the making of an 'American' composer," *Musical Quarterly* 89 (2006): 535. See also Aaron Copland and Virgil Thomson's reminisces in Virgil Thomson, *A Virgil Thomson Reader* (Boston: Houghton Mifflin Press, 1981), 389-393; and Aaron Copland, "Nadia Boulanger: An Affectionate Portrait," *Harper's Magazine* (1960): 49-51.
11. Richard Taruskin, *The Oxford History of Western Music*, vol. 5 (New York: Oxford University Press, 2005), 620. Taruskin raises this point when comparing and contrasting the influence of Boulanger and Serge Koussevitzky on American composers with that of Nikolai Rimsky-Korsakov and Mitrofan Belyayev on Russian composers. Taruskin also argues that what these four musicians had in common was "their insistence on a pronounced national character in whatever music they supported."
12. Rosenstiel, 92-93.
13. Ten American College Girls, *The American College Girl: Her College and Her Ideals* (Boston: L.C. Page & Co., 1930), 101.
14. College Girls, 109.
15. Ibid.
16. Barbara Miller Solomon, ed., "Introduction," in *The Evolution of an Educator: An Anthology of Published Writings of Ada Louise Comstock* (New York: Garland Publishing, 1987), iii-iv.
17. Jane S. Knowles, "Comstock, Ada Louise. Records of the President of Radcliffe College, 1923-1943: A Finding Aid (RG II, Series 2)" Hollis Catalogue, Harvard University Library, [http://oasis.lib.harvard.edu/oasis/deliver/deepLink?\\_collection=oasis&uniqueId=sch00395](http://oasis.lib.harvard.edu/oasis/deliver/deepLink?_collection=oasis&uniqueId=sch00395) [accessed 26 March 2009].
18. Solomon, ii.
19. College Girls, 107 and 109.
20. College Girls, 105.
21. Ibid.
22. College Girls, 102.
23. College Girls, 111.
24. Schlesinger Library, Radcliffe Institute for Advanced Study, Harvard University (SL/RIAS), RG II, Series 2, folder 254, Ada Louise Comstock, Records of the President of Radcliffe College, 1923-1943, internal memo, April 1937.
25. Ibid., letter from Elizabeth Sprague Coolidge to Comstock, 1 May 1937.
26. SL/RIAS, RG II, Series 2, folder 351, Ada Louise Comstock, Records of the President of Radcliffe College, 1923-1943, internal memorandum, 3 May 1937.
27. SL/RIAS, RG II, Series 2, folder 244, Ada Louise Comstock, Records of the President of Radcliffe College, 1923-1943, internal memorandum, 3 May 1937.
28. Ibid., internal memorandum, 5 May 1937.
29. *New York Times*, 16 May 1937, 169; *ibid.*, 12 December 1937, 162; and *ibid.*, 30 January 1938, 79.
30. SL/RIAS, Ada Louise Comstock, Records of the President of Radcliffe College, 1923-1943, RG II, Series 2, folder 284, letter from Mildred H. McAfee to Comstock, May 1937. Mildred H. McAfee (1900-1994) became president of Wellesley College in 1936 at the age of 36. During World War II, she served as the director of WAVES (Women Accepted for Volunteer Emergency Service). Before serving at Wellesley, she was a dean at Center College and then at Oberlin. "Obituary," *Boston Globe*, 3 September 1994.
31. Ada Louise Comstock, "Miss Comstock's Address at the Formal Opening of the College, September 28, 1937," in *The Evolution of an Educator: An Anthology of Published Writings of Ada Louise Comstock*, Barbara Miller Solomon, ed., vol. 3 of *Educated Women: Higher Education, Culture, and Professionalism 1850-1950* (New York: Garland Publishing, 1987), 183.
32. SL/RIAS, RG X, Series 1, Box 1, folder 7, Office of Public Information. Records of the Office of Public Information, 1923-1998, statement by Marcelle de Manziarly, 1938.
33. Jeanice Brooks, "Performing Autonomy: Modernist Historiographies and the Concerts of Nadia Boulanger" (Paper presented at the annual meeting of the American Musicological Society, Washington, D.C., 27-30 October, 2005), 18. I am very thankful to Jeanice Brooks for sharing with me the transcript for a version of this paper that is currently under development as a forthcoming publication.
34. SL/RIAS, Ada Louise Comstock, Records of the President of Radcliffe College, 1923-1943, RG II, Series 2, folder 351, internal publicity, 5 May 1937.
35. Ibid.
36. SL/RIAS, Office of Public Information. Records of the Office of Public Information, 1923-1998, RG X, Series 1, Box 1, folder 7, internal publicity for Boulanger's return to Radcliffe, 13 January 1939.

37. SL/RIAS, Mary Anderson Chase Papers, RA, A/C 487. These papers also include photographs from rehearsals for these concerts.

38. For this, they allotted a sum “not to exceed \$1500.” Schlesinger Library, Radcliffe Institute for Advanced Study, Harvard University, Ada Louise Comstock, Records of the President of Radcliffe College, 1923-1943, RG II, Series 2, folder 351, internal memorandum, 6 June 1938.

39. Ibid.

40. Office of Public Information. Records of the Office of Public Information, 1923-1998, RG X, Series 1, Box 1, folder 7b, internal memorandum, 1939.

*Kimberly Francis is a doctoral candidate at the University of North Carolina at Chapel Hill, where she is funded by an International Fellowship from the American Association of University Women. She spent the 2007-2008 academic year conducting research in Paris, France and Basel, Switzerland for her dissertation entitled “Mediating Modern Music: Nadia Boulanger Constructs Igor Stravinsky.” Her research won her the Paul A. Pisk prize at the 2008 annual meeting of the American Musicological Society. She has written reviews for Music Theory Online, the IAWM Journal, and Nineteenth Century French Studies, and has also published articles for the Encyclopaedia of Music in Canada.*

## IAWM NEWS

### Membership News

DEBORAH HAYES, Membership Chair

As of August 20th, 2009, IAWM membership stood at about 400—340 individuals plus 60 institutional members, mostly libraries, who receive the *IAWM Journal*. Welcome to our new members! These twenty-six members joined after the last issue of the *Journal* went to press. They include residents of Germany, The Netherlands, Switzerland, and Taiwan, plus twenty-one from the United States.

Christine Ascher – New York, New York  
Karol Ann Badgett – Austin, Texas  
Judith Berge – Pittsburgh, Pennsylvania  
Julie Hedges Brown – Flagstaff, Arizona  
Ana L. Cervantes – Hopewell, New Jersey  
YiCheng Chiang – Jhubel City, Hsinchu County, Taiwan

Julie Ferrara – Sunnyside, New York  
Joanna Ross Hersey – Laurinburg, North Carolina  
Carolyn Horn – Eugene, Oregon  
Maria Karpova – Oklahoma City, Oklahoma  
Joke Kegel – Amsterdam, The Netherlands  
Elizabeth Kelly – Rochester, New York  
Ezko Kikoutchi – Ecublens, Switzerland  
Chris Lastovicka – Philmont, New York  
Rebecca Lipsitz – Madison, Wisconsin  
Cindy McTee – Denton, Texas  
Lana Mountford – Bellingham, Washington  
Ewelina Nowicka – Hamburg, Germany  
Isabelle O’Connell – Woodside, New York  
Annie Quesnell – Moscow, Idaho  
Flicka Rahn – Corpus Christi, Texas  
Gity H. Razaz – New York, New York  
Mary Seaver – Bennington, New Hampshire  
Suzanne Stelzenbach – Berlin, Germany

Katherine Young – Brooklyn, New York  
Peiying Yuan – Kansas City, Missouri

And welcome back to these eight individuals!

Stephanie Acevedo – Bowling Green, Ohio  
Margaret Lucia – Carlisle, Pennsylvania  
Jessica Paul – Decorah, Iowa  
Karen Power – Mallow, County Cork, Ireland  
Naomi Stephan – Saarbrücken Saarland, Germany  
B. Charmian Tashjian – Deerfield, Illinois  
Diane Thome – Seattle, Washington  
Susan Wheatley – Penn Run, Pennsylvania

In January, we will be reminding members to renew for 2010. Dues rates will be the same as this year, US\$55 for individuals, US\$30 for students and seniors, US\$80 for joint membership (two or more members at the same address). The IAWM also offers Lifetime memberships of \$1,000 payable in annual increments of US\$200 (minimum). Please tell friends and colleagues about our wonderful organization and invite all who share the IAWM’s goals to become members, too. Renewals and new memberships begin at the Web page: [http://iawm.org/membership\\_joinUs.htm](http://iawm.org/membership_joinUs.htm), where clicking on the orange “Join Us” square takes you to the membership form. Click on “Submit” and choose your payment method, PayPal or check. Or, contact Deborah Hayes, membership chair, [hayesd@colorado.edu](mailto:hayesd@colorado.edu) or by postal mail to 3290 Darley Ave., Boulder CO 80305-6412 USA.

Requests for subsidized memberships in return for service to the IAWM are always considered. Membership is open to all, regardless of ability to pay. For more information, contact Deborah Hayes.

## IAWM Welcomes New Members: Sylvia Constantinidis, Karen Siegel, Julia Werntz, and Dafina Zeqiri

The *IAWM Journal* welcomes the twenty-six new members in addition to the forty who joined earlier in the year. In the spring issue, the *Journal* initiated a column to introduce some of our new members. Obviously, the *Journal* does not have the space to publish the profiles of every new member, but we hope to “meet” some of you in future issues. In the current issue, we are introducing new member and advisor, Cindy McTee, whose photo is on the front cover, and four women—composers, conductors, performers, and music educators—who have joined the IAWM this year. We are delighted to welcome such accomplished musicians to our organization.

### Sylvia Constantinidis

Sylvia Constantinidis’s piano studies began at the age of three in Venezuela. At age five, after watching a video of Chopin’s life, Sylvia decided to be a musician. As a child, she spent many hours alone in the room standing on top of the piano bench, lights turned off,

conducting in the air to the music of Haydn, Mozart, and Beethoven being played on the old phonograph records. Her interest in composing started then, while listening and trying to understand how all these beautiful sounds were put together so gloriously. She wrote her first compositions at the age of twelve, and she has not stopped. While still very young in Venezuela, Sylvia pursued conducting studies with the famous Japanese conductor, Akira Endo, and later at the University of Miami and in England at the Canford School of Music.

After studying in Paris, Sylvia came to the USA, where she completed two Master of Music degrees from the University of Miami: one in piano performance and a second in music composition. She is currently pursuing doctoral studies in music. She has been recognized by the Venezuelan Government with two “Artist-in-Residence” grants from the CONAC—Cultural Nacional Council—and two “Gran Mariscal de Ayacucho” grants for her undergraduate and later graduate studies. She has also

### Letter to the Editor

I am a returning member of IAWM. I read Vol. 15, No. 1 of the *IAWM Journal* with excitement and applause for the success of the members. I also found in the *Journal* a common desire to address a continuing question. That is, in the words of Rain Worthington, how does a woman composer “chart a path” in this often illusive career? And, further, how does a young mother/teacher find the strength and support to continue along this difficult path?

Michelle Nagai, a young mother, wrote in this same issue that she hopes to discover through her research in her graduate studies at Princeton how parenting responsibility “shapes, shifts, supports or suppresses the work of female composers and music scholars.” I am certain that many IAWM members have struggled, as I have, with the same questions. Many years ago sixty women composers participated in my study concerning these questions, and I then wrote a series of articles entitled “Women Composers: Motivation and Creativity,” which was published in the *ILWC Newsletter* (Winter, Spring, and Fall 1988). Subsequently, I also presented a paper on that topic at the Fifth International Congress on Women in Music in Heidelberg, Germany. Throughout my life, first with my children, then with my grandchildren, and now

with my aging mother, I have struggled to fulfill the needs of others and integrate composing and musical activities into my life. Ten years ago, as we moved across the country to Las Cruces, New Mexico, I almost gave up my musical activities. But it is such a powerful, deep-felt calling, that I have persevered, though not without some periods of stasis.

Recently, I rejoined IAWM, and I am glad that I did. I found in this issue of the *Journal* information that was both inspiring and informative. It made me realize that I was not so alone and that others were there to support me. I contacted several members, including Michelle Nagai, concerning our common interests and concerns. I was very interested in Rain Worthington’s extensive list of networking possibilities as well as the new emerging technologies that can support our efforts. Also, those of us who are pianists or piano teachers can admire the creativity of Donna Gross Javel for her Living Composers: AnythingPiano Project as well as her writing of music for the young. She, too, expressed the desire to “share her passion for music with a greater number of people” and that is what IAWM enables all of us to do.

Cordially,  
Linda Ostrander, D.M.A., Ph.D.

received scholarships from the University of Miami, the Canford Music Festival, and the Santander Paloma O'Shea Piano Festival in Spain, among others. Most recently, she received the 2009 ASCAP-Plus award as a composer of concert music.

Today, Sylvia describes her music as a "Nationalist Romantic Texturalism": A texturalism that reflects her intention of creating colorful fabrics of sounds representing color spectrums and intensity through sound tapestries. A Nationalism that reflects her inspiration in Latin American melodic and rhythmic materials, as well as geographic and cultural reminiscences. And an overall Romanticism characterized by the use of driving melodic lines charged with emotional intensity.

Some of her recent works include three commissioned scores for films, a commissioned piece for marimba and violin premiered at the University of Miami, a commissioned concerto for harpsichord and orchestra to be premiered in 2010, a suite for cello and piano performed in Prague, Czech Republic and recently recorded, and a collection of etudes for cello and piano recently performed at the Festival of Miami—Emerging Composers Night—and at the University of Louisiana "Composers Series." Also, her *Macondo Poems*, an international award-winning piece, was released in May 2009 by ERM media in the recording series Masterworks of The New Era, vol. 14, now being distributed by Naxos.

In June of 2009, Sylvia's *Treize Etudes Pour L'Orchestre* was premiered with great success by the Kharkiv Philharmonic in Ukraine in a concert that included symphonic works by Beethoven and Brahms. The work received a great ovation from a welcoming audience that enjoyed the Latin-American rhythms and melodic materials and the Latin-American instrumentation that was added to the orchestra. Sylvia describes the music as an orchestral work encompassing thematic materials generated from bird-songs and Amazonian sonoric reminiscences.

Between working on several commissions, she is writing a composition for vocal ensemble to be premiered in Denmark in 2011. A concerto for marimba, violin, and orchestra is scheduled to be premiered in Latin-America and Europe in 2010-2011, a wind ensemble work is to be premiered in Scotland in 2010, and a guitar suite will be premiered in Canada. In addition, Sylvia is also contributing to the important musical activity of the famous "El Sistema" Venezuelan National Youth Orchestra Movement. She is presently working on two



Sylvia Constantinidis

orchestral compositions scheduled to be premiered by two different youth symphonies in the country in 2010.

As a performer, Sylvia has participated in music festivals in Spain, France, England, Czech Republic, and her native country of Venezuela, as well as in Central and South America and the USA. Recently, she has been working on recording two CDs: one of Venezuelan music, and the second of Latin American Music, to be released in December 2009, featuring her as piano soloist and composer.

One of Sylvia's great interests is the cultivation of new audiences for contemporary music. With this goal in mind, she founded the South-East Chapter of the National Association of Composers (NACUSA). This new chapter provides an avenue for the promotion and performance of new music as well as an avenue to introduce music to younger audiences. In addition, she founded and conducts the Omorfia Ensemble of Contemporary Music, which made its debut at the Festival of Miami in 2006, and the newly formed South-East Composers' Chamber Orchestra; in this way she is creating new mediums to present works by contemporary and living composers. Sylvia also works as media-broadcast coordinator for NACUSA, looking for ways to promote composers' music by radio broadcasting and new Internet outlets.

Sylvia Constantinidis is a strong advocate for music education. In the year 2000, she represented the State of Florida, in Washington DC, in a national team of MENC members who spoke to Congress about the benefits of music education. In addition, she was invited by the Spanish series "Primeros Pasos" (First Steps) to speak on television about the benefits of music education for early childhood development. For many years, this interview has been frequently broadcast on Ibero-American Television (more than seventy stations). Furthermore, her work as a music educator has been featured in a special edition of the *Miami Herald*.

As a music educator, Constantinidis has been the recipient of several awards including grants from "The Education Funds" for her "Opera Adventure Project" and a Miami Dade College "Learning Innovations Apple Grant." She has been honored with "The Music Note Award 2003," a recognition given by the Patronesses of the Opera and the Kennedy Foundation, for her three children's operas performed in Miami-Dade County to promote music in the schools.

In her early years in Venezuela, Sylvia held a teaching fellowship with the famous "El Sistema." Later, in South Florida, she created the South Hialeah Elementary String Orchestra for a Miami-Dade school. Under her artistic direction, this youth orchestra won three national first prizes for "Elementary String Orchestras" at the Music USA Festival in 2001, 2002 and 2003. From 2001 to the

summer of 2005, she was also an associate conductor of the South Florida Youth Symphony Elementary Division.

Sylvia currently resides in South Florida, where she divides her time between serving as artistic direction of the Music and Arts Center of Miami, acting as president of the NACUSA–Southeast Chapter, performing as a classical pianist, publishing educational music, attending frequent premieres and performances of her work, and producing commissioned pieces. Sylvia Constantinidis has come a long way from the early days of standing on the piano bench. Recently, she founded the Amadeus-YSF, a new youth orchestra program modeled after the philosophical ideas of “El Sistema.” Through this program, she hopes to help make a reality the musical dreams of many others, too.

#### Karen Siegel

Composer Karen Siegel draws on her experience as a vocalist in her creation of innovative choral and vocal works. *Sponge Squeezed Dry*, her 2008 piece for mixed chorus and horn, recently received the Starer Award for Composition at the City of New York Graduate Center, where she is a PhD candidate. Like many of her choral works, *Sponge Squeezed Dry* is a setting of an original text. In 2007 Karen was a winner of the Manhattan Choral Ensemble Commissioning Competition, which resulted in the work *Saguaro*, inspired by the desert landscape and history of Tucson, Arizona.

Karen’s solo vocal works include *October in Galicia*, for soprano and chamber ensemble with text by Evald Murrer, which was premiered by the Contemporary Music Ensemble directed by Joshua Feltman in May of this year. *October in Galicia* is the first of Karen’s works to incorporate pre-recorded and electronically manipulated materials, a direction she plans to continue exploring. Karen also composes instrumental works; she worked on the orchestral piece *Ruach* during a residency at the Kimmel Harding Nelson Center for the Arts in Nebraska City in the spring of 2008.

In 2005 Karen co-founded C4: the Choral Composers/Conductors Collective with a small group of composers, conductors, and singers in New York City. Now in its fifth season, C4 performs music composed within the last twenty-five years, and the ensemble has premiered many of Karen’s choral works. C4 continues to present cutting-edge contemporary programming, while also functioning as a workshop for its composer



Karen Siegel

and conductor members. C4 is run collectively by its members, with a group of conductors who take turns on the podium instead of a traditional music director. The ensemble’s next program will include a second performance of her humorous 2006 composition, *Confessions from the Blogosphere*, with text compiled from online blogs, along with a premiere of a new companion piece, *Obsessions from the Twittersphere*. (Please see [www.c4ensemble.org](http://www.c4ensemble.org) for more information about C4 and this performance.)

Karen is adjunct faculty at the City College of New York, where she teaches Introduction to Music, a music appreciation and music history course. As a PhD candidate in music composition, Karen recently completed her studies with Tania León and is now embarking on a dissertation on the vocal music of Kaija Saariaho.

Karen joined the IAWM largely for the opportunity to be a part of this network of musicians, and she appreciates the sense of mutual support and encouragement within the IAWM community. Karen lives in Astoria, NY with her husband, Charles Natt. Samples of her music can be heard at the website [www.karensiegel.com](http://www.karensiegel.com).

#### Julia Werntz

I began my professional musical studies in performance on the oboe at the New England Conservatory of Music, and by the time I finished my undergraduate degree I was very interested in musical composition. At that time I began several years of private study with composer Joseph Maneri, and also earned a doctorate in composition and theory at Brandeis University, where I studied with Yehudi Wyner, Martin Boykan, and David Rakowski. Since the mid 1990s my music, mostly chamber and solo pieces, has been almost exclusively microtonal. I use seventy-two equal divisions of the octave. With this many new pitches I feel I am able to describe my musical ideas and impulses more accurately, with more detail—similar to the way a painter would be able to work if she were given smaller brushes. The strange sonorities available with seventy-two pitches never cease to excite me.

I was taught early on that the value in my music would come from developing my own melodic and rhythmic style and my own structural logic, rather than falling back on formulas and mannerisms from preexisting musical styles. I am grateful to have been nudged in this direction, although by adhering to this principle, I think I have developed the sort of music that does not lend itself easily to commissions and awards, and that is favored by “off the beaten path” kinds of musicians and performance settings. Choosing to be this type of composer is certainly a choice of the slower road—especially when combined with parenting and teaching.

My music also seems to be favored a bit more in Europe than in the US. My compositions have been performed at concert series and festivals such as the Tage für Neue Musik at the Darmstadt Akademie für Tonkunst; the Stockholm New Music festival; the 16th Week of Contemporary Music in Bucharest; the Here/Now Festival in Sofia, Bulgaria; UK Microfest 3 in Surrey, England; and the BKA Theatre in Berlin, Germany. In the US, my works have been performed in settings such as New York's Vision Festival and June in Buffalo, and on the Enchanted Circle, Extension Works, Auros Group for New Music, Firebird Ensemble, PranaDuo, and Boston Microtonal Society concert series.



Julia Werntz

I have been a director of the Boston Microtonal Society since the early 1990s (<http://BostonMicrotonalSociety.org>). I am currently Artistic Director, and in 2006 I co-founded the BMS microtonal chamber group, NotaRiotous, together with Executive Director James Bergin. This group is fantastic—our players are astounding.

I teach microtonal composition and performance as well as music theory at the New England Conservatory, and I also teach composition and theory at Northeastern University. I have published articles on contemporary music in *Perspectives of New Music*, the *Society for American Music Bulletin*, *NewMusicBox*, and *ParisTransatlantic*.

#### Dafina Zeqiri

Dafina Zeqiri, from Kosovo, was the winner of the Theodore Front Prize in the 2009 IAWM Search for New Music by Women Composers. She is a graduate of the Faculty of Arts of the University of Prishtina in Kosovo with a major in music composition, and she is currently a teaching assistant in harmony and vocal polyphony while working on her master's degree in composition. She has participated in a number of music festivals and competitions in Great Britain, Turkey, Denmark, Germany, Hungary, Albania, Italy, Macedonia, and Mexico City. She won third prize in the Festival of New Albanian Music in 2003. She represented Kosovo in a Composer Portrait concert at the Festival of New Composers 2007 in Tirana, Albania; the concert was held in honor of the birthday of Her Majesty Queen Elizabeth II. Dafina was

awarded Third Prize in the Fourth Pre-Art Composers Competition 2008 in Switzerland. She won awards for piano music for children for a CD project in Rome, Italy in 2007, and she was also a prize winner in the "Franz Liszt Weimarer Meisterkurse" in 2008 in Germany.

Dafina's prize-winning work for the IAWM Search for New Music was *Atmospheres* for mixed choir and orchestra. The composition, through different instrumental and vocal techniques, describes the atmosphere that surrounds us. The work begins very softly and slowly (*lento*) in a free rhythmic manner, *ad libitum senza misura*, with the announcement of the theme in the strings and tubular bells. Various percussion instruments enter and the choir performs in a whistling style to simulate the wind. To achieve certain colorist effects, the work makes use of wind instruments played rhythmically by slapping the keys. The piece also makes frequent use of tempo changes and alternation between measured and unmeasured rhythm as well as extensive contrapuntal passages.

Dafina was, of course, affected by the political conditions in her country. Before the Kosovo War, ethnic Albanians, including Dafina, were persecuted and the situation for them was deplorable. For example, she was permitted only an elementary school education. Students went to school in hidden houses under terrible conditions because continuing education was forbidden. The Serbian forces were driven out in the summer of 1999, and the United Nations took over the administration of the province. The Assembly of Kosovo approved a declaration of independence in 2008.



Dafina Zeqiri

After the war the situation started to change, and the schools were open for everyone. Dafina was 16 years old at the time and was able to attend the Music High School. Gradually, talented young musicians surfaced and they founded the Kosovo Philharmony and various choral organizations. They initiated concerts as well as

International Festivals for Contemporary Music. Women are playing a central role in the development of music. Both the instrumentalists and the solo singers are mostly female, but there is a huge shortage of brass players. For the last ten years women have comprised about seventy percent of the student body not only in the field of music but in many other areas as well.

# 29th IAWM (2010) Search for New Music by Women Composers

## **Ruth Anderson Prize (\$1,000) \*NEW\***

Commission for a new sound installation with electro-acoustic music

Submit a detailed proposal of the sound installation. Winner will receive \$500 upon announcement of the prize and \$500 upon receipt of the report following the public showing of the completed installation. Location of the installation may be, but is not restricted to, an IAWM annual concert or congress.

## **Theodore Front Prize (\$300)**

(minimum age – twenty-two)

Chamber and orchestral works

Sponsored by Theodore Front Musical Literature, Inc.

## **Miriam Gideon Prize (\$500)**

(minimum age – fifty)

Works for solo voice and one to five instruments

## **Sylvia Glickman Memorial Prize (\$500)**

(minimum age – forty)

Works for piano trio or quartet, or any combination of four instruments drawing from woodwinds, strings, and piano. The work must be unperformed and unpublished. The winning composition will be offered to the Hildegard Chamber Players for possible performance and considered for publication by the Hildegard Publishing Company. Given by Harvey Glickman in memory of his wife and supported by the Hildegard Institute.

## **Libby Larsen Prize (\$200)**

(must be currently enrolled in school)

Works for any medium

## **New Genre Prize (\$200)**

For innovation in form or style, including improvisation, multimedia, or use of non-traditional notation. If no score is used, a description of the work and its structure must accompany the audio CD or DVD.

## **Pauline Oliveros Prize (\$150)**

Works for electro-acoustic media

## **PatsyLu Prize (\$500)**

(for women of color and/or lesbians)

Works for any medium

## **Judith Lang Zaimont Prize (\$400)**

(minimum age – thirty, whose music has not yet been recorded or published)

Extended instrumental compositions: large solo or chamber works

## **Ellen Taaffe Zwilich Prize (\$200)**

(maximum age – twenty-one)

Works for any medium

Each prize category has its own monetary award as indicated.

## **Competition Guidelines**

1. Contestants must be IAWM members or must join at the time of entry (\$55.00 individual, \$30 student, \$30 senior – 65 and over). If you are not a member, please visit at [www.iawm.org](http://www.iawm.org) for more information.

2. A composer may submit only one piece in any given year in only one chosen category. Please do not send more than one composition total. Winners of previous SNM Awards cannot apply for two years subsequent to their award (this includes winners of the 2008 and 2009 competitions).

3. The work submitted must be unpublished by a major publishing house and must have won no prior awards at the time of entry in the competition. For the Zaimont Prize, the work must also have no plans to be professionally recorded when it is submitted. The Glickman Prize requires the work to be unpublished and unperformed.

4. Please send two copies of the score (not the original) and two recordings (CD or cassette tape) if available. If the work does not have a traditional score, it is acceptable to submit a recording or video documentation of the work with an explanation of structure, parameters, participants' roles, and any other considerations the composer deems notable. Please contact the Chair of the Search for New Music for questions. Materials must be sent complete and must be RECEIVED by the deadline. Incomplete submissions will be disqualified.

5. Electronic submission option: Composers can email a link for download or ftp of score and sound files. Organize the submission materials so the competition staff can download everything from one single location. Format for the score is pdf, and format for audio is stereo aiff or wav. Other formats will not be considered. Do include text documents as well. All paper submission guidelines apply in the same way to electronic submissions. The email for submission is [swoods911@yahoo.com](mailto:swoods911@yahoo.com).

6. Submissions are anonymous. Please do not put your name on either score or recording. Submissions with names on them will be automatically disqualified. All works and recordings should be identified by title, a pseudonym



(which the composer chooses), and the appropriate identifying code (see below). Please write the identifying code on the **outside of the mailing envelope as well.**

Anderson = RA  
Front = TF  
Gideon = G  
Glickman = SG  
Larsen = LL  
New Genre = NG  
Oliveros = PO  
PatsyLu = PL  
Zaimont = JLZ  
Zwilich = ETZ

7. On a separate piece of paper, please write the following: your pseudonym; the title of the submitted work; your name, address and phone number; email address; a short 75-word biography; and your birth date, if you wish to be considered for the Front, Gideon, Zaimont or Zwilich Prizes. For the Larsen Prize, please include a statement from your composition teacher verifying your student status or a copy of your course registration.

8. Place the paper and verification statement in a sealed envelope and write your pseudonym on the outside. Enclose the envelope with your score.

9. **No scores or recordings will be returned.**

10. IAWM reserves the right to withhold an award, should the judging panel so recommend.

11. Receipt of Materials **Deadline: March 15, 2010.**

This is NOT a POSTMARK DEADLINE. Winners will be notified by May 30, 2010. Please check the IAWM Website for a complete list of winners shortly after the announcement date.

12. Mail entries to:

Sherry Woods, Chair of SNM  
911 Mimosa Dr.  
Florence, South Carolina 29501  
USA

Questions should be directed to her at  
swoods911@yahoo.com

## Award Winners: IAWM 2009 Search for New Music by Women Composers

### **Ruth Anderson Prize (\$1,000)**

(Sound installation with electro-acoustic music)

**Margaret Schedel** of Sound Beach, New York, for *Madame Chinchilla: Twenty Love Songs and A Song of Despair*, a multi-media collaborative installation/video after Pablo Neruda's poetic cycle of the same title.

### **Theodore Front Prize (\$300)**

(Chamber and orchestral works, minimum age 22)

**Dafina Zeqiri** of Prishtina, Kosovo, for *Atmospheres* for large orchestra.

Honorable mention: Lan-chee Lam of Toronto, Canada, for *Crystallized Tree* for guitar, harp and percussion; Karen Power of Limerick, Ireland, for *one piece of chocolate per bar* for orchestra; and Faye-Ellen Silverman of New York, N.Y., for *Stories for Our Time* for trumpet and piano.

### **Miriam Gideon Prize (\$500)**

(Solo voice and up to five instruments, minimum age 50)

**Susanne Stelzenbach** of Berlin, Germany, for *schokolade versüßt heute nicht* for mezzo-soprano and keyboard. Honorable mention: Pamela J. Marshall of Lexington, Massachusetts, for *Body and Soul Volume 2* for soprano, flute, cello and piano, and Judith Cloud of Flagstaff, Arizona, for *Four Sonnets by Pablo Neruda: Set 2* for voice and piano.

### **Sylvia Glickman Memorial Prize (\$500)**

(Trio or quartet, minimum age 40)

**Jennifer Fowler** of London, UK, for *Towards Release* for string quartet. Honorable mention: Joke Kegel of Amsterdam, the Netherlands, for *You, wind of March*, a trio in two parts for violin, cello, and piano.

### **Libby Larsen Prize (\$200)**

(Any medium, currently enrolled in school)

**Gity H. Razaz** of New York, N.Y., for *In the Midst of Flux – A Tone Poem* for large orchestra. Honorable mention: Karen Siegel of Astoria, N.Y., for *Saguaro* for SSAATTBB chorus and two soprano soloists; Chiayu Hsu of Durham, N.C., for *Jade: Twelve Signs* for viola; Sang Mi Ahn of Bloomington, Ind., for *Psalm 30* for chamber orchestra; Juhi Bansal of Pasadena, Calif., for *The Lost Country of Sight: Song Cycle* (text by Neil Aitken) for female voice, cello, percussion, and piano; and KyungA Ahn of Carmel, Ind., for *Midnight Wind* for chamber orchestra.

### **New Genre Prize (\$200)**

(Innovation in form or style)

**Janice Misurell-Mitchell** of Chicago, Ill., for *Profaning the Sacred II* for voice/flute/alto flute (one performer). Honorable mention: Linda Dusman of Baltimore, Md., for *magnificat 3: lament*, for violin and electronics; and

Liza White of Jamaica Plain, Mass., for *Babylon*, for trumpet and percussion.

**Pauline Oliveros Prize (\$150)**

(Electro-acoustic media)

**Lu Minjie** of Chengdu City, China, for *Flowing Water and Distorsion* for Guqin and MAX/MSP Program. Honorable mention: Diana Simpson of Manchester, UK, for *Papyrus*.

**PatsyLu Prize (\$500)**

(Any medium, women of color and/or lesbians)

**Tao Yu** of Paris, France, for *YU YU* for mandolin, guitar, and harp. Honorable mention: Chris Lastovicka of Philmont, N. Y., for *Abraxas* for horn, two violins, cello and piano; and Shinyoung Aum of Urbana, Ill., for *Light, vanishing* for ensemble.

**Judith Lang Zaimont Prize (\$400)**

(Extended instrumental composition, minimum age 30)

**Yi-Cheng Chiang** of Hsinchu County, Taiwan, for *Duo 2* for prepared violin and prepared piano. Honorable mention: Janet Jieru Chen of Durham, N.C., for *Life Without Stars* for flute, clarinet, violin and cello; Aurie Hsu of Charlottesville, Va., for *mosaic* for flute, clarinet, violin and piano; Helena Michelson of Fremont, Calif., for *Ricercata* for piano; and Heidi Jacob of Swarthmore, Pa., for *Regard á Schubert: a Fantasy Impromptu* for piano.

**Ellen Taaffe Zwilich Prize (\$200)**

(Any medium, maximum age 21)

**Nell Shaw Cohen** of Sag Harbor, N.Y., for *Forming Desires* for contralto, clarinet, horn and cello. Honorable mention: Molly Joyce of Pittsburgh, Pa., for *Valle de los Caidos* for wind ensemble, percussion and piano.

Congratulations to all the award winners! The IAWM wishes to thank the donors of the above prizes and all those who participated in the search. We are especially pleased to introduce a new award this year: the Ruth Anderson Prize for a new sound installation with electro-acoustic music. The Search for New Music was truly international in 2009, with award winners and honorable mentions from Canada, China, France, Germany, Ireland, Kosovo, the Netherlands, Taiwan, the United Kingdom, and the United States.

We are very appreciative of the work of our distinguished panel of judges: Siegrid Ernst, Christoph Keller, Roberto Reale, and Sonia Elena Neagoe. Professor Violeta Dinescu, of the Carl von Ossietzky Universität's Institute für Musik in Germany, chaired the competition committee. For additional information, please visit the IAWM Web page (<http://www.iawm.org/>) or contact Public Relations Committee chair Linda Rimel at [rhymeswithprimal@juno.com](mailto:rhymeswithprimal@juno.com).

## Winners of the Pauline Alderman Award Competition

ELIZABETH KEATHLEY

The International Alliance for Women in Music announced the winners of the 2009 Pauline Alderman Award for Outstanding Scholarship on Women in Music at the Feminist Theory and Music 10 symposium at the University of North Carolina, Greensboro, on May 29, 2009. The prize honors pioneering musicologist Pauline Alderman, late founder and professor of the Musicology Department at the University of Southern California. The award honors exemplary scholarly works focused on women in music in three categories: book, journal article, and reference work. Awards were made to winners for works published during 2007 and 2008 as follows:

**Susan Thomas**, for her book, *Cuban Zarzuela: Performing Race and Gender on Havana's Lyric Stage* (University of Illinois Press); and **Lisa Colton**, for her article, "The Articulation of Virginity in the Medieval *Chanson de nonne*" (*Journal of the Royal Music Association* 133, 2008). Dr. Thomas is Associate Professor of Music and Women's Studies at the University of Georgia, Athens. Dr. Colton is Senior Lecturer in Music at the University of Huddersfield, UK. There were no entries in the "reference" category for the 2009 competition.

Adjudicators said of *Cuban Zarzuela*, "In this model study, Thomas examines... a popular music theatre genre in Havana in the 1920s and 1930s as the response of composers, librettists, and impresarios to increasingly female audiences and to such general forces as urbanization and nationalism. Zarzuela conventions that develop during the early twentieth century continue at least until the 1959 revolution and reveal enduring class, racial, and sexual stereotypes, conflicts, and efforts toward resolution. The book is a strong contribution to music theatre scholarship, gender studies and Cuban history."

"The Articulation of Virginity in the Medieval *Chanson de nonne*," adjudicators wrote, "is a well-crafted, scholarly, and thorough examination of the *chanson de nonne* as a representation of the use of a faux-feminine poetic voice in a largely male repertory which purports to describe women and nuns. Colton shows us how the *chanson de nonne* (whose composers, performers and audiences were likely to have been male) allowed the male gaze to enter the late-medieval French convent, via the linguistic tropes of French secular poetry and stylized Marian imagery. Placing the use of women's voices as a

form of musical ventriloquism within the employment of the poetic female voice in the medieval *chanson de femme*, with texts mostly reflecting on aspects of their gendered experiences, Colton examines two three-part motets and one four-part motet from the *chanson de nonne* repertory to argue that structural elements of music and text in the repertory helped to redefine the impact of threatened virginity and chastity within the lyrics' narrative context. In so doing, Colton illuminates the meaning of an otherwise enigmatic musical genre in terms of how certain poetic stereotypes represented aspects of femininity and female sexuality through music."

The adjudicators also gave honorable mention to *Sing it Pretty: A Memoir* by **Bess Lomax Hawes** (University of Illinois Press), which they said was "in a class by itself. This beautifully written autobiography speaks to musical women everywhere. Hawes recounts her years as a folk song collector, folksinger, wife and mother, university teacher of guitar and folk music research methods, and arts administrator. Founder of the Folk Arts Program of the National Endowment for the Arts, during

her fifteen years at NEA she promoted and provided financial support for countless American ethnicities and traditions, nurturing musicians and other artists and bringing recognition to a rich national cultural heritage."

Adjudicators for the 2009 Alderman Award competition were musicologist Deborah Hayes, Professor Emerita, College of Music, University of Colorado, Boulder; ethnomusicologist Sarah Morelli, Lamont School of Music, University of Denver; Constance L. McKoy, Associate Professor of Music Education, University of North Carolina, Greensboro; and Jane Bowers, Professor Emerita of Music History, University of Wisconsin, Milwaukee. The next Pauline Alderman Award competition will take place in 2011 for works published in 2009 and 2010. Please watch the IAWM Website for the announcement at [www.iawm.org](http://www.iawm.org).

For additional information, please contact Dr. Elizabeth L. Keathley, Chair, Pauline Alderman Award Committee, School of Music, University of North Carolina, Greensboro: [elkeathl@uncg.edu](mailto:elkeathl@uncg.edu).

## Report from the Advocacy Committee

URSULA REMPEL

In November 2004 we began a project we weren't sure would be successful. Five years—and 250 composers—later, our weekly radio requests are still going strong thanks to the continuing support of IAWM members and listserv members. Although I choose the weekly requests, it is Linda Rimel who posts the selections to the listserv each week; she also writes frequently about performances she has heard, responds to various requests from composers, and corresponds with numerous radio personnel. Our president, Hsiao-Lan Wang, updates the webpage with the current weekly request. My task is probably more fun—though often frustrating. While I get to investigate many composers both historical and contemporary, I often come to dead ends: no webpage, no biography, and no discography.

As well as reflecting a balance of historical and contemporary composers in our weekly requests over the last five years, we also consider geography and nationality: the IAWM is, after all, an international organization. Unfortunately, many of my choices are rejected because there is no accessible website for my selection or there are no CDs available. For years, the Advocacy Committee has been encouraging composers to send their commercially-produced CDs to our "friendly" broadcasters (see Linda's list below). Why do we encourage "commercially-produced" CDs? Radio stations tend not to air "home made" CDs for a variety

of reasons. It is encouraging to read on the listserv about all the performances women are receiving locally—and often internationally—but if you want your CDs to be heard more **globally**, follow Linda's advice! And please email me so I can put you on our radio request list: [urempel@cc.umanitoba.ca](mailto:urempel@cc.umanitoba.ca).

We do an admirable job of promoting our work within our fold with the *IAWM Journal* (a mainstay of our organization and a lifeline for many without easy internet access), with our often active listserv, which generates lively discussions and serves as a venue for time-sensitive news and member support, with our own website, and with an increasing number of blogspots and social networking websites such as FaceBook.

We are all aware of the eroding effects of budget cuts, which damage our university women-in-music courses—and indeed some radio programs. Rain Worthington reported recently that cuts have been made to Marvin Rosen's "Classical Discoveries" on WPRB. And while CBC's "The Signal" does include works by contemporary Canadian women, I have heard only one work by a woman (Chaminade) in three months of listening to "Tempo." (I did write to ask why there weren't more works by women and got a non-responsive and garbled reply from the executive producer.)

While our close-knit community is strong and supportive, the Advocacy Committee asks how we can reach

others beyond our somewhat narrow sphere. Would developing a teaching module on women in music for use in elementary/secondary schools (to be posted on our website and published in the Journal) be of interest? I believe we need to begin women-in-music education much earlier than we do. Are there other activities our committee should engage in and issues we can address? All ideas are welcome!

*Ursula Rempel is a senior scholar at the Faculty of Music, University of Manitoba. She is an IAWM Board Member and chair of the Advocacy Committee.*

## “Friendly” Broadcasters

LINDA RIMEL

ABC Classic FM (Australia). The contact people are Julian Day, [day.julian@abc.net.au](mailto:day.julian@abc.net.au), and Stephen Adams, [adams.stephen@abc.net.au](mailto:adams.stephen@abc.net.au).

Berklee Internet Radio Network (BIRN). Lisa Marie Garver seeks “all varieties of choral music,” preferably a cappella. At the website, [www.thebirn.com](http://www.thebirn.com), click on “contact us,” download a legal document, sign it, and send it with your CD(s).

CBC Radio 2. Julie Nesrallah hosts a daily, five-hour program, often featuring works by women composers. Persons can send CDs directly to Julie at Tempo, CBC Radio 2, Box 3220, Station C, Ottawa, ON K1Y 1E4 Canada. There are also daily programs on Radio 2 featuring a wide range of contemporary music with host Laurie Brown (Signal with Laurie Brown, P.O. Box 500, Station A, Toronto, ON M5W 1E6 Canada). In addition, a copy of a CD and a biography can be sent to Mark Rheume, Music Resources, CBC, at the above address. If he decides that a CD would be suitable for presence in all CBC libraries, he would request 31 more copies. Web address: <http://www.cbc.ca/radio2/>.

CKWR. Tom Quick’s “Women in Music” series on FM 98.5 CKWR is based in Waterloo, Ontario (Canada). Two programs per month are planned, which can be heard over the Internet, 9:00-11:00 P.M. The Web address is [www.ckwr.com](http://www.ckwr.com). For further information please contact Tom Quick directly at [quickmusic@sgci.com](mailto:quickmusic@sgci.com).

KGNU-FM. Timm Lenk, Music Director, KGNU-FM, 4700 Walnut St., Boulder CO 80301, USA. The website is [www.kgnu.org](http://www.kgnu.org).

KLCC. Nanci LaVelle, who hosts “Sisters,” would be happy to receive CDs from performers as well as composers, and the music need not be classical. The address is: 136 W. Eighth Ave./Eugene, OR 97401, USA. The Web address is <http://www.klcc.org>. Also, Frank Gosar, folk music host, says, “I’ve always tried for a balance of male and female voices and performances on

my radio show. I’m certainly willing to hear more quality music by women songwriters and performers.” His e-mail address is [fgosar@efn.org](mailto:fgosar@efn.org). Send CDs to Frank Gosar, “The Saturday Café,” KLCC, 4000 E. 30th Ave., Eugene, OR 97405.

KMFA was named one of the IAWM’s Honored Broadcasters for its commitment to broadcasting music written by women. Also at KMFA, IAWM member Kathryn Mishell produces and hosts “Into the Light,” which broadcasts women’s compositions over the airwaves and the Internet ([http://www.kmfa.org/listen\\_index.htm](http://www.kmfa.org/listen_index.htm)). Kathryn was winner of the 2009 Gracie Award for Outstanding Portrait/Biography, given by American Women in Radio and Television (AWRT) in recognition of “superior quality in writing, production and programming,” and the 2008 Silver Communicator Award of Distinction for Audio. Contact KMFA: 3001 N. Lamar #100, Austin, TX, USA.

KMUD plays “anything but hard rock.” Broadcasts are streamed on the Internet and archived. Go to [www.KMUD.org](http://www.KMUD.org) to see which programs are appropriate for your vinyl records and CDs. Contact IAWM member Marian Mapes-Bouck, who hosts “Klassics for KMUD: From Bach to Bouck,” at [MD@KMUD.org](mailto:MD@KMUD.org), or other program hosts through the Website.

KUFM plays a very eclectic mix of musical genres—from opera to hip hop. Its personnel have been known to read at length from liner notes of living composers. Contact: Michael Marsolek, Program Director, or Terry Conrad, Morning Classics Music Director, Montana Public Radio, University of Montana, Missoula, MT, 59812-8064, USA. 1-406-243-4931. 1-800-325-1565. <http://www.mtpr.net/contact.html>

KWAX was named one of the IAWM’s Honored Broadcasters for its commitment to broadcasting music written by women. Streamlined on the Internet at <http://www.kwax.com/listen.php> and archived, KWAX’s broadcasts also include an “Arts Line” interview five mornings a week. Contact: Caitriona Bolster, University of Oregon, 75 Centennial Loop, Eugene, OR, 97401, USA.

Radio 4, the Dutch classical music station (public radio), [www.radio4.vara.nl](http://www.radio4.vara.nl). Please send CDs (sorry, nothing experimental) to Thea Derks, Karel du Jardinstraat 51N, 1073 TB, Amsterdam, The Netherlands. Her e-mail address is [derks@TELE2.NL](mailto:derks@TELE2.NL).

Radio Monalisa, Amsterdam, The Netherlands, is available over the Internet at <http://www.radiomonalisa.nl>. Patricia Werner Leanse produces and hosts “Muziek Van Vrouwelijke Componisten” (Music by Women Composers). Contact her through the Web site.

WETA. Classical WETA 90.9 FM accepts all proposals via the U.S. Postal Service. Send CDs you would like considered to WETA-Classical 90.9FM / 2775 South Quincey Street / Arlington, VA 22206, USA.

WMFE was named one of the IAWM's Honored Broadcasters for its commitment to broadcasting music written by women. Contact WMFE: Dave Glerum, 11510 East Colonial Drive, Orlando, FL 32817, USA. 1-407-273-2300.

WNYC (New York) can be heard over the Internet; go to <http://www.wnyc.org/schedule/>. Contact hosts David Garland and/or John Schaefer at [listenerservices@wnyc.org](mailto:listenerservices@wnyc.org).

On WOMR, Canary Burton (formerly of IAWM) plays a great deal of music by women and living composers of both sexes. In addition to commercially produced CDs, she broadcasts some concert recordings. Contact: Canary Burton, 494 Commercial St. (2nd floor) P.O. Box 975, Provincetown, MA, 02657, USA. 1-800-921-9667. 1-508-487-2619. <http://www.womr.org>

WPRB. "Classical Discoveries" on WPRB, 103.3 FM and online at [www.wprb.com](http://www.wprb.com) in Princeton, NJ, regularly plays women composers' music. Winner of the 2005 ASCAP Deems Taylor Radio Broadcast Award, "Classical Discoveries" (Wed. 6:00-8:30 A.M.) is devoted to

little known repertoire of all musical periods with an emphasis on the old (Baroque and before) and the "New Classical Music." In celebration of Women's History Month, throughout March, Marvin Rosen devotes each regularly scheduled weekly program exclusively to music composed by women—from all over the world and from all historical periods. He also hosts the new, two-hour, weekly program, "Classical Discoveries Goes Avant-Garde" (11:00 A.M.-1:00 P.M.), which is devoted to women composers. Composers and others interested in sending CDs should first e-mail Marvin Rosen from the Web page, <http://www.classicaldiscoveries.org/> or directly at: [marvinrosen@classicaldiscoveries.org](mailto:marvinrosen@classicaldiscoveries.org), because, he says, "Occasionally I receive a CD from a composer of a genre that is not suitable for my program or a recording I already have."

WRR-FM in Dallas, Texas streams classical music on the Internet, at <http://www.wrr101.com/stream.shtml>. Contact program director Kurt Rongey at [Krongey@wrr101.com](mailto:Krongey@wrr101.com) or send recordings (CDs only) to Box 159001 / Dallas, Texas 75315-9901, USA. 1-214-670-8888.

## IAWM News and Events

Visit the IAWM Website

We encourage you to visit the IAWM Website often at [www.iawm.org](http://www.iawm.org). You will find information about the organization, how to join or renew your membership, the listserv, concerts, congresses, competitions, opportunities, publications, awards, radio requests, and advocacy work. Under Resources, you can search the archives for more than 220 articles from the IAWM, ICWM, AWC, and ILWC Journals. A Calendar of Events (<http://www.iawm.org/calendar.htm>), to which members can add their own events, is now available. If you need assistance, please contact our Webmaster, Stefanie Acevedo, at [stefanie@stefanieacevedo.com](mailto:stefanie@stefanieacevedo.com).

The IAWM FB (Facebook) page is a great place to post links, videos, and concert announcements. If you or someone you know has written an article about women

in music/arts, you can post a link to the article on our FB page. Go to the IAWM FB page. Click on the Tab that says Discussions. Click under the heading "Research" and add a post with the title, author, and link to the article. There are also threads for Concert Listings, Publications and Recordings, Opportunities, and other discussions. Feel free to add links and information to each of these Discussion headings or even add your own thread.

### IAWM Annual Chamber Music Concert

Linda Dusman, chair

The Annual Concert Committee has completed its review of the thirty-five compositions submitted for consideration for programming. We were very impressed with the high quality of the pieces, and we thank all the composers who participated as it was truly a joy to hear the great variety of work. We have selected the following works for the concert to be given by the NOVA Ensemble, directed by Elizabeth McNutt, at the University of North Texas.

Adriana Isabel Figueroa Mañas (Argentina): *Alucitango*

Janice Misurell-Mitchell (USA): *On Thin Ice*

Peiyong Yuan (USA): *5 Elements*

Dale Trumbore (USA): *Disbelief and Suspension*

Karen Power (Ireland): *squeeze birds to improve your gardens plant variety*

Kari Beharse (USA): *Omphalos*

### The Kapralova Society Journal

A new issue of the *The Kapralova Society Journal: A Journal of Women in Music*, volume 7, no. 2 (Fall) has been posted online. The issue includes the following articles: "Clara Schumann: A Composer's Wife as Composer," by Eugene Gates, and "Vernacular and Classical: An Appalachian Marriage in the Work of Jennifer Higdon," by Christina L. Reitz. The journal is available for free download from <http://www.kapralova.org/JOURNAL.htm>.

Congratulations to all! And many thanks again to all the composers who participated. IAWM members and their guests are invited to attend. The concert will be held in Denton, Texas on November 7, 2009 in The Merrill Ellis Intermedia Theater.

#### International Congress on Women in Music

If you know of an educational institution that would be willing to host the next ICWM, please contact congress chair Patricia Morehead at patmorehead@onshore.net or IAWM President Hsiao-Lan Wang at hlwang2000@gmail.com.

#### Call for Volunteers

IAWM relies on the work of volunteers to accomplish day-to-day operations and plan for our future. If

you would like to get involved, please contact IAWM President Hsiao-Lan Wang at hlwang2000@gmail.com. Join the network of volunteers and let's make a difference together. You may also contact Dr. Wang at Department of Music, Montana State University, P.O. Box 173420, Bozeman, MT 59717-3420.

#### Advertise in the IAWM Journal

Rates:

Full page: \$160

1/2 page: \$120

1/4 page: \$ 60

1/8 page: \$ 40

For more information, contact editor Eve R. Meyer at evemeyer@spotcat.com.

## BOOK REVIEWS

### Jeannie Gayle Pool: *Passions of Musical Women*

The Story of the International Congress on Women in Music. Foreword by Virginia Eskin. Los Angeles, California: Jaygayle Music Books, available at Lulu.com, paper, 262 pages (2009). ISBN-978-0-557-05545-6

SALLY REID

This autobiographical treasure chronicles Jeannie Pool's adventures producing the early Congresses on Women in Music and founding the ICWM (International Congress on Women in Music). It is a fascinating story and makes clear what a huge accomplishment and triumph it was for Pool (and the other women of vision she befriended in the process) to bring together so many scholars, performers, conductors, and composers. They came from all over the United States and the larger international community to attend congress gatherings in New York City, Los Angeles, Mexico City, and Paris.

Readers will be disappointed to learn that Dr. Pool's book (written in the early 1990s) covers only these first four congresses and the activities from 1974 to 1984. We are left waiting for another volume to learn the story of successive congresses and the eventual merger of the ICWM with the ILWC (International League of Women Composers) and AWC (American Women Composers) to form the IAWM (International Alliance for Women in Music).

*Passions of Musical Women* carefully places the women-in-music movement of the 1970s in a larger context, exploring the similar movement of the 1920s and 1930s and the work of Sophie Drinker and Frédérique Petrides. Pool pays homage to the "list makers" and

early collections of information about women in music. She includes excellent notes and documentation for each chapter as well as a bibliographical reference list, a chronological list of landmark events and activities from 1970 to 1984, and a twenty-page index.

Pool's book is a lively, personal account filled with names, places, events, and anecdotes. True to her own mantra, "document, document, document," Pool's book contains the "who, what, where, and how" of countless concerts and lectures. She names performers, works, conductors, and composers and frequently includes biographical information and other details. It is this feature that may present the greatest challenge to the reader, as it is possible to become overwhelmed by the volume and detail. Still, the story is engaging. It is enlightening to accompany the author on her earliest discoveries of the women-in-music literature and witness her maturation as a scholar, advocate, and organizer. It is easy to admire how Pool's overarching vision and passion shape every aspect of her life, and you will be pleased with the variety, depth, and rich experience that result.

From the crystallization of the very idea of a congress through the organization of the first two congresses and beyond, Pool remained focused and positive. There were many who believed the task was unachievable, but in the end no one could dissuade her. Infecting others with her contagious vision, Pool helped them work together to establish the International Institute for the Study of Women in Music at California State University, Northridge, and to organize and bring to life the congresses in Mexico City and Paris. All these activities quite naturally provided increasing opportunities for Pool to teach and lecture, to produce radio shows (and later films), and to write extensively on contemporary music, women in music, and film music history and preservation.

# Own your OWN History!

*Now available as Paperback or Download*

## PASSIONS OF MUSICAL WOMEN

The Story of the  
International Congress  
on Women in Music



JEANNIE GAYLE POOL

“This provocative and informative book tells the story of an exciting, productive time in women’s music, with fairness, honesty, and courage. This is potent stuff: the trials and tribulations, the good times and the bad, the politics and the promises.”

—*Lucille Field Goodman*  
soprano, educator, author

*JEANNIE GAYLE POOL, Ph.D., is a musicologist, composer, documentary filmmaker, and producer. An advocate for American music, she founded the International Congress on Women in Music in the late 1970s.*

**ORDER from [www.lulu.com](http://www.lulu.com)**

PAPERBACK & DOWNLOADABLE E-BOOK. 260 PAGES.

FULLY ILLUSTRATED AND INCLUDES **CHRONOLOGY, BIBLIOGRAPHY, AND INDEX**  
WITH A FOREWORD BY **VIRGINIA ESKIN**

There is plenty of drama and excitement in the book. In 1984, Pool and her daughter were whisked away from the Congress in Mexico City, interrogated, and held in a Mexican jail for six hours. Some anecdotes will amuse and some will anger, but one's admiration for the tenacious and persistent Jeannie Pool will deepen and grow richer with the unfolding of each story.

A companion volume to *Passions of Musical Women* will be a forthcoming facsimile edition entitled *Source Readings in the Women-in-Music Movement*. It will include program booklets from the Conference/Workshop on Twentieth Century String Quartets by Women Composers (1980), the first three Congresses (New York, 1981; Los Angeles, 1982; Mexico City, 1984), and the Paris Congress (1984). It will also include the Working Papers on Women in Music (1985), the complete issues of the International Congress on Women in Music Newsletters (1983-1989), and Jeannie Pool's speech, "The Passionate Pursuits of Musical Women: Feminism, Unity, and Advocacy," originally published in the *Journal of the International League of Women Composers* (Fall 1993).

An "advocacy memoir" is how Virginia Eskin refers to the book in the Foreword. The reader senses the heady spirit of the 1970s, when a young visionary undertook with enthusiasm the task of sparking and energizing the women-in-music movement. If you lived through those years you will love how this book captures the energy, affirmation, and self-discovery characteristic of the Congresses. If you are new to the women-in-music movement, this book will be an inspiration and an important addition to your library.

*Composer Sally Reid is a former IAWM President (1999-2000) and a member of the Nashville Double-Reed Ensemble; she serves as Chair and Professor of Music at Lipscomb University in Nashville, TN. Although her most recent works have been for historical documentaries, Reid's Fiuggi Fanfare will be released on the SCI CD series later this year.*

**Sylvia Kahan: *Music's Modern Muse: A Life of Winnaretta Singer Princesse de Polignac***

Rochester, NY: University of Rochester Press, Eastman Studies in Music Series, 369 pages, plus appendices, notes, index (2003). ISBN 1-58046-133-6

JULIE CROSS

*Music's Modern Muse* is a fascinating biography and a "who's who" of the *Belle Époque* in Paris. It chronicles the life of Winnaretta Singer de Polignac (1865-1943), the twentieth child of the commercial sewing machine inventor, Isaac Singer, and one of the most prominent arts and music patrons of her time. This readable tome not only details Singer de Polignac's relationship to most

composers of her time, it also shows how she greatly heralded the cause of women in music. Isaac Singer, through his invention of the sewing machine, made women's lives easier and inadvertently made an early contribution to women's liberation. It is fitting that his daughter, an avid musician and commissioner of over forty musical works by at least seventeen composers, would support the cause of women in music and the arts in general. Her huge fortune, combined with her forward-thinking musical sensibilities, caused her to help shape musical trends in her time.

Kahan points out that salon concerts in Paris during the *Belle Époque* were not superficial: works in the standard repertoire, including the chorales of J. S. Bach, were performed alongside the most cutting-edge new music. Many of the works of Fauré, Debussy, Stravinsky, Poulenc, Ravel, Smyth, Weill, de Falla, Milhaud, Tailleferre, and Adela Maddison were featured or premiered in her salons. Due to Kahan's thorough reportage, the reader gains a more balanced impression of and greater appreciation for the salon concert in Winnaretta's era. Serving a purpose greater than the hostess' social climb, the salon also benefitted the cause of musical modernism and the careers of many aforementioned composers.

Prince Edmond de Polignac, Winnaretta's second husband, was the most influential man in her life after her father. He was thirty-one years her senior, and they were both seeking a *mariage blanc*. Winnaretta had money but needed status and an open marriage, where she was free to pursue her love affairs with women. Prince Edmond de Polignac was born into high society but became penniless, and was looking for money and a platonic marriage to suit his own homosexual orientation. Both found blissful love in each other through music, with their salon an apt replacement for sexual intimacy. Winnaretta adored her husband's compositions and sought to promote his music whenever possible. Her nephew (and her husband's namesake) inherited Polignac's scores, and to this day the Fondation Singer-Polignac hosts monthly concerts (<http://www.singer-polignac.org/>).

Winnaretta Singer de Polignac was apolitical (with some "questionable" friends such as Ezra Pound in fascist and other political circles) but supported women's causes in indirect ways. She helped British suffragettes Emmeline Pankhurst and Ethel Smyth when they needed aid and lodging, but would not directly discuss her opinions on the suffragette movement. Her intensely shy personality may have contributed to her lack of political and personal activism. She was a woman of discretion who had publicly-acknowledged affairs with women such as Violet Trefusis and Romaine Brooks, yet was uncomfortable with those who flaunted their lesbianism in public. Paris' Left Bank lesbian artistic community was not her milieu;



she had a disdain for individuals such as Gertrude Stein and Natalie Barney. Kahan portrays Singer de Polignac's lesbian relationships with fairness and without some of the rumor and speculation addressed in previous biographies.

Though Winnaretta's biography often focuses on high profile male composers such as Fauré, Stravinsky, de Falla, Milhaud, Satie, Poulenc, etc., women composers and performers are featured throughout the book. Composers Adela Maddison, Ethel Smyth, Armande de Polignac, Lili Boulanger, Augusta Holmès, and Germaine Tailleferre are mentioned in detail. A full chapter describes the great abilities of her dear friend Nadia Boulanger, whose classes she attended; Singer de Polignac's financial support was the direct cause of Boulanger's appointment as the first woman conductor of the London Symphony. Winnaretta was a friend and supporter of dancers Isadora Duncan and Loïe Fuller, writers Colette and Anna de Noailles, performers Marya Freund, Clara Haskil, Marie Blanche de Polignac, Blanche Selva, Wanda Landowska, and Olga Rudge. She even gave financial support to scientist Marie Curie. All of her inheritance was passed on to the women in her (Singer) family. In a sense, she could be considered a discreet feminist at a time when feminism was just beginning to sprout.

The book concludes with three well-chronicled, thoroughly-researched appendices: Appendix A lists available knowledge on Winnaretta's salons, listing dates, locations, composers, works, artists, and avail-

able sources. Appendix B presents a list of salon guests, organized alphabetically by name with dates following. Appendix C lists works commissioned by and dedicated to Winnaretta Singer, with a separate listing for those dedicated to her without a commission. This is essential knowledge for those who wish to research the salon culture at the turn of the last century.

The biography additionally includes much interesting information on the Singer family, including brother Paris Eugene Singer's intimate relationship with Isadora Duncan, the Singer-Polignac relationship with Marcel Proust and his ideals, and more stories than can be mentioned in one brief review. *Music's Modern Muse* was a pleasure to read and a good reference book to keep.

Winnaretta Singer de Polignac was truly grateful for her life in music, and in a letter to her dear friend Nadia Boulanger, she wrote: "We are reunited by this or that chord, by a Bach chorale, which, *in an instant*, reconstitutes the past, and proves to us that we had a reason for living *on this rock*: to live in the beautiful kingdom of sounds." Her beautiful kingdom created a musical reality that we enjoy to this day.

*Julie Cross discovered Kahan's book through her own research of the songs of Adela Maddison. She recently recorded a CD with pianist Susan McDaniel entitled Songs of Forgotten Women, featuring the works of Maddison, Bertha Frensel von Wegener-Koopman, Mathilde von Kralik, and Giulia Recli. She serves as Treasurer of the IAWM, and is Assistant Professor of Voice at University of Wisconsin-Whitewater.*

## New and Recommended Books

Sabrina Peña Young: *The Feminine Musique: Multimedia and Women Today* with *On Composing for Multimedia*

Available in e-book (\$6.99) and in paperback (\$17.99)  
formats: <http://stores.lulu.com/thirdmillenniummusic>.  
ISBN978-0-557-08403-6

*The Feminine Musique: Multimedia and Women Today* traces the intersection of experimental music and new media through the works of composers and artists at the turn of the twentieth century. As the second millennium came to a close, the pen and paper of Beethoven gave way to the mouse and computer screen. Innovation changed the way in which many composers created and notated music, and multimedia composition emerged as the new avant-garde. The book gives a voice to the sights and sounds of talented women who embraced social change, technology, and the arts to create compelling and sometimes controversial innovations. Among the women whose works are covered in the book are Alison Knowles, Meredith Monk, Yoko Ono, Pauline

Oliveros, Wendy Carlos, Joan Jonas, Steina Vasulka, Liz Phillips, Laurie Anderson, Pamela Z, Brenda Hutchinson, Lydia Lunch, Alicyn Warren, Kristine Burns, Elizabeth Hinkle-Turner, Maggie Payne, Sylvia Pengilly, Lynn Hershman, Barbara Golden, Priscilla McLean, Megan Roberts, Maryann Amacher, Carla Scaletti, Sarah Peebles, Rebecca Allen, and Char Davies.

*On Composing for Multimedia* is a brief composer's guide to composing for live performers and multimedia; it discusses practical issues such as logistics, notation, and preserving performances digitally. International composer Sabrina Peña Young has premiered her intermedia works throughout North America, Europe, Asia, and Australia, and in 2008 released her debut electronic album, *Origins*, through iTunes. She has taught at Florida International University and is currently on the faculty at Murray State University. Young's writings have been published by the *SEAMUS Music Journal*, *The Kapralova Society Journal*, *IAWM Journal*, *Percussive Notes*, *Panpipes*, and numerous fine arts websites.

## COMPACT DISC REVIEWS

### Peggy Glanville-Hicks: *Etruscan Concerto*

Works: *Etruscan Concerto*; *Sappho—Final Scene*; *Tragic Celebration*; *Letters from Morocco*. Caroline Almonte, piano; Deborah Riedel, soprano; Gerald English, tenor; Tasmanian Symphony Orchestra, Richard Mills, conductor (first three works), Anthony Walker, conductor (fourth work). ABC (Australian Broadcasting Corp.) Classics 476 3222 (2009). Also available as part of a five-CD box set, Australian Composer Series, vol. 3

DEBORAH HAYES

The Tasmanian Symphony Orchestra presents superb performances of four works from the 1950s and 1960s by the Australian-American composer and critic, Peggy Glanville-Hicks (1912-1990). This is the first commercial recording of the second and third titles—the final scene of the opera *Sappho* (1963), and *Tragic Celebration*, music for the television ballet *Jephthah's Daughter*, broadcast nationally from New York City in 1966. Recordings of the three-movement *Etruscan Concerto* (1954), for piano and orchestra, and of *Letters from Morocco* (1952), six settings for tenor and orchestra, have been available since the 1950s.

The music is in Glanville-Hicks's clear, melodic style with striking rhythmic ideas, imaginative instrumental timbres, and straightforward, rather atmospheric harmonies. Rejecting serialism and Stravinskian neoclassicism, which she considered merely “fashionable,” she sought to restore the primacy of melody and rhythm, which she found in ancient traditions, especially in Asia and Africa.

Glanville-Hicks prefaces each movement of the fifteen-minute *Etruscan Concerto*—Promenade, Meditation, Scherzo—with a passage from D. H. Lawrence's *Etruscan Places* (1932), his response to visiting ancient Etruscan structures and artifacts on the Italian peninsula. Caroline Almonte, piano soloist on this new CD, takes slightly slower tempos than other pianists who have recorded the concerto—Carlo Bussotti, for whom Glanville-Hicks wrote the work, and Keith Jarrett in the 1990s. This performance has a graceful dignity without losing the music's rhythmic verve.

Ancient Greece is the setting for *Sappho*, which was commissioned by the San Francisco Opera through the Ford Foundation but not performed. Glanville-Hicks, then living in Greece, prepared the libretto from the 1950 play of the same name by the English writer and diplomat Lawrence Durrell (1912-1990), with whom she consulted at length. The play centers on the conflict between the creative mind, such as Sappho's, which seeks a still, quiet focus, and the world of action that can intrude. Sappho is caught up in political conflict,

unjustly accused, and sentenced to exile from Lesbos. (Glanville-Hicks omits the next part of Durrell's play in which Sappho returns, fifteen years later.) The final scene, for Sappho alone, is given a beautiful and moving performance on this CD by Deborah Riedel. It begins with a recitative that uses Durrell's words, and then proceeds to Sappho's farewell aria for which the composer used a poem from another source, *Sappho: One Hundred Lyrics*, by the Canadian poet Bliss Carman (1861-1929).

*Tragic Celebration* is the concert version of *Jephthah's Daughter*, commissioned by the distinguished American dancer and choreographer John Butler (1918-1992), one of the composer's close friends. According to the University of Melbourne musicologist Dr. Suzanne Robinson, who is completing a book-length biography of the composer, Glanville-Hicks wrote the score in late 1963, just after completing the *Sappho* score and sending it off to San Francisco. In 1965 she had word from New York that her ballet music had been taped, and the next year *Jephthah's Daughter* was broadcast by CBS (Columbia Broadcasting System) on the Sunday morning television program “Lamp Unto My Feet.” Clive Barnes in the *New York Times* applauded the choreography, direction, and “unpretentiously effective” music. In the 1990s a videotape copy of the production finally surfaced.

For the TSO performance, drastic cuts have unfortunately been made throughout the score, obscuring details of the scenario. Jephthah, according to the Biblical story (*Judges* 11), is victorious in battle, but in return must sacrifice his beloved daughter to Jehovah. The ballet opens with a tender duet for Jephthah and daughter, and then moves to the battle, followed by Jephthah's homecoming and his despair. The coda, “Circle of Women,” depicts how “the daughters of Israel went yearly to lament the daughter of Jephthah.” Glanville-Hicks's title *Tragic Celebration* honors that memorial observance by women in an increasingly patriarchal society.

In *Letters from Morocco*, one of Glanville-Hicks's most captivating works, she set excerpts from personal letters from another close friend, the American writer and composer Paul Bowles (1910-1999), who describes the sounds, sights, and flavors of his life in Tangier. He returned to New York for the premiere performance, on a program at the Metropolitan Museum of Art in early 1953, by William Hess, tenor, and a small orchestra conducted by Leopold Stokowski. Bowles was accompanied by a “Moroccan in full burnoose,” according to one published report, “while numerous turbans and saris lent an additional dash of cosmopolitanism.” Gerald English's fine performance on this CD is a reissue of the

1993 performance heard on his 1999 Tall Poppies CD devoted entirely to Glanville-Hicks's songs.

In the 1970s, Glanville-Hicks returned to Australia for good, taking up residence in Sydney. Australian musicians and scholars have reclaimed her as their own.

*Deborah Hayes is a musicologist and the author of Peggy Glanville-Hicks: A Bio-Bibliography (1990), much of which Suzanne Robinson has updated at <http://www.music.unimelb.edu.au/PGH/index.html>.*

### *Feminissimo! Women Playing Music by Women*

Laura Kobayashi, violin; Susan Keith Gray, piano.  
Albany Records, Troy 1081 (2008)

NADINE SINE

*Feminissimo!* features nine compositions by women composers, including four not previously recorded. Kobayashi and Gray's musical choices present a wide range of styles and technical demands—salon pieces, dances, and elegies, along with musically challenging sonatas—by composers from five countries spanning nearly 140 years of compositional activity. Still, the individual tracks share a strikingly similar length of two to five minutes; the sole exception is Emma Lou Diemer's *Before Spring*, which, at nearly ten minutes, is twice as long as any single movement. Aside from the *Six Morceaux* composed in 1868 by the extraordinary Pauline Viardot-Garcia, most of the works are clustered either in the first half of the twentieth century or within the past fifteen years, leaving a gap of nearly fifty years following the second World War: a reflection perhaps of the stylistic limbo many composers faced, as well as the difficulties women composers in particular confronted in the post-war era.

Upon receiving the CD, my first (not entirely successful) impulse as a musicologist was to assemble the scores. While awaiting them, I decided instead to approach the review simply from the standpoint of a listener and found many of the selections appealing on a first hearing. The haunting *Bracha* (Oxford, 2004) by Meira Warshauer, makes a felicitous opening to the disc. According to the composer, "Bracha is a musical interpretation of the Jewish concept of blessing." The work—an extended rhapsodic violin solo with modal inflections that yields to a spare piano solo before the players join in beautiful melody—retains its simple power over repeated listenings.

Other lyrical beauties on the recording are the *Elegie* by Vítězslava Kaprálová (1915-1940), supported by a dense accompaniment of dissonant chords, and the *Berceuse* and *Vielle chanson* from the set of pieces by Viardot-Garcia. *The Deserted Garden* by African-

American Florence Price (1887-1953) was the one piece I found myself subconsciously humming hours later, undoubtedly due to its brevity and the repetition of the tune with clear-cut phrasing. The middle section presents a sentimental variant of the tune in major as a contrast to the more melancholy outer sections.

*Barcarolle*, op. 33, no. 1 is by the Norwegian composer Signe Lund (1868-1950), about whom very little is known, except that apparently her political views effectively caused her music to be black-listed. She lived in Chicago from 1902 to 1920 but her socialist activism led to the loss of her teaching position. It perhaps is significant that my eventual access to her score came through an interlibrary loan from Alberta, Canada, rather than from a US library. This premiere recording of the *Barcarolle*, published in 1905 and composed for either flute or violin, should encourage others to seek out Lund's scores. As the title suggests, the accompaniment in 6/8 presents watery arpeggios using conventional romantic harmonies. Although the formal structure is the same as *The Deserted Garden*, within the expansive B section Lund develops an impressive climax by means of trills, heightened dynamics, and chromatic harmony, and especially by placing the violin melody an octave higher. The return to the A section maintains the high register while relaxing into a quiet, delicate final cadence. Less than three minutes in duration, the *Barcarolle* is nonetheless a substantive composition.

These slow, lyric pieces are interspersed with muscular, rhythmic dances, including two Mazurkas, one by Viardot-Garcia and another by Anna Priscilla Risher (1873-1945), whose *Mazurka Brillante* is recorded here for the first time. A successful landscape artist as well as composer, Risher was born in Pittsburgh and educated, like so many women of her era, in Boston, at New England Conservatory; her music is now largely forgotten.

Of the three larger works, the 1947 four-movement *Sonata No. 3* by Polish composer Grazyna Bacewicz (1909-1969) was the most taxing on a first hearing and remained the most difficult to appreciate, even with a score to follow. The music does not seem to breathe and makes considerable demands on the performers. The fact that Bacewicz was both a concert violinist and pianist shines through in the idiomatic writing for both instruments. The fast, heavily rhythmic Scherzo immediately captures the requisite scherzo character even as triple-stop chords and fleeting eighth-notes call to mind the Stravinsky of *L'Histoire* and hints at sounds Bacewicz would have heard while studying in Paris in the thirties. Descending chromatic-scale fragments and motives based on fourths unify the four movements, which have different tonal centers and an inconclusive final cadence.

Although the three-movement *Sonata No. 1* by Elisenda Fábregas (b. 1955) shares some of the same features as the Bacewicz work in its outer movements—dissonance, motor rhythms, technical difficulties—this high-energy piece grabs and holds the listener’s attention. The taut, evocative middle movement titled “Elegy” begins in the violin’s low register, gradually becomes more impassioned, and leads to a climax employing six measures of octave double stops, over a lean accompaniment. Although the Spanish-born Fábregas, who has lived in the United States since 1978, has enjoyed frequent performances and considerable acclaim for her music, this is the first recording of the *Sonata* (1994). It would make an excellent recital piece for an accomplished violinist and provides an exciting close to the CD.

The opening dissonances and subsequent series of dissonant double stops in *Before Spring* by Diemer (b. 1927) came as a surprise, since I was familiar only with her more traditional choral music. As cited above, Diemer has written the most sustained and tightly-woven movement on the CD, and though it is non-tonal with a few aleatory phrases, it never loses the listener. It gradually blooms into a beautiful and haunting melody

whose concluding dissonances nonetheless create a genuine resolution. The piece grew more satisfying with each hearing.

Laura Kobayashi on violin and Susan Keith Gray on piano form a strong, well-matched pair, clearly up to the considerable demands placed on them in technique, expressivity, and stylistic playing. While they do not shy away from and are quite successful with vigorous, fast, rhythmic pieces, their sensitive use of rubato and dynamic shading, along with nuanced phrasing, are most impressive. Generally, the balance is very good, with only scattered low-register or pizzicato violin pitches failing to be heard clearly. The substantive liner notes are helpful in identifying dates and publishers of the music. With four premiere recordings—works by Fábregas, Diemer, Lund, Risher—on a CD full of worthy pieces, the “musical blessing” promised in Warshauer’s *Bracha* has been bestowed by these performers on all the composers represented and on all who listen.

*Nadine Sine chairs the music department at Lehigh University, where she teaches the music history sequence. Her special interests include Mahler and fin-de-siècle culture, along with women composers of the past two centuries.*

### Carl von Ossietzky Composition Prize: 10th International Composition Contest

The 10th International Composition Contest for the year 2010 is being sponsored by the Institute for Music and the Guitar-Ensemble of the University of Oldenburg, directed by Axel Weidenfeld. The Institute wishes to lay the foundation for a guitar repertoire of medium difficulty. The competition is intended to unite scholars and students as well as lay persons in a collective musical activity. The lifework of Carl von Ossietzky stands symbolically for the acceptance of personal responsibility for the safeguarding of human rights and the promotion of peace, education, and ecology. The sponsors of this competition believe that the furtherance of musical culture can contribute to this effort.

First Prize: 800 Euros

Promotion prize: 300 Euros

Requirements:

Composition for guitar-ensemble with a maximum of six guitars

Instruments: concert guitar, acoustic (“western”) guitar, electric guitar

Not allowed: mandolin, octave guitar, bass guitar  
Scordatura, the use of capo tastos, preparations, or the like are permitted

Degree of difficulty: easy to fairly difficult

Performance time: maximum of six minutes

The composition must not have been previously published or performed

There is no age limit

Composers are free to choose the content and style.

**Submissions will be accepted until 30 June 2010.**

Please send your materials to:

Carl von Ossietzky Universität Oldenburg

Fakultät III, Institut für Musik, z.Hd. Prof. Violeta Dinescu

-Kompositionswettbewerb-

Postfach 2503

D-26111 Oldenburg, Germany

Compositions must be sent **anonymously** in fivefold with a commentary about the work and a sealed envelope containing the name, address and a short c.v. of the sender. The world premiere of the prize-winning composition will take place in Oldenburg in the winter semester of 2009-2010

The members of the jury are Violeta Dinescu (composer), Christoph Keller (composer), Jörg Siepermann (musicologist), and Axel Weidenfeld (Director of the Guitar-Ensemble of the University).

Telephone: (0441) 798-2027; Fax: (0441) 798-4016

Email: violeta.dinescu@uni-oldenburg.de

### *Manhattan Stories: The Music of Faye-Ellen Silverman*

Chamber works performed by Jeanne Corinne Goffi-Fynn, soprano; Jo Williamson, mezzo-soprano; Bruno Eicher, violin; Kari Jane Docter, cello; Mary Barto, flute; Ann Ellsworth and David Jolley, horns; Lisa Albrecht, trombone; Andrew Bove, tuba; and Michael Lipsey, marimba. Albany Records, TROY1055.

MARGARET LUCIA

“Music is a language,” we often declare in our humble efforts to explain to students how sound translates into emotion. And while musicians and linguists may endlessly debate the merits of this analogy, composers continue to explore the connections between the two forms of communication, creating new ways to link sounds with ideas—spoken or unspoken.

This is the underlying theme behind Faye-Ellen Silverman’s collection of chamber works—a survey that spans thirty years, from 1976 to 2006. Entitled *Manhattan Stories*, the works on the disc celebrate her “life-long love affair with the borough”—her many friendships there, and the stories that have been a part of those relationships. Beyond the fact that each work has a particular narrative (engagingly told in the liner notes), the composer also takes delight in employing musical symbolism, from using “B” as a tonal center (for brass, and for the last names of two performers who premiered *Dialogue continued*, for horn, trombone, and tuba), to incorporating Baroque “sighing” motifs and word painting in *Taming the Furies*, a piece for flute based on the myth of Orpheus. Indeed, a Baroque spirit runs throughout the CD—more than just a nod from the composer to her strong academic background. (Silverman has degrees from Barnard College, Harvard, and Columbia and is on the faculty at Mannes College.) No didacticism here, however; it is precisely these academic experiences that have provided the very human dimension of this composer’s music, enabling her to bring together a body of work inspired by the distinguished colleagues who commissioned and performed the music.

#### Join the IAWM

Please encourage your colleagues and students to join the IAWM and ask your university library to subscribe to the *IAWM Journal*. To meet the goals of our organization, we need to continue to enlarge and strengthen our membership. Our 2010 membership drive begins in January. For renewals and new memberships, please visit the IAWM Web page at [http://iawm.org/membership\\_joinUs.htm](http://iawm.org/membership_joinUs.htm).

The instrumental works on the CD (comprising the first and slightly larger portion of the disc) seem to take the form of musical-philosophical essays on variations of the word-music relationship, while the vocal-instrumental compositions have a more corporeal relationship with the chosen text and its implications. Yet the structure in both is predominantly recitative-like; Silverman uses clear meters only occasionally. Similarly, tonality may be “symbolically” used or heard sporadically in consonant intervals, but chromaticism and dissonance are more common.

For me, the most engaging work on the instrumental portion is *Protected Sleep* (2006), which expresses a longing for a time when Christians, Muslims, and Jews lived side by side. Also the longest selection (8:452), it features the exquisite horn playing of David Jolley, along with his equally able partner Michael Lipsey on marimba. Clearly inspired by the beautiful Ladino lullaby on which this piece is based, Silverman gives free rein to her lyrical bent here, building a fantasia on the melodic intervals, which reaches its apex in a clear statement of the main melodic phrase toward the end of the piece.

The first track, *Translations*, for violin and cello (2004), is also based in Jewish musical tradition, this time a reflection of the personal story of a deceased linguist friend of a colleague. Each of the seven short sections seems to be a conversation about the instrumental possibilities, from the octaval beginning to the richness of double stops and the final fading out in violin harmonics.

*Dialogue*, a one-movement composition for horn and tuba, written in 1976, and the five shorter movements of *Dialogue Continued*, written much later for the same pair plus trombone, are more abstract, both in conception and form. Most noticeable is the symmetry of pitch (the “B” tonal center was mentioned above) and tempo (alternating slow and fast movements) and an etude-like focus on the possibilities of the instruments and the ways in which they could interact and overlap. The performers—Ellsworth, Albrecht, and Bove—navigate the virtuosity of the overlapping trills, quick riffs, and repeated notes with ease.

The vocal works, *Love Songs* (1997, poetry by Sara Teasdale) and *Left Behind* (2006, poetry by Edna St. Vincent Millay), are true collaborations between singer and instrumentalist (soprano Jeanne Corinne Goffi-Fynn and flutist Mary Barto in *Love Songs* and mezzo-soprano Jo Williamson and Ann Ellsworth, horn, in *Left Behind*). There are elements of instrumental writing in the vocal line and vocal writing for the instruments—a demanding combination for both performers in both cases. Of the two cycles, the light, melismatic quality of Silverman’s setting of Teasdale’s poetry is the more successful one in these two performances. While the stark, darker mood

of *Left Behind* seems ideal for Ellsworth, Williamson is not always in control of the extremes of pitch and dynamics, as well as the variations of vibrato.

The disc proved to be a tribute to the richness of Silverman's work—the depth and thoughtfulness of her purpose, her understanding of the possibilities of both singer and instrumentalist, and her conception of sound. In all of her compositions on this disc, Silverman captures the essence of chamber music and its intimacy, finding in this medium the perfect vehicle for her stories.

*Margaret Lucia is a pianist and faculty member at Shippensburg University in Pennsylvania. Trained at Indiana University (B.M., M.M.) and the University of California, San Diego (Ph.D.), she has presented numerous concerts of contemporary piano music by women composers. She has also recorded and performed works by contemporary Latin American composers, appearing twice in concerts at NYC's Weill Hall.*

*Jane Wang considers the dragonfly...and other music by Elena Ruehr*

Sarah Brady, flute; Alexei Gonzales, cello; Benjamin Seltzer, clarinet; Heng-Jin Park, piano; Sarah Bob, piano. Albany Records TR 1117 (2009)

TAMARA CASHOUR

What would the world sound like if humans could hear the multitudinous movements of atoms and molecules in the air? What is the music of ions, electrons, and protons floating and bumping into one another, and then moving away? Might I whimsically suggest that Elena Ruehr's delightful CD vies as one sonic representation of that microcosmic, invisible protocol? *Jane Wang considers the dragonfly* offers a musical interpretation of the more delicate phenomena and cyclic routines of our natural universe. Ruehr's programmatic titles, accompanied by broad stroke, childlike cover art by Misaki Kawai, belies the deep, intellectual—indeed scientific—curiosity parlayed by her aesthetic platform. Her compositional terrain in this CD incorporates minimalism in the form of stable ostinati pitted against short, recurring musical motifs in most of the chamber pieces represented here. The result is one that brings science and aesthetics together in novel ways.

*The Law of Floating Objects* is a digital synthesis of separately tracked, variously-ranged flutes. The alto alternates a perfect-fifth figure as a basso ostinato with a somber, stable melody, over which treble flutes hover and intertwine, integrating a prominent sixteenth-note triplet figure into their own melodic figures. Ruehr cites as inspiration for this composition Galileo's famous refutation of Aristotle's theory of the physics of falling objects; think not of cannonballs dropping from the Tower of Pisa, but rather feathers, goose down, or spring blossoms.

*Blackberries* is based upon a poem scripted by Ruehr's daughter Sophie when she was ten; it is her first-person account of a day of blackberry-picking on Cape Cod, and revels in vivid images of the natural beauty of the region. The benign innocence of the text is sharpened by a "sneaky" move on Sophie's part to eat some of the blackberries, whereby the juicy evidence stains her face and hands! Whether this element of guilt was in mother Elena's mind or not is uncertain, but the movement delves into a darker, "sleight-of-hand" quality, particularly in its middle section. The piece opens suavely with a plaintive, melodic cello line, quickly dispersing into tautly-struck piano chords as the clarinet offers its perspective in a fully-sung melody. Each instrument thereupon takes its turn at thematic prominence—a "sneaky (!)" sixteenth-note quadruplet is featured—and then recedes into accompaniment. The

### Ninth Festival of Women Composers International

The Department of Music, College of Fine Arts, at Indiana University of Pennsylvania (IUP) will present its Ninth Festival of Women Composers International on March 18-20, 2010. The Festival will feature Deborah Kavasch, composer, soprano, and specialist in extended vocal techniques; Rosephanye Powell, choral composer, researcher, interpreter of African American spirituals; and Hasu Patel, world-class artist performing the classical sitar music of India.

In celebration of IUP's twentieth anniversary of the International Festival of Women Composers (founded in 1990), the sessions and concerts will highlight the following:

- historical and contemporary vocal and chamber music of women composers;

- piano repertoire by women: solo, piano duets, two pianos—four-hands;

- women's contributions to world music cultures;

- women's engagement in American musical genres including jazz, popular, spiritual, folk, and gospel;

- women composer and choreographer collaborations.

For information, please contact the Festival Directors: Dr. Sarah Mantel and Dr. Susan Wheatley at [sjmantel@iup.edu](mailto:sjmantel@iup.edu) and [wheatley@iup.edu](mailto:wheatley@iup.edu). Indiana, PA 15705-1071. Phone: 724.357.2390. Fax: 724.357.1324. The Festival of Women Composers is endorsed by the IAWM, and we encourage you to attend.

movement features continuing duet material between the clarinet and cello (early on as parallel minor sixths, and later, in octaves) as the piano hastens on in a mostly subdued ostinato. Again, Ruehr favors the ostinato technique as grounding for more playful motivic figures.

Ruehr's programmatic platform continues in *Three Preludes* for piano, titled after Debussy and likewise offering up landscape imagery. The first appropriately spare prelude—*solitary figure at water's edge*—softly repeats a three-note figure on one pitch while shaping an angular tune in the treble. The uppermost melody moves downward into the lowest register before dissolving. *A Storm Approaches Land* gives us a storm, which is more routine than fierce, as Prokofievian high-range pointillism and arpeggiated roulades, originating in the deep bass register, climb upward and arch over an awaiting earth. *Swing Set*—which integrates a twelve-tone set with jazz styles—offers more bombastic fare than *Prelude 2* in the form of sixteenth-note “moto perpetuo furioso” material. The piece is actually in two distinct parts: in Part II Ruehr incorporates piano styles she cut her teeth on: there's a bit of Gershwin, Oscar Petersen, and Joplin thrown into a Rachmaninoff/Chopin mix. “Swing” is clearly meant as a double-entendre, in keeping with the “innocence/cognizance” or “naïve/studied” thematic juxtaposition that this CD revels in.

Clouds turn to water and back again in *Of Water and Clouds*. At first, featuring flute flutter-tongue in a somewhat impatient “¾-feel” and then a meandering piano, the ensuing flute melodies calmly hover. A spastic piano line finally accepts its new molecular state—it transforms into a serene, puffy cloud, as raindrops gently begin to fall to the moist earth, at first slowly and intermittently, then in a pitter-patter of intertwining sixteenth notes.

*Black and White*, as the program notes state, “uses a 5 note series from the black notes of the piano as a basis for its melodies, harmonies, form and rhythm.” The clarinet is featured in a formidable melody; the piano only occasionally steps out in front in a duet with its partner in snippets of previously stated melodic material. A brief chordal mid-section has the piano calmly underpinning the singing, wayfaring clarinet beautifully.

And at last: *Jane Wang considers the dragonfly*. Ms. Wang, a friend of the composer's and Professor of

Theoretical and Applied Mechanics, studies the unsteady aerodynamics of our insect friend. The codifying scientist (Wang) and the interpreting artist (Ruehr) blend in this composition. Conceived for solo flute and digital delay, and meant to simulate a dragonfly's flight pattern and/or asymmetrical wing-beating techniques, halting digital ostinati underpin the flute's wild take-off. The live flute improvises in the upper-middle of its range, while the digital loop holds sway on lower repeated notes punctuated by rests, a seemingly “earthbound” motif. Ms. Wang is clearly well-schooled in the flighty (pun intended) ways of the insect world. You may find her erudite and illuminating article “Dragonfly Flight” online at [http://ptonline.aip.org/journals/doc/PHTOAD-ft/vol\\_61/iss\\_10/74\\_1.shtml#bio](http://ptonline.aip.org/journals/doc/PHTOAD-ft/vol_61/iss_10/74_1.shtml#bio).

The performers, Sarah Brady, flute; Benjamin Seltzer, clarinet; Alexei Gonzales, cello; Heng-Jin Park and Sarah Bob, piano, comprise a first-rate team, which effectively conveys Ruehr's semiotic intent. Brady's performance is particularly notable for her ability to coax a kaleidoscope of tone colors and variant shades from her instrument. Bob's *Swing Set* skillfully appropriates a *mode de jazz* approach: laid-back, never heavy-handed, a fine fusion style. She is equally comfortable as a soloist and accompanist. Seltzer's vibratoless, matter-of-fact tone provides intelligent, understated commentary rather than heavy emotional involvement. Elsewhere, this quality might have proven a drawback, yet here it is the perfect foil for the playful goings-on around him. Pianist Heng-Jin Park is assigned a more accompanimental role, and she executes her duties in fine, if somewhat studied, form.

I must confess that I am not normally a fan of minimalism. A good deal of minimalist composition—whether in chamber music or in the larger forms such as opera—utilizes deadening *overkill* protocol, putting me squarely and hastily in a state of abstract ennui bordering on the comatose. However, I was surprised and renewed by Ms. Ruehr's tasteful and creative use of minimalist techniques to juxtapose the systematic, statistical world of natural science with the more contemplative ways of the artist, vis-à-vis the natural world. There is a childlike wonder to all of these arrangements, aided and abetted by the fanciful, colorful depictions of Ms. Kawai. Never does this CD descend into clichéd representation, even though the images from nature are highly familiar, having been depicted in many different art forms as well as dissected and analyzed by science.

*Tamara Cashour is a composer-pianist, soprano, and organist. She is Adjunct Professor of Instrumental Accompanying at William Paterson University in Wayne, NJ, and has been on the Vocal Collaborative Pianist/Recital staffs of both the Manhattan School and Mannes College of Music. Her book of poetry The Blue Hour was published in 2006 by Airleaf Press. Website: [www.tamaracashour.com](http://www.tamaracashour.com).*

### Sally Beamish Interview

Kathryn Mishell's interview with the Scottish composer Sally Beamish is posted on the “Into the Light” Website at <http://www.intothelightradio.org/news.html>. They discuss Beamish's current project, her compositional process, and how she handles family and professional life. Beamish also provides commentary for several of her works.

### Karen Griebing: *Wildfire!*

Arkansas Symphony Orchestra, David Itkin, conductor; Cross Town Trio; Concord Trio; Richard Kravchak, English horn; Julia Heinen, clarinet; Robin Dauer, horn; Lauren Schack Clark, piano; Yvonne Love, soprano; Aura Ensemble, Rob Smith, conductor; Nancy Van de Vate, booklet editor and CD producer. Vienna Modern Masters 2052 (2008).

KIMBERLY GREENE

*Wildfire!* by Karen Griebing, distinguished composer, violinist, and chair of the music department at Hendrix College (Arkansas), not only chronicles more than a decade of her finely-polished and provocative compositions, but also offers a compelling mélange steeped in the traditions of the Western canon with the dash of a master craftsman. Gleaning inspiration from a diverse cultural palette, Griebing infuses her music with a rare authenticity and accessibility seldom captured in music with twentieth-century methods as meticulously structured and as reflective of historical constructs as *Wildfire!*

Of the six works presented, three evoke the mystery, the austerity, and the cultural heritage of the American southwest: *El Bailador Zozobroso* (1997), *Songs from This Dancing Ground of Sky* (1999), and *Wildfire!* (2000). The variant functions and perceptions of fire and dance remain salient within each composition and exemplify their contextual associations and significance. *El Bailador Zozobroso* (The Anxious Dancer) appears as the composer's musical rendering of Santa Fe's ritual burning of the forty to fifty foot wooden and cloth marionette *Zozobra* (The Gloomy One) during Fiesta, signaling the suspension of man's troubles and anguish for one year.

Contrary to the bawdy and somewhat grotesque spectacle of *Zozobra* that ends with the Spanish *corrido* "La Cucaracha," Griebing casts a more outwardly dramatic and aesthetically refined temper to the narrative by adopting the prevalent compositional methods of the twentieth century. Set in modified sonata form, the introduction explodes and subsides with an expository alternation between the meandering chromatic melodic material and percussive orchestral attacks. In the development, all quiets as the contemplative melodic line travels above a pleasing ostinato, a stylish salute to the Spanish sixteenth-century sarabande. *El Bailador Zozobroso* addresses the purification of man's trials and tribulations by fire through the playful adaptations of the two introductory melodic motifs, which emanate throughout the recapitulation.

*El Bailador Zozobroso* was composed at the encouragement of the renowned conductor of the Arkansas Symphony Orchestra, David Itkin, and was funded by a grant made possible by the American Music

Center in New York. Although challenging for any world-class orchestra due to the rhythmic precision and clarity required for its proper execution, the well-prepared musicians deliver a dynamically nuanced and stunning performance. All the selections, save one, were recorded in concert.

In a dazzling assortment of musical vignettes composed to selected poems from the posthumous collection of Peggy Pond Church (1903-1986), *This Dancing Ground of Sky* (1993), Griebing presents fleeting instances that characterize the brutal, yet vital, terrain of the southwestern United States and its effect on the human spirit and on all of its inhabitants. The musical setting of *Autumn, Ranchos* incorporates an avant-garde instrumental treatment, while the vocal part, adeptly sung by Yvonne Love, exudes a static interpretation that coincides perfectly with the calm before the onslaught of winter. Rather than portraying the fire as a comfortable refuge from the bitter cold, the poet depicts the furious burning in the dwellings as an active force in the struggle for survival. Musically, the repetition of the opening motif introduces the agency of the fire and the tempo quickens as the reference passes. The entire set of nine songs (1999) resulted from a Sarofim New Music Commission for Aura, the Contemporary Chamber Music Ensemble of the University of Houston, conducted by Rob Smith. Smith is a recipient of numerous awards, and, as expected, the

### Women Featured on Susan Fleet's Website

Susan Fleet reports that Evelyn Glennie is now the "Featured Woman" on her Website. Glennie is the first percussionist ever to sustain a career as a soloist. She has commissioned 160 new compositions for percussion, and her performances are legendary, all the more amazing since Glennie is profoundly deaf. You can read about her and hear her play at the Website: <http://www.susanfleet.com>.

Fleet has updated the Archives to include audio or video clips of previously "Featured Women" at <http://archives.susanfleet.com>. You can listen to the following: jazz violinist Regina Carter, drummer Terri Lyne Carrington, flutist Doriot Anthony Dwyer, The International Sweethearts of Rhythm big band, jazz pianist/big band leader Toshiko Akiyoshi, trumpeter Edna White, jazz trombonist Melba Liston, and Marin Alsop conducting the Baltimore Symphony and the New York Philharmonic. Although no clips are available for violinist Maud Powell and conductor Antonia Brico, you can still read about their extraordinary accomplishments in the Archives.



ensemble's performance of *Songs from This Dancing Ground of Sky* is exemplary.

Composed specifically for and expertly executed by the prestigious Concord Trio, the title track, *Wildfire!* (2000), unleashes relentless images of fire from its genesis to its cessation. This carefully crafted musical portraiture engages the incorporeal components of the intellect through the concerted and independent interaction of the violin, cello, and piano, while stirring the emotions with its tormenting and sorrowful sound complex. The composition begins with the startling ignition of the fire, then wanders, withers, and ultimately dissolves. According to Griebing, *Wildfire!* depicts the devastation by fire of the southwestern United States in the summer of 1999. Moreover, the composition stands as a metaphorical representation of the creative process, from germination through development and from maturity to a final state of nothingness. It becomes evident throughout Karen Griebing's music that her compositional expertise and her artistic finesse are born from an astute critical discernment, which engages the intellect as it touches the human spirit.

*Kimberly Greene is completing her PhD in musicology at Claremont Graduate University, CA. Currently, she serves as a part-time instructor of Music History at California State University, Fullerton. She is a recipient of the Walker Parker Memorial Endowment (CGU, 2008), and is employed at Harvey Mudd College at Claremont, CA. She holds a master's degree in music history and literature from CSUF, with additional degrees in German Studies, French, and Business Administration.*

### Margaret S. Meier: ...but Joy comes in the Morning

Ars Brunensis Chorus, Mt. San Antonio College  
Chamber Singers, Moravian Philharmonic Orchestra,  
conductors Bruce Rogers and Andreas Baumgartner.  
Albany TROY1026 (2008)

CHERYL COKER

...but Joy comes in the Morning is a collection of choral works by California-based composer Margaret S. Meier. In the liner notes, she explains her text choices: "A text that is profound and universal in its view, coupled with music that reflects the depth and meaning of the words, is, for me, the greatest means of soul speaking to soul." Dr. Meier has created an adroit coupling of words and music on this disc.

The first work, a setting of *Te Deum* for chorus and brass ensemble, is a hymn in three sections. The first, "We Praise Thee, O God," begins with a brass fanfare followed by the voices in imitation. The forward momentum slows briefly at "Holy, holy, holy," and after

this reflective moment, the music builds in intensity to a final *accelerando*. "Thou Art the King of Glory," the second section, begins with the brass, but in contrast to the conclusion of the previous section, it is soft and in a slow tempo and uses repeated motives. This is considered to be the "christocentric" section of the *Te Deum*; it is descriptive of Christ's life, and it ends with a prayer for help. A fanfare is appropriately used for the pronouncement "Thou sittest at the right hand of God." The third section is a series of versicles from the Psalms. To create the strong ending she desired, Meier reordered the series, using the text that traditionally concludes the *Te Deum* in the first part. The brasses play softly as the voices join them, often in unison. Beginning with the words "O Lord, save Thy people," each successive section gains in momentum.

Two short works follow. *Lifelong* is an *a cappella* setting of a text by Christina Rossetti. Ostinati in the male voices support the melody in the women's voices. The conclusion of the poem speaks of "rising to God," and the ascent of both the melodic line and the dynamics intensify the text. In *After Great Pain*, Meier sets Emily Dickinson's text with her unerring sense, matching music to words. "The feet mechanical go round" becomes a vocal ostinato. The final words of the poem, "then the letting go," are repeated faster and faster in imitation until the repetitions become slower and the voices move homophonically.

The Chamber Singers of Mt. San Antonio College, under the direction of Bruce Rogers, performed these works very well, both vocally and musically. This award-winning choir was selected as "Choir of the World" in the 61st Llangollen International Musical Eisteddfod in Llangollen, Wales in 2008. The *a cappella* pieces, *Lifelong* and *After Great Pain*, displayed the solid preparation one would expect of such a recognized ensemble. The unidentified brass group that joined the choir for the *Te Deum* performed solidly.

The major work (41 minutes) on the disc is *A SOCSA Quilt*—SOCSA is an acronym devised by Meier that means Survivors of Childhood Sexual Abuse. She has developed, in her own terms, "quilt squares" that are "discrete picture[s], creating a series of life events, distinct in style." The text of each square is by Meier, and quotations from the Bible serve as the "border." In addition to the musical setting, the events are told in spoken phrases such as "If you tell they won't believe you." Part I (eleven movements or "squares"), called *Horror and Heartache*, depicts the child's sexual abuse. The orchestra and voices describe the discomfort, agitation, and longing through rhythmic devices. Chimes introduce the words from the Bible, and melodic motives stress the meaning of the words. The music passionately portrays the child's anger and anguish.

Part II (seven “quilt squares”) is named *Healing and Hope*. The mood is decidedly stronger with a full orchestral introduction and use of a Greek Chorus. Textual alliteration is represented musically by repetition of musical ideas to create a thoughtful and powerful work. The orchestral introduction to the final movement prepares the listener for *Joy*, a steady rhythmic march to the words “We rejoice with those who rejoice.” The title of the album is taken from the words of the final movement from Psalm 30:5, “Weeping may last through the night, but joy comes in the morning.”

The Ars Brunensis Chorus from the Czech Republic had some difficulty with the English diction, but they rendered a moving musical experience. The soprano soloist used a straight tone evocative of a child’s voice that was quite appropriate. The orchestra and chorus gave a balanced and touching performance.

Dr. Meier, who serves as an adjunct professor at Mt. San Antonio College and music director for the English Ministry at Bell Memorial United Methodist Church in Rowland Heights, CA, writes thoughtfully and expressively for voices. Her excellent handling of the instrumentation fully illuminates the text. The works included on this CD (particularly the *Te Deum* and the settings of Rossetti and Dickinson) could be used by church choirs for regular services. Copies of the scores are available from the composer at her website: [www.meiermusic.com](http://www.meiermusic.com).

*Cheryl Coker is Associate Professor of Music and Voice at Millsaps College in Jackson, MS. Having earned a DMA in Vocal Performance from the University of Minnesota, she performs regularly, teaches, and continues to work in her special area of interest: music by women composers.*

### *Landscapes for Chamber Orchestra*

Works by Edward Green, Dinos Constantinides, Hilary Tann, Binnette Lipper, and Mary Jeanne van Appledorn. The North/South Chamber Orchestra, Max Lifchitz, conductor. North/South Recordings 1048 (2008)

KARI BESHARSE

Over the past thirty years, Max Lifchitz and his North/South Recordings label have performed and recorded the music of living composers from around the world, commendably featuring the works of both women and men in roughly equal numbers. *Landscapes for Chamber Orchestra*, a 2008 release, presents a collection of well-written, straightforward works that, while far from adventurous, provide a balanced, cohesive program. The compositions are unified stylistically; each is written in an accessible, familiar language stemming from neo-classical, neo-romantic, or early twentieth-century style.

Hilary Tann’s *Shakkei* (2007) for oboe and chamber ensemble evokes images of nature and reflects her interest in Japanese arts. *Shakkei* means “borrowed scenery” in Japanese landscape design. In this case, the borrowed scenery is Debussy’s *Nuages*, which is quoted extensively. Instead of generic images of nature, Tann was inspired by specific vantage points in Japan. The first movement represents “Mount Hiei as viewed from Shoden-ji, a temple with a dry landscape garden.” The second portrays the landscape of “the hills of Arahiyama as viewed from Tenryu-ji, a temple with a lush stroll garden.” The oboe writing sounds effortless, and Tann paints delicately with the woodwinds often echoing the oboe’s melody.

Unfortunately, Binnette Lipper’s *Circles of Light* (1996) for string orchestra and piano gathered dust for twelve years before North/South Consonance finally premiered it in 2008. Commissioned to provide a work for a concert in Moscow to promote and foster cultural exchange between the U.S. and Russia, Lipper was inspired by the ideals of “intellectual freedom and the shedding of light, where previously, the darkness of secrecy, censorship and self-censorship had existed.” Lipper also imagined the concentric and intersecting ripples that form when pebbles are tossed into a lake as a metaphor for spreading knowledge and understanding.

The rippling circles appear throughout the piece, represented by a motive based upon arpeggiated quartal harmonies. Over the course of the piece, this motive constantly shifts to new pitch levels and new intervals, forming a strong, cohesive foundation for development. These well-paced ideas progressively build to an energetic climax at the center of the work. From this point, the music becomes slower and more contemplative, and progresses delicately and mysteriously to the end. Throughout the work, the piano and strings cooperate to create a unified sound; the strings frequently play fragments of the motive, intricately intertwining with the piano, while sometimes providing a counterpoint, or holding sustained harmonies. The piano writing is never flashy or virtuosic; instead, it blends with the strings and does not dominate the musical texture.

Mary Jeanne van Appledorn’s *Ayre* for string orchestra is both impressionistic and romantic, with expressive melodic lines and lush harmonies. Commissioned by the Texas Music Teachers Association in 1989, *Ayre* flows smoothly and simply, providing a nice resolution to the *Landscapes* disc. Inspired by the sarabande, van Appledorn incorporated the typical rhythmic figures of the Baroque dance, emphasizing the second beat of the measure with accents and ties.

The two works by Dinos Constantinides, *Landscape VI—Rhapsody for Harp and Strings*, and *China II—Beijing*, provide an intriguing contribution to the disc

and display some breathtaking moments. Like the other works, they demonstrate a certain formal balance and are accessible and straightforward. Constantinides displays many subtle timbral nuances in his instrumental writing, continuously shaping the sound through dynamics and articulations within a modal, thematic context.

Overall, the ensemble performs these stylistically conservative works quite well and several feature soloists of exceptional caliber, including Helen Lin, piano; Susan Jolles, harp; Virginia Shaw, oboe; and Claudia Knafo, piano. Lifchitz and the North/South ensemble do an excellent job of presenting the compositions in a clear manner, carefully reproducing the subtle nuances of the scores while providing distinct aural images of foreground, middle ground, and background. The works were recorded in the concert hall, giving each a live, resonant sound. The placement of the individual instruments across the stereo field comes through quite well in the recording.

*Kari Besharse is a composer of acoustic and electroacoustic music living in Champaign, Illinois. She currently teaches electroacoustic music and music theory at Illinois Wesleyan University, where she has also taught twentieth-century music. By the time this review is published, Kari will have completed her DMA at the University of Illinois.*

### Vienna Philharmonic Update

William Osborne reports that three women have been admitted to the Vienna Philharmonic: Isabelle Ballot, first violin; Ursula Plaichinger, viola; and Charlotte Balzereit, harp. Four other women are in the Vienna State Opera Orchestra and may be admitted to the Philharmonic if they complete their three-year tenure. Concertmistress Albena Danailova has passed her trial period at the Staatsoper and should become a member of the Philharmonic in 2011. The Philharmonic averages 137 positions in total, so the representation of women twelve years after it opened its doors to them is only 2.1 percent.

In general, over the last thirty years, the average representation of women in most other top German-speaking orchestras has risen from less than five percent to almost twenty percent. An exception is the Berlin Philharmonic. It began admitting women in 1983, but twenty-six years later women represent only 12.5 percent of the orchestra. By comparison, the National Orchestra of France, the Zurich State Opera Orchestra, and the New York Philharmonic all have close to forty percent women.

### Kanako Okamoto: *Crystal Vision*

Michael Kieran Harvey, piano. Move Records  
#MD3319

MJ ZANK

Traditional Japanese music makes extensive use of nature imagery: birds, animals, waterfalls, trees, and other natural elements appear in the titles of many works, and this tendency has continued into the modern era. Kanako Okamoto's music is no exception. In her solo piano works, she frequently refers to nature, which allows her to bridge Western instrumentation and notation and the musical heritage of Japan. The first work on the CD, *Petite Suite*, is an excellent example of this type of bridging. Based on Basho Matsuo's (1644-1694) famous haiku poetry: *The Forgotten Pond*, *The Frog*, and *Mists and Statues*, the movements are evocative of traditional Japanese music, as one perceives their linear quality. It is particularly interesting to note that the opening of *The Forgotten Pond* gives the strong impression of being played by a *koto*.

Kanako Okamoto has a solid foundation in the Western art music tradition. Although her works draw on many aspects of Asian music, their instrumentation, form, melodies, and rhythms are all highly accessible to a Western audience. This is especially evident in two of the tracks, *Crystal Vision* and *Sparkle*, which skillfully utilize the complete range of the modern piano. *Crystal Vision* is aptly titled. By using the upper register, she has created a piece "reminiscent of shimmering rock crystal." *Sparkle* makes use of a single, small motif, which begins softly and then builds to an almost harsh climax.

In *La Nuit—Hommage à Gustave Moreau*, Okamoto again brings traditional Japanese reflections on nature into the music, this time through the paintings of the nineteenth-century French artist, Gustave Moreau. Okamoto uses the harmonic vocabulary of late Romantic composers to create her night scene, and the ending evokes the mysticism found in the works of Scriabin. The influence of Chopin and Berlioz is also obvious.

The final work on the CD, simply titled *Suite*, was commissioned by Michael Kieran Harvey, the performer of this and the other works on the disc. This five-movement suite is based on philosophies central to Hindu and Buddhist cosmology—the cyclical nature of time and the ages of the world. According to this belief, the world is continuously cycling through a number of ages, each with specific characteristics of culture, religion, and human behavior. Each movement in *Suite* represents one of the ages. The first, *Einführung*, is a musical representation of the beginning of the world. There is a sense of darkness, arising from the use of low timbres, and slowness, almost reticence, that facilitate this im-

age. In the second movement, *Harmonie*, Okamoto has “imagined an age in the remote past when the world was peaceful.” This movement portrays a calmness that comes from the carefully-spaced opening chords. In the third movement, *Passus*, the world has begun to decline, “passing to a dark age,” which continues in the fourth movement, *Verschwommenheit*, representing the age in which we currently live. The fifth movement, *Leidenschaft*, is the lowest point in the world’s cycle, and it begins with a driving rhythm, punctuated in a style reminiscent of Stravinsky’s early works. The piece then alternates between driving chords and passages that push the tonality ever upward, only to be interrupted by the driving chords. As a finishing touch, the piece drops into the piano’s low register, with a few moments of quietness, and then, one last upward thrust to the end, depicting the struggle and the energy that

become the next age of the cycle, rising again to the positive profiles of the first and second movements.

These finely-crafted works are representative of a composer with a fine technical background. Kanako Okamoto studied at the Aichi Prefectural University of Fine Arts in Japan, earning her master’s degree in composition there. Her compositions embrace both classical Japanese themes and the finest traditions of Western music. Australian-based pianist Michael Kieran Harvey is renowned for his diverse repertoire and for commissioning and performing new compositions. On this disc, his impeccable technique brings each work sensitively to life.

*Dr. MJ Zank is a professor of Music Theory/Composition and Music History at Ohio Northern University in Ada, Ohio. She has a strong background in ethnomusicology, with a focus on Asian music.*

## CONCERT REVIEW

### Women’s Work 2009 Concert Series

Renee Weiler Concert Hall, New York City, March 18 and 25, 2009

JEFFREY JAMES

I had the great pleasure of attending both of the Spring 2009 Women’s Work concerts at Renee Weiler Concert Hall of Greenwich House Music School in New York City. In the interest of full disclosure, I helped promote the concerts and also represent series-host Beth Anderson as well as composer Elodie Lauten, so I came there well versed in their music. I have also worked with Judith Sainte Croix and thus had a good knowledge of her compositions as well. One of the things I have always enjoyed about these concerts is the wonderful sense of discovery that the performances bring to the audience. This year’s Women’s Work concerts, on March 18 and 25, were a great success, with both programs offering many of these discoveries to very enthusiastic, sold-out audiences. We were fortunate to have three reviews of the programs, one from Allan Kozinn of the *New York Times*, and two by freelance reviewer Mark Greenfest; both are quoted below.

In the March 18 program, pianist Jenny Lin explored a selection of keyboard repertoire by Laura Kaminsky, Missy Mazzoli, Rozalie Hirs, Tzu-Ling Sarana Chou, Gabriela Ortiz, Laura Schwendinger, and Julia Wolfe. The program featured Kaminsky’s *Calendar Music* (co-commissioned by the Lucy Moses

School and Women’s Work) and culminated with Wolfe’s *My Lips from Speaking* for six pianos adapted for solo piano and tape. Allan Kozinn characterized Jenny Lin as a pianist “whose specialty is virtuosic contemporary music and who chose works that mostly had in common assertiveness and muscularity.” Mark Greenfest wrote that Ms. Lin “can do anything she wants to at a keyboard—anything at all. She’s that astute and athletic—a tremendous performer.”

The program included Gabriela Ortiz’s *Estudios Entre Preludios* (1998), described by Kozinn as “gentle-voiced, gracefully flowing preludes” that are influenced by Debussy and Takemitsu. He felt that her “more fiery, rhythmically pointed and occasionally pugilistic etudes” showed the influence of Bartok and Ligeti. Greenfest



Women’s Work Concert at Greenwich House Music School on March 25, 2009. L to R back row: Ann Tardos, Lenore Von Stein, Judith Sainte Croix, Andrew Bolotowsky (flute), Mary Hurlbut (soprano). L to R front row: Elodie Lauten, Beth Anderson, Tamara Bliss, Lucy Coolidge, Mimi Stern-Wolf (piano).

called Laura Schwendinger's *Air and Buenos Aires* "intelligently organized and very musical—the rising lines in the air start out gently—wistful—and grow in energy and rhythmic complexity. It becomes intensely virtuosic, but it is also most satisfying." And finally, I quote Kozinn's words about Julia Wolfe's *My Lips from Speaking* (1993): "A figure from an Aretha Franklin song ("Think") supplies the raw material, but Ms. Wolfe fragmented and expanded on it considerably, yielding a vast, often aggressive mountain of sound."

The March 25 program presented songs written for combinations of soprano, piano, and flutes, including works by Elizabeth-Claude Jacquet de la Guerre, Cécile Chaminade, Beth Anderson, Lenore Von Stein, Judith Sainte Croix, Elodie Lauten, and Tamara Bliss. The performers were Mary Hurlbut, soprano; Andrew Bolotowsky, flutes; and Mimi Stern-Wolfe, piano. Greenfest commented that Sorrell Hays is "known for her rich humor and musicality," and that *On the Wind* for flute and pre-recorded flutes "skirts on the edge of a whimsical cataclysm, with lively and dramatic effect." He characterized *Dark Songs* by Beth Anderson, with poetry by Dana Gioia (the NEA Chairman), as "darkly or romantically humorous" but also "most delightful." He found that the work's "poetic, rhythmically and melodically lively settings allow the singer to express a lot of personality." Greenfest remarked that Elodie Lauten's *The Five-Petal Proportion* (2008) for voice, flute, and electronic sounds, from her recent *Two-Cents Opera*, received "a full bodied, luscious, *tres* French treatment with a rhythmic track, a free melodic flute, and a most colorful and lyrical soprano [who created a] gorgeous sound."

This program presented to the audience an enormous and enlightening span of styles and performance

techniques that were made even broader by the inclusion of works by Elizabeth-Claude Jacquet de la Guerre and Cécile Chaminade. The performances by soprano Mary Hurlbut, flutist Andrew Bolotowsky, and soprano Mimi Stern-Wolfe, special performers individually and collectively, were quite wonderful and showed the full range of their well-known gifts.

The concert was especially significant as many of the composers whose works were performed were present. Beth Anderson, Elodie Lauten, Anne Tardos, Lucy Coolidge, Judith Sainte Croix, Lenore Von Stein, and Tamara Bliss were all at the concert. One other important element was the inclusion of brief composer interviews by Beth Anderson between the pieces on both concerts. Of course, new music is best introduced to audiences by the composers themselves. The connection with the real person behind the music, especially in as intimate a setting as the Renee Weiler Concert Hall, is palpable and elicits a more receptive tone than might otherwise be present. Podcast interviews were recorded with several of the composers on each of the two programs and are available on <http://www.myspace.com/womenswork>. For more about the series venue, Greenwich House Music School, a division of Greenwich House Arts, see <http://www.gharts.org/>, and for information about series host Beth Anderson, see <http://www.beand.com>.

*Jeffrey James is an arts consultant who has worked with composers, instrumentalists, conductors, orchestras, chamber ensembles, and many other arts related organizations in the United States, Europe, Asia, and Latin America since 1981. A current list of clients is available at <http://www.jamesarts.com>. He is the President of 4Tay Records and ClassicalCDs.net. He can be reached at 516-586-3433 – phone and fax, or by email at [jamesarts@worldnet.att.net](mailto:jamesarts@worldnet.att.net).*

## REPORTS AND ANNOUNCEMENTS

### Feminist Theory and Music 10: Improvising and Galvanizing

A biennial, international, interdisciplinary symposium, University of North Carolina at Greensboro, May 27-31, 2009, Concert Overview

SABRINA PEÑA YOUNG

The Feminist Theory and Music 10 symposium, held this year at the University of North Carolina at Greensboro, presented a unique opportunity to examine both the scholarly and musical achievements of women past and present. Symposium coordinator and musicologist Elizabeth Keathley did a superb job of coordinating the dozens of intriguing paper sessions and lecture recitals and organizing outstanding local performers for the

evening concerts as well as incorporating various social events for the conference.

The paper sessions covered a wide range of topics, ranging from Yolanda Broyles-González's discussion of "Gender Equity, Music, and Academic Careers," to a session dedicated to "Constructing – and Deconstructing – Femininity," to an on-stage interview with the Darlinettes, UNCG's World War II "All-Girl Band." Many of the paper sessions encouraged open dialogue, lead-

ing to a scholarly exchange of ideas between presenters and attendees. Musicologists, performers, composers, and educators enjoyed an intellectual discourse centered on thought-provoking feminist research. An in-depth report on the numerous high quality topics offered at this year's conference truly deserves its own critique far beyond the scope of this short review.

Three evening concerts highlighted works both contemporary and historical at the beautiful School of Music Recital Hall. Local performers from the University of North Carolina at Greensboro, the North Carolina School of the Arts, and other performing groups, such as the Anima Percussion Trio, did an excellent job of performing music from the Baroque to the operatic to the conceptual. Seasoned composers such as Alice Shields and Beth Denisch presented intriguing and complex masterworks, and emerging artists such as the Pinko Communoids challenged musical perception with new electroacoustic works.

Concert I combined the contemporary with performances of works by Barbara Strozzi and Elisabeth Jacquet de la Guerre. One of the highlights of the concert was the ensemble work, *Art-Poem-Music: Body and Soul, Volume 2*, a collaborative effort of poet Elizabeth Kirschner, visual artist Sirarpi Haghinian Walzer, and composer Pamela Marshall. Soprano Jodi Hitzhusen gave a heartfelt performance of *Art-Poem-Music*, imbuing life into Kirschner's text and Marshall's intricate music. Preceding the concert, attendees were given the opportunity to view a small exhibit of Walzer's mixed media works, a colorful array of works displaying the abstract feminine form.

Pui-Shan Cheung's piano work, *Three Chinese Paintings*, beautifully performed by talented pianist Agnes Wan, exhibited an array of virtuosic musical flourishes, which Wan executed energetically. After a Baroque interlude, Kelly Natasha Foreman's ever-cycling work, *Treadmill*, was played. It musically symbolizes the struggles of balancing music, work, and motherhood as a modern day superwoman. The final highlight of the program was the premiere of legendary composer Alice Shield's operatic work, *Criseyde*, a feminist reconstruction of Chaucer's tale, *Troilus and Criseyde*. The opera *Criseyde* is truly a masterful composition demonstrating the maturity of the composer through its intricacies and musical depth.

Concert II featured an eclectic mix of contemporary works and included compositions that borrowed from literature, technology, and the visual arts. Jaclyn Heyen's live electronic piece, *Gotta Love Judy*, was followed by Hsiao-Lan Wang's poignant duet for flute and piano, *Tale of an Unborn Child*. At times, *Tale of an Unborn*

*Child* sounded funereal with a slight touch of slowly dissipating hope. At other times, an almost manic passion possessed the flautist, who played with desperate breathy gasps as the notes grappled with the difficult issue of abortion. Lori Laitman's *Becoming a Redwood*, for soprano and piano, was followed by the intriguing conceptual *Taut*, a physical dance with a malleable rubber sculpture of sorts. It was convincingly performed by dancer-musician Tomie Hahn on shakuhachi and sculptor Melanie Klein.

The final piece on Concert II, *One Blazing Glimpse* by Beth Denisch, demonstrated the compositional prowess of one who truly knows her craft. A song cycle written for soprano, flute, harp, viola, and marimba, *One Blazing Glimpse* organized texts from as far flung as Africa, Greece, China, and Romania into three segments reflecting the life cycle of woman. Soprano Kathryn Wright, flautist Wendy Rolfe, violist Scott Rawls, harpist Helen Rifas, and percussionist Peter Zlotnick performed exceptionally well, fully realizing the delicate complexities of *One Blazing Glimpse*, truly a work of art in its own right.

Concert III combined new media compositions such as Monique Buzzarté's *Here Right Now* with Jean Ahn's *Mongeumpo*, inspired by Ahn's Korean roots. Buzzarté once again showcased why she is one of the premier innovative brass musicians of our time. *Here Right Now* utilized live processing of Buzzarté's trombone and contained no prerecorded sound. The musical result was an engaging composition that permeated the mind with a dance of sustained microtones. Following the thread of improvisation, the Pinko Communoids, a rock-inspired trio—Wendy Hsu, Carey Sargent, and Kevin Parks—redefined the parameters of rock music in *Dusk* by engaging the audience in active participation. They utilized traditional rock instruments, such as the drum set, in definitively experimental ways. Equally mind-bending, Sabrina Peña Young's intermedia work *World Order #5*, performed expertly by the UNCSCA and the Anima Percussion Trios and directed by John R. Beck, combined disturbing apocalyptic computer imagery with robotic vocal mayhem, plunging the audience into a foreboding post-human sonic universe.

The Feminist Theory and Music 10 symposium succeeded in achieving scholarly depth and open discourse of feminist theory and provided a unique professional venue for contemporary performers and composers, who are so often overlooked in mainstream programming. Let us hope that FTM continues to impact the great musical conversation for many decades to come.

*Composer Sabrina Peña Young's intermedia works have been premiered throughout Asia, Europe, Australia, and North*

America. Recently, Young published *The Feminine Musique: Multimedia and Women Today*, a historical survey of intermedia through the music of talented women at the turn of the twentieth century; it is available at <http://stores.lulu.com/thirdmillenniummusic>. Young's debut sonic album, *Origins*, is

available through i-Tunes, and she is currently completing the multimedia oratorio, *Creation*, commissioned by Millikin State University. Young teaches Sound Synthesis and Music Theory at Murray State University.

## Report from China

*Congratulations to Li Yiding, composer of the music for The Great Wall, a Cinerama film.*

The Cinerama film entitled *The Great Wall*, started in May 2007 and completed in July 2008, is shown daily at the Great Wall in China. It describes the long history of the Wall, first built in the Warring States Era (about 2,500 years ago). Construction continued during the Qin, Han, Sui, Jin, and Ming Dynasties, but the film focuses mainly on the section built during the Ming Dynasty, which is the best preserved.

The Ming Great Wall has an eastern starting point at Tiger Mountain by the Yalu riverside. It passes through seven provinces, including Liaoning, Hebei, Beijing, Shanxi, Ningxia, and Gansu, and reaches its western starting point at Jiayuguan. Its length extends more than 10,000 miles overall, therefore the name "The 10,000 Miles Great Wall" is preferred. In this film, viewers are able to see the Tiger Mountain Great Wall by the Yalu riverside, the scenery of the Gobi Sand of the Jiayuguan Great Wall, the towering Great Wall and the cross section between the Great Wall and the Yellow River. The film also shows the spectacular scene of Emperor Qin Shihuang issuing the edict to build the Great Wall.

The film lasts approximately seventeen minutes, and the music, composed in seven sections by Li Yiding, is performed by the Symphony Orchestra of China. The oboe is featured as a solo instrument except for two of the sections in which the guan zi, a traditional instrument, is used to depict the desolation as well as the

expansiveness of the landscape. Li Yiding uses folk music from Shanxi to describe the Tianzhen Great Wall



Li Yiding at The Great Wall

of Shanxi Province, and the Xibei Flower melody when the Yanchi Great Wall of the Ming Dynasty of Gansu Province is shown.

*The Great Wall* Cinerama is currently playing at the Beijing Badaling Great Wall Cinerama Theater. The film uses nine digital projectors and eleven stereophonic sources. In addition to the Chinese captions, English, Japanese, and Korean captions are available. *The Great Wall* was filmed by the Beijing Great Wall Film and TV Technology Research Institute, with Ms. Zhu Yan, producer, and Mr. Chen Daqiang, director.

## Report from Japan

TAEKO NISHIZAKA

A concert entitled "Chamber Music of Ethel Smyth: on the 150th Anniversary of the Birthday of a Fighting Composer and Feminist" was held on December 11, 2008 at Tsuda Hall in Tokyo. It also marked the celebration of the 110th anniversary of Tsuda College, one of the first colleges for women in Japan. Like Smyth, Umeko Tsuda, the founder of the college, made a strong effort to improve the status of women around the turn of the century.

The works by Smyth performed at the concert were *Variations for Piano in D-flat major on an Original Theme*, *Sonata for Violin and Piano in A minor, op. 7*, *Sonata for Piano no. 2*, *Two Interlinked French Folk Melodies*, and *Concerto for Violin, Horn, and Piano* (originally orchestra). The program organizer, Midori Kobayashi, gave a pre-concert talk using CDs of Smyth's music and visual materials. The performers were Hiroshi Kato (piano), Maya Kai (violin), and Maro Abe (horn). Three months after the concert, according to Kobayashi,

on March 8, 2009, a recording of Smyth's *The March of Women* was played at the International Women's Day meeting at Kudan Hall in Tokyo. We hope that the work will be heard in a live performance on such an occasion in the near future.

A compact disc of the *History of Japanese Women Composers: Violin Music* was released in March 2009 (Mittenwald MTWD 99038). Soon after the Meiji period, a radically new period in Japan started in 1868, and many women began to play important roles in music. Among them were Nobu Koda, the first Japanese to have written instrumental music in Western musical language, and Michiko Toyama, the first Japanese to win an award in an international competition—at ISCM in 1937. This CD contains music composed by four women between 1895 and 1953: two sonatas for violin and piano by Koda, *Suite based on Japanese folk songs* by Toyama, *Prelude* and *Fantasy* by Tsune Matsushima, and *Ohyakudo-mairi* (a means of worshipping) by Takako Yoshida. The performers are Chihiro Inda (violin) and Mariko Horie (piano).

Keiko Harada won the Otaka Award 2009, an annual prize for the best orchestral works premiered during the past year. Harada was the third woman winner since the award was established in 1952. The others were

Keiko Fujiie in 1995 and 2000, and Misao Mochizuki in 2005. Harada's winning work, *Echo Montage* for orchestra, was performed on June 1st at a concert entitled "Music Tomorrow 2009" by the NHK Symphony Orchestra conducted by Jonathan Nott. I could not attend but heard that the work was very effective.

A concert featuring the music of Elisabeth-Claude Jacquet de la Guerre, plus a few pieces for viol by Marin Marais, was held on August 23, 2009 at Ohmi Music Hall in Tokyo. Several selections from *Pièces de clavecin qui peuvent se jouer sur le violon*, a sonata for violin and continuo, and cantatas *Semelé* and *Judith* were performed. The four performers, specialists in early music, were Yu Kobayashi (soprano), Mizuyo Kobayashi (baroque violin), Ichiko Tsubota (viol) and Reine Oikawa (harpsichord). Though it was a rare occasion to listen to her music in a live performance, an all Jacquet de la Guerre concert had been given last year at Waseda University in Tokyo. It was presented not by a music organization but by a study group on French theater. The group said that they discovered her music through their interest in seventeenth-century women artists.

*Taeko Nishizaka is a graduate student at Ochanomizu University in Tokyo.*

## Report from London: BBC Proms Survey 2009

JENNIFER FOWLER

For some years Women in Music (UK) has been conducting a survey of the number of women represented in the BBC Proms season. The Proms is the largest music festival in the world, with up to 76 evening concerts, nearly all for full orchestra, as well as lunchtime chamber music concerts and other related events. Thousands attend the concerts in the Royal Albert Hall, and all the concerts are broadcast, many on television.

The BBC generally has a good record with regard to women—for instance, in their orchestras—so if the inclusion of women in the Proms seems low, one can take it that the story is probably worse in other festivals and concert seasons. Indeed, WiM investigated other festivals over a period of several years and found that, with a few honorable exceptions, the Proms season was fairly typical.

This is the first year that the new Proms director, Roger Wright, has been in charge of arranging all programs. One music journalist has humorously described this year's Proms as being "awash with oestrogen"—in reference to and contrast with the 2006 Proms, which featured no women composers or conductors. So do the figures add up to a positive flood of women?

**Composers:** Six out of 128 (4.6%) are women. All the women composers are included in the evening concerts, although two of the pieces are very short (5 and 8 minutes each). The numbers are the same as last year, but the percentage is smaller.

**Conductors:** One out of sixty-four (Susanna Malkki). The number remains very low.

**Instrumental soloists:** Nineteen out of eighty-six (22%). This is one of the highest percentages, although not as high as in 2005.

Of the six women composers featured, three are BBC commissions or co-commissions for substantial pieces (Unsuk Chin, Anna Meredith, Augusta Read Thomas). This is a good trend, although one has to point out that there are twelve BBC commissions altogether, thus nine were awarded to men.

Perhaps a better way of number-crunching is to look at the proportion of living composers featured. The concerts feature thirty-nine living composers of which six are women (15%). So, is this year's Proms "awash with oestrogen"? Only in contrast to the abysmal record of the past!



## Ellen Taaffe Zwilich: Happy 70th Birthday

*Belated birthday wishes from the IAWM to Ellen Taaffe Zwilich, distinguished composer and IAWM advisor.*

The celebrations for Ellen Taaffe Zwilich's 70th birthday (b. April 30, 1939) have been taking place throughout the year and even began a few months early when her Symphony No. 5 was premiered at Carnegie Hall on October 27, 2008. The work was commissioned by the Juilliard School and was performed by the school's orchestra, conducted by James Conlon. Zwilich's Septet for Piano Trio and String Quartet, another birthday work, was commissioned by a consortium of eleven organizations. It was premiered by the Kalichstein-Laredo-Robinson Trio and the Miami String Quartet at the 92nd Street Y in New York City on April 28 and 29, 2009. Additional performances were given at the Kennedy Center for the Performing Arts in Washington, DC, the Virginia Festival of the Arts, and elsewhere.

In addition to the two premieres, concerts presenting one or more Zwilich works have been performed throughout the United States. The Chamber Music Society of Detroit presented a Zwilich Festival that included a performance of her Quintet for Alto Saxophone and String Quartet. The Detroit Symphony Orchestra, conducted by Hans Graf, performed the Concerto for Violin, Cello, and Orchestra with soloists Jaime Laredo and Sharon Robinson. Florida State University Symphony, conducted by Alexander Jiminez with piano soloists Jeffrey Biegel, Read Gainsford, and Heidi Williams, presented an all-Zwilich program of *Images* for two pianos and orchestra and *Millennium Fantasy* and *Peanuts Gallery*, both for piano and orchestra. (The concerts were recorded by Naxos.) In Boston, three concerts featured Zwilich's music.

Two new recordings were scheduled for release: the first, on Koch Records, includes the Clarinet Concerto performed by David Shifrin and members of the Chamber Music Society of Lincoln Center; String Quartet No. 2 performed by the Orion String Quartet; and String Trio performed by Ani Kavafian, violin; Paul Neubauer, viola; and Fred Sherry, cello. The Claremont Trio (Tria Records) includes Zwilich's Piano Trio (1987) on its album entitled *American Trios*. A half-hour television program featuring Zwilich's *Peanuts Gallery*, a suite based on the Charles Schulz cartoon strip, was named the best performance program by the National Educational Telecommunications Association (NETA) in January 2008. The program has been aired on almost 700 PBS television stations.

Over the years, Ellen Taaffe Zwilich has received more than thirty-five awards and honors, including a 1983 Pulitzer Prize for her Symphony No. 1 (she is the first woman to receive this award), the first Carnegie Hall Composer's Chair, *Musical America's* 1999 Composer of the Year, the Elizabeth Sprague Coolidge Chamber Music Prize, the Arturo Toscanini Music Critics Award, an Academy Award from the American Academy of Arts and Letters, and a Guggenheim Fellowship. Zwilich has received honorary doctorates from Oberlin College, Manhattanville College, Marymount Manhattan College, Mannes College/The New School, Converse College, and Michigan State University. She currently holds the Francis Eppes Distinguished Professorship at Florida State University. Zwilich recently remarked, "For me the real prize is the fine performance and the circle of communication that flows from composer to the musicians and the public. I feel that I've been incredibly fortunate to have this happen so often."

## In Memoriam: Catherine Parsons Smith (1933–2009)

Catherine Parsons Smith, Professor Emerita at the University of Nevada, Reno; author of influential books and articles on music in the United States; and beloved mother, grandmother, partner, and friend passed away on September 1 after a struggle with cancer. Smith was born in Rochester, New York, in 1933, and, after completing a B.A. in European history at Smith College, she studied performance (flute) at Northwestern University and then earned a Doctor of Musical Arts degree from Stanford (1969). Her early work, on flute method books of the eighteenth and early nineteenth centuries, resulted in her editing a major treatise by Freillon Poncein. Thereafter, Smith turned her attention to music in the United States, in particular composers Mary Carr Moore and William Grant Still, which provided the impetus for her broader study of music in Los Angeles from the 1880s to the 1940s.

Four important books resulted from this work: *Mary Carr Moore, American Composer* (1987), *William Grant Still: A Study in Contradictions* (2000), *Making Music in Los Angeles: Transforming the Popular* (2007), and *William Grant Still* (2008). A host of articles on these topics, as well as on music and feminism, pepper the major musicological journals [and the *IAWM Journal*]. Smith often appeared before large audiences at conferences of the American Musicological Society and the Society for American Music to present her latest findings. She was an inspiration to her friends and colleagues in her dedication to scholarship and teaching; her enthusiasm for new ideas; her respect and support for the work of others; and her overriding decency and kindness.

*By Leta Miller*

## Congratulations to Award Winners

### **Monique Buzzarté**

The MAP Fund, a program of Creative Capital supported by the Doris Duke Charitable Foundation and The Rockefeller Foundation, announced its 2009 grants underwriting 40 new projects spanning the field of performing arts practices. A panel of peers selected this year's grantees in four disciplines: Dance, Theater, Music Composition, and Interdisciplinary Works. Out of five MAP grants this year in Music Composition, three of them were awarded to women! The Electronic Music Foundation of New York City received a grant for *Tracing*, a musical composition for trombone and electronic sound by Frances White, to be performed by trombonist Monique Buzzarté.

### **Nancy Bloomer Deussen**

Nancy Bloomer Deussen's *Trinity Alps* was the winner of the Holyoke Civic Symphony composition competition for orchestral works. It was performed on October 18th by the Symphony, conducted by David Kidwell, at Holyoke Community College in Holyoke, MA.

### **Jennifer Fowler**

Jennifer Fowler has been announced as the equal winner (with Bulgarian composer Emmerich Ambil) of the Marin Goleminov First International Composition Contest. The contest was for a chamber piece for the Bulgarian ensemble, Orange Factory Psychoacoustic Arts.

### **Los Angeles Alumni Chapter of Mu Phi Epsilon**

The Los Angeles Alumni Chapter of Mu Phi Epsilon International Music Fraternity received the 2009 Outstanding Professional Project Award from the Professional Fraternity Association in Tampa, Florida for their project "Mu Phi Composers Meet the World in China." Individual awards were presented to chapter member composers

Adrienne Albert, Deon Nielsen Price, and Carol Worthey, and to clarinetist Berkeley A. Price, who were supported with a travel grant to participate in the Beijing 2008 International Congress on Women in Music (ICWM), co-produced by IAWM and the China Conservatory of Music.

### **Tamar Muskal**

Tamar Muskal was one of the 180 artists, scientists, and scholars who were selected as recipients of the 2009 John Simon Guggenheim Memorial Foundation award from almost 3,000 applicants. She has won many composition prizes including the Theodore Front Prize of the 2007 IAWM Search for New Music for *The Yellow Wind*; it was nominated for a Pulitzer Prize. Educated in both Israel and the United States, Tamar composes music that blends the unique cultural aspects of both countries.

### **Pauline Oliveros**

Columbia University announced on May 19 that Pauline Oliveros is the recipient of the 2009 William Schuman Award: a \$50,000 prize which recognizes "the lifetime achievement of an American composer whose works have been widely performed and generally acknowledged to be of lasting significance." According to the school's dean, Carol Becker, Oliveros is "a truly adventurous artist, who has contributed so much to redefining the boundaries and potentialities of contemporary music." The Award, an unrestricted grant of \$50,000, is one of the largest to an American composer; it will be presented in a ceremony and concert on Saturday, March 27, 2010. The award has been given periodically over the past twenty-eight years with previous winners including Schuman, David Diamond, Gunther Schuller, Milton Babbitt, Hugo Weisgall, Steve Reich, and, most recently in 2006, John Zorn. Oliveros is the first woman to receive the Schuman Award.

### **Rebecca Oswald**

Rebecca Oswald's song *Regatta*, released on her *October Wind* CD, has been nominated for a 2009 Just Plain Folks Song Award in the Solo Piano category. The awards ceremony was held on August 29 in Nashville, Tennessee. Oswald is best known for her symphonic portrait of Nike founder Bill Bowerman; the work was performed at the 2008 Oregon Bach Festival.

### **Evelyn Stroobach**

Evelyn Stroobach's *Aurora Borealis* CD received a prestigious nomination for Best Classical Contemporary Album in the 2009 Just Plain Folks Awards. The compact disc *Holidays of the New Era*, volume 1, produced on the *Masterworks of the New Era* label, which contains a recording of her composition *O Come, O Come, Emmanuel*, was also nominated in the same category. The nominations were selected from over 560,000 entries worldwide.

### **Karen P. Thomas**

Karen P. Thomas' *Lux Lucis* (SSAA choir) was awarded first prize in the New York Treble Singers 2009 Composer's Competition Contest. *Lux Lucis* was performed by the Treble Singers on March 13, 2009 at Christ and St. Stephens Church in New York City with additional performances by Vox Musica in Sacramento, California on December 6 and 7, 2008; by Opus 7 in Seattle on May 9, 2009; and by the Tacoma Youth Chorus in Tacoma, Washington on May 17, 2009.

### **Li Yiding**

Li Yiding was awarded a Civitella Ranieri Foundation Residency in Italy starting on June 17, 2009. The Foundation's aim is to bring together visual artists, writers, and musicians from around the world who demonstrate exceptional talent and an enduring commitment to their disciplines.

## MEMBERS' NEWS

### News of Individual Members' Activities

COMPILED BY ANITA HANAWALT

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings, and other items. We recommend that you begin with the most significant news first—an award, a major commission or publication, a new position—and follow that with an organized presentation of the other information. Due to space limitations, news items may be edited. Please send information about your activities to members' news editor Anita Hanawalt at [ahanawalt@earthlink.net](mailto:ahanawalt@earthlink.net) or by mail to 2451 Third St., LaVerne, CA 91750.

**Adrienne Albert** was composer-in-residence at the New Music Festival at California State University Fresno, October 15-17. Her new work for saxophone quartet, *Eastern Hymn*, was premiered by the CSU Fresno Graduate Saxophone Quartet along with a new work written for Definiens Project, *Theme and Inventions* for oboe, clarinet, and bassoon on October 16. *Courage*, which had several performances this past summer by the West Covina Symphony Orchestra, under the direction of Dr. Sylvia Lee Mann, was performed by the CSU Fresno Orchestra under the direction of Dr. Thomas Lowenheim. Recent past performances include the premiere of her piano trio, *Musescapes*, commissioned by The Newstead Trio and Carol S. Gee, at PAAM in Lancaster, PA on April 3, and the West Coast premiere was performed a week later by Alto Polis in Los Angeles, CA. Other performances include *Fanfare for 13 Brass* by Brass at the Beach, Rob Frear, director at CSULB; *Doppler Effect* for a variety of instrumental trios including flute, clarinet, and piano by The Sterling Trio in Manchester, England and again in London, England; for flute, bassoon and piano by Definiens Project in June in Los Angeles; and for flute, clarinet, bassoon, and harp by members of the Los Angeles Chamber Orchestra in June. Her woodwind quintet, *Animalogy*, was performed by Avenue Winds in Portola Valley, CA. A consortium of ten wind bands from the Inland Empire

commissioned Albert to transcribe her orchestral work, *Courage*, for winds. It was premiered in May by the Inland Empire Youth Wind Symphony under the direction of Jeffrey Boeckman at Cal State U San Bernardino and will have nine more performances during the 2009-2010 season.

**Beth Anderson's** *Dark Songs* (song cycle) and solo song, *Nightsong*, were performed on March 25 on the Women's Work series at Greenwich House in New York City by Andrew Bolotowsky (flute), Mary Hurlbut (soprano), and Mimi Stern-Wolfe (piano). Bolotowsky performed *Shakuhachi Run* on May 9 at The Williamsburg Art and Historical Center in Brooklyn, New York and on August 22 at the New York Public Library. *August Swale* (woodwind quintet) was performed by the Quintet of the Americas in Queens, New York on April 26 at the Botanical Garden and on May 21 at the Salvation Army Center. *Lullaby* was performed by soprano Karen Pierce on May 15 at the First Congregational Church of South Portland, Maine.

Kristin Williams (piano) and Allan Von Schenkel (double bass) premiered **Elizabeth Austin's** *Brainstorm* at the Women Composers Festival in Hartford, Connecticut on March 21. The piece was also performed on May 18 in New York City as part of The North/South Consonance Concerts (with New York Women Composers). *I Heard A Funeral In My Brain* for carillon (inspired by the Emily Dickinson poem) has been published by The Guild of Carillonneurs in North America.

**Susan Borwick's** SSA setting of 19th-century former slave Sojourner Truth's speech *And Ain't I A Woman!* (published in 2008 by Treble Clef Music Press) was featured at two women's choir reading sessions at the American Choral Directors Association National Convention in Oklahoma City, March 4-6 and at the California All-State Honors Choir performance conducted by Iris Levine on March 29 in Pasadena. The (Rochester) New York All-State Choir is scheduled to perform the piece on December 5.

The Iowa Composers Forum through the Marilyn Etzel Commission Fund awarded **Jerry Casey** of Worthington, Ohio a commission for a piano work suitable for an advanced high school student. This composition, *Out of the Depths*, was premiered by Victoria Tsangari at the joint conference of Iowa Composers Forum and Region V of Society of Composers, Inc., at the Fall Festival, Clarke College, Dubuque, Iowa, on October 9. Casey also received a commission for a choral piece (SAB, trumpet, piano) from the Church of the Savior Lutheran, Paramus, New Jersey. The work was premiered on February 22. She was a semi-finalist in The Sorel Medallion Choral Competition.

*Come, Light Serene* (SA anthem) and *Fountain Fantasy* (clarinet, piano) were performed in October 2008 at Indiana Wesleyan University in Marion, at the bi-annual conference of Christian Fellowship of Art Music Composers. The work was also performed by the Women's Chorus of Houghton College (NY) at the Eastman School of Music's Women in Music Festival in March 2009. *Swingin' Suite for Two Bassoons* was premiered at the Parade of American Music Concert by Saturday Music Club, Columbus, Ohio, in November 2008. *Swingin' Suite for Two Cellos* was premiered on the "Sundays at the Huntington" series sponsored by Women in Music—Columbus at Capital University in March. *O Death, Rock Me Asleep* (poetry of Anne Boleyn) for soprano and violin had three performances this fall: Member Musicale of Women in Music—Columbus on September 29, October meeting of the Columbus Alumnae Chapter of Sigma Alpha Iota (Casey, vocal soloist; Kathy Vansant, violin) and a Saturday Music Club concert on November 22, with Casey and violinist Ron Soriano.

**Kyong Mee Choi's** *Photogene* (electronics) received honorary mention in the Destellos competition. Craig Hultgren premiered *Inner Space* (cello and electronics) on September 2 in the Birmingham-Southern College Starlight Amphitheater. This outdoor concert featured electronic works by living composers heard through a 16-channel, sound dif-

fusion speaker array. *Tranquility* (electronics) was selected for SoundCrawl: Nashville 2009 and was performed on October 3 in conjunction with the city's monthly Art Crawl. Nashvillians were among the first in the nation to experience a festival of this type, an international festival bringing new compositions from all over the world. *It only needs to be seen* (acoustic guitar and electronics) was performed by Timothy Johnson on October 23 at the Fifty-Second National Conference of the College Music Society in Portland, Oregon. *TRACK* (flute, clarinet, violin, cello, piano, percussion) was released by ERM media during the summer of 2009.

**Emma Lou Diemer's** *Fantasy for Carillon* was premiered September 27 by carillonist Margo Halsted at Storke Tower on the University of California at Santa Barbara campus, in celebration of the 40th anniversary of the carillon and tower. *Summer Day*, a CD of Diemer's violin/piano works, was released in October with Philip Ficsor, violinist, and Emma Lou Diemer, pianist. Works on the CD include *Aria and Scherzo, Suite (Summer Day, Elegy, Jazz Romp)*, *Homage to Paderewski, Before Spring, Catch-A-Turian Toccata*, and three hymn arrangements. Ficsor and Diemer also performed the works at First Presbyterian Church, Santa Barbara, on October 28. *Suite for Violin and Piano* was recently published by Hildegard Publishing Company. *Time Pieces* (trumpet and keyboard) was published by Zimbel Press/Subito Music.

**Adriana Figueroa-Mañas'** *Rhapsodia Ciudadana* for symphonic band will receive its world premiere in Spain in 2010, and *Latinoamerica* for piano and orchestra will be premiered in Argentina in 2010. *Alucitango* for string quartet and flute will be premiered at the IAWM Annual Chamber Music Concert in November by the NOVA ensemble. The following were premiered in 2009 in Buenos Aires, Argentina: *Little Tango Piece for Piano* in July and *Tres Piezas en clave de Tango* for cello and piano (Hildegard Pub.) in August; *Tangolución* will be premiered in December. *Dos Cantos Mágicos para una Flauta Solitaria* was premiered in August in Colombia.

**Jennifer Fowler** was the equal winner (with Bulgarian composer Emmerich Ambil) of the Marin Goleminov First International Com-

position Contest. The contest was for a chamber piece for the Bulgarian ensemble, Orange Factory Psychoacoustic Arts. Fowler was also the winner of the 2009 Sylvia Glickman Memorial Prize. She is currently working on a concerto for alto sax and orchestra for the young artist, Amy Dickson.

**Jennifer Higdon's** *Music Box of Light*, for harp and flute quartet, was premiered by Melvin Lauf, Jr., harp soloist, in Falls Church, Virginia on October 23. Three concertos were premiered in new arrangements: *Percussion Concerto* was arranged for solo percussion and symphonic band and was premiered in May 2009. *Oboe Concerto*, arranged for solo oboe and wind ensemble, and *Soprano Sax Concerto*, arranged for solo soprano saxophone and wind ensemble, were both premiered in April. *On the Death of the Righteous* was commissioned by the Mendelssohn Club of Philadelphia and premiered in March. *Piano Concerto* was completed in 2006 and will be premiered December 3-5 by Yuja Wang, piano soloist with the National Symphony Orchestra, Andrew Litton, conductor, at the Kennedy Center for the Performing Arts in Washington, DC.

The Atlanta Symphony Orchestra, Robert Spano, conducting, has released Higdon's *Dooryard Bloom* on a CD under the Telarc label. The Anicia Saxophone Quartet has released Higdon's *Short Stories* on a CD of the same name under the Naxos label. Higdon is writing a concerto for the eighth blackbird group and orchestra to be premiered in June 2010 by the Atlanta Symphony Orchestra, Robert Spano, conducting; it will also be featured during the 2009 national conference of the League of American Orchestras. The National Wind Ensemble Consortium Group has commissioned Higdon for a work to be premiered in 2011. The San Francisco Opera has commissioned Higdon to write an opera to be premiered in the fall of 2013. She reports that *blue cathedral* is her most frequently performed work. Each year, approximately 25 to 35 orchestras program it and altogether more than 200 orchestras have played the work.

**Brenda Hutchinson** presented and demonstrated *SoundTracks* at Harvestworks on October 23 as part of New York Electronic Art Festival 2009. *SoundTracks* is an interactive interface and program for creating,

storing and replaying animated drawings with sound. Hutchinson originally developed the project to use with Ann Chamberlain, who had suffered severe memory impairment due to metastasized breast cancer. Together, they produced 42 of these sound initiated drawings during the last year of Chamberlain's life.

**Elaine Keillor**, Distinguished Research Professor Emerita of Carleton University, received an Honorary Life Membership of the Canadian University Music Society in May. In the citation, she was commended for her efforts to bring to light various kinds of Canadian musics and particularly those of female creators as performers, researchers, and writers.

**Laura Kobayashi's** CD, with pianist Susan Keith Gray, entitled *Feminissimo! Women playing music by Women!* was released in December 2008 by Albany Records and has received rave reviews from *Fanfare Magazine*, *Strings Magazine* and *THE STRAD*; it is reviewed in this issue of the *IAWM Journal*. Kobayashi and Gray will be performing in Springfield and Fairfax, Virginia in November 2009.

For **Margaret Shelton Meier** the compositional high point of 2009 was *Marvelous Melodious Meier Music*, an evening of her chamber music presented at the Feddersen Recital Hall of Mt. San Antonio College, Walnut, California on February 7. The program was originally conceived as a retrospective, but in its final form, recent works dominated the concert. Two compositions were premieres: *Requiem for the Soldier in the Unseen Coffin* for brass quintet (2008) and *Scenes from a Life* for piano trio (2007). The other instrumental works were *Glimpses of Grace* (2005), *Sally Through the Rye* (2005), *Jelly Suite* (2006), *Fountains Water the Garden* (1999), *Morning in the Garden* (2004), *Sakura Rhapsody* (2008), *Double Rejoicing* (2004), and *Kartonyal Processional* (1990). Vocal and choral compositions included *Life's Best Gifts* for baritone and piano (2004) and *Celebration, Sorrow, Strength* for soprano and piano (1992). *After Great Pain* and *Lifelong* (2007) were performed by members of the award-winning Mt. San Antonio College's Chamber Singers, David Johnson, conductor.

**Patricia Morehead's** *Disquieted Souls*, commissioned by North South Consonance for

solo English horn (Patricia Morehead), fl/ alto fl, oboe, cl/bcl, horn, bsn, 2vlns, vla, cello/dbass, premiered in New York City in June, St. Steven's Church. *Three Icons of the Feminine Divine* for oboe (Patricia Morehead), English horn, contraforte (new cbsn) and piano premiered at the International Double Reed Conference, Birmingham, England, in July. *Disquieted Souls* was performed at the Walsingham Marian Shrine, England in July, with Alicia Corbato, English horn, and Philip Morehead, organ. The work was performed in Chicago in October with Patricia Morehead playing the English horn. *Keyboards, Characters* (poetry by Nina Corwin), for performance poet and piano, premiered in February at Columbia College, Chicago, and in March for the Musician's Club of Women, Chicago.

On June 25 **Frances Nobert** performed a lecture/recital, "Music, She Wrote: Organ Compositions by Women," for the Region IX Festival of the American Guild of Organists in Phoenix, Arizona. A work by **Emma Lou Diemer** was also performed. On August 7 Nobert presented "Handy Hints for Hymn Playing" for the American Guild of Organists' Pipe Organ Encounter at St. James By-The-Sea Episcopal Church in La Jolla, California. She served as organist for the wedding scene on the NBC television program, "The Office," on October 8.

On April 22, **Hasu Patel** participated in a panel discussion at the "Healing Across the Cultures Symposium" and presented a sitar concert. On May 15 she presented workshops and a sitar performance at the Columbus (Ohio) School for Girls. She performed in several concerts on October 3-4 at the Middfest International Festival in Middletown, Ohio. On May 26-June 3, July 9-20, and October 15-19, she was in residence at the Sivananda Yoga Farm in Grass Valley, California, where she presented sitar concerts and workshops on the Music of India. On June 6-22 and October 22-25, she presented concerts and workshops at the Baltimore (MD) Yoga Village. Patel has been invited to perform sitar concerts and music workshops in India in December and January 2010 in New Delhi, Chennai, Madurai, and Trivandrum.

The following compositions by **Deon Nielsen Price** were performed. On November 2, 2008, *Passacaglia Professor* and

*Allegra Barbara* for piano were performed by Dorothy Hull and Deon Price in Santa Monica, CA, and also on November 13, 2008 at Steinway Hall, Los Angeles, CA and February 14, 2009, Culver City, CA. On March 11, 2009 the choral anthem *Oh To Be Joyful* was performed by the Choir of the Union Theological Seminary and Presbyterian School of Christian Education, Richmond, VA. On April 16, *Meditation* and *America Themes* were performed by the Antelope Valley College Concert Band, Eliopulous Pavilion, Lancaster, CA. On June 8-14, *Lullaby* and *Villanelle*, Saxodia Quartet, was presented in ten public concerts in parks, schools and theaters in Rome, Italy, sponsored by the City of Rome and the Adkins Chiti Foundation: *Donne in Musica*. On September 17, *Big Sur Triptych* was played by the Price Duo (Berkeley, clarinet; Deon, piano/composer) at the Mu Phi Epsilon Los Angeles Chapter Celebration of the Professional Fraternity Association Award for the 2008 project "Mu Phi's Meet the World in China." "Alone," "The Days We Shared," and "Your Voice" from the song cycle on texts by Carol Lynn Pearson, *To All Women Everywhere*, were performed by Valerie Miller, soprano; Daniel Kessner, flute; and Dolly Eugenio Kessner, piano, at a NACUSA concert at the Pasadena Public Library on October 23, on October 24 at Santa Monica Public Library, and on October 28 at Los Angeles Valley College.

*Dancing on the Brink of the World*, a Cambria orchestral recording #1170, was released by Naxos: downloadable version in July at [classiconline.com](http://classiconline.com); and physical CD in August at [naxosdirect.com](http://naxosdirect.com). The disc is a compilation of works by Deon performed by the National Symphony Orchestra of Ukraine, John McLaughlin Williams and Berkeley A. Price, conductors. It was submitted for Grammy consideration in four categories: 1) Best Classical Album, 2) Best Classical Contemporary Composition, 3) Best Instrumental Soloist Performance with Orchestra, and 4) Best Orchestral Performance. (Read comments and listen to Mp3 Sampler at [culvercrest.com](http://culvercrest.com).) Maestro Williams was interviewed on the [africlassical.com](http://africlassical.com) blog, and he praised her music and her performance as a pianist, and he also commented: "she wrote what I think is considered to be just about the best book on collaborative pianism to date."

**Anna Rubin's** surround sound piece *Shards of Sappho* was presented at the FTM Conference (May 29) in Greensboro, NC and was released on the DVD compilation *Sounding Out!* (computer music by lesbian composers) in October, published by Everglade (production company headed by IAWM member Dr. **Kristine Burns**). The pieces on the DVD will be presented at Roulette (NYC) on January 23, 2010. Rubin is completing a violin/computer work for Dr. Airi Yoshioka and a piano solo for Dr. **Margaret Lucia**; both will premiere on April 8, 2010 at a concert of Rubin's music at the University of Maryland/Baltimore County. Rubin is also working on a piece for multiple recorders/computer for Maria Loos, recorder virtuoso from Salzburg, Austria.

**Elena Ruehr's** violin sonata "Adrienne and Amy" was commissioned by the estate of Adrienne Fried Block and was premiered at CUNY on September 30 in a memorial concert with Heesun Shin (violin) and David Shimoni (piano) performing. In addition, her CD *Jane Wang considers the dragonfly*, which has recently been released, was praised as "a careful balance of gorgeous sonorities, descriptive themes, and vibrant rhythm" (*Endless Possibilities*). Her Fifth String Quartet, commissioned by the Cypress Quartet, will be premiered in San Francisco on February 8, 2010 in the Herbst Theater, with subsequent performances in San Jose and Wellesley. She is also one of a number of composers featured in *Symphony Magazine* in an article about orchestral commissions.

**Judith Shatin's** *Time to Burn* was performed at the University of Virginia by oboist Aaron Hill and percussionists I-Jen Fang and Mike Schultz on March 27. Lina Bahn and Hsing-ay Hsu performed *Tower of the Eight Winds* (violin and piano) at the University of Colorado on March 31. *Cherry Blossom and a Wrapped Thing; After Hokusai* (clarinet and electronics) was performed by Kinan Azmeh at the New York City Electroacoustic Festival. *Adonai Ro'i* (SATB), a Hebrew setting of Psalm 23, was performed by Cathures at the Burrell Collection in Glasgow, Scotland. Susan Fancher recorded *Penelope's Song* (amplified soprano sax and electronics) on the CD *In Two Worlds* (Innova label) and performed it at the UNGC Feminist Theory and Music 10 opening concert on May 7. The work was later performed by saxophon-

ist Alfonso Padilla López on September 18 at the Museo de la Autonomía de Andalucía in Seville, Spain. On May 14, Madeleine Shapiro performed *For the Birds* (amplified cello and electronics) at the Olin Concert Hall at Bates College. The Dutch Hexagon Ensemble performed *Ockeghem Variations* at the On Wings Festival in Groningen, the Netherlands on June 13. The Da Capo Chamber Players premiered *Spring Tides* for Pierrot Ensemble and interactive electronics at Merkin Hall on June 1. The Borrup/Ernst violin/piano duo toured with a “Mythic Dramas” program including performances of *Tower of the Eight Winds* and *Icarus* at universities in Utah and Colorado during the spring of 2009. Shatin’s collaboration with filmmaker Robert Arnold, *Rotunda*, was previewed for the Society for Electroacoustic Music in the US on April 18.

**Alice Shields’** *Komachi at Sekidera* for mezzo-soprano (Laurie Rubin), alto flute (Amelia Lukas), and koto (Asami Tamura) was performed on September 17 at The Tank, in New York City, as part of NeoLit’s series on the music of women composers. The work is available on CD from Koch International. Three new scenes—Criseyde’s Aria, Troilus’ Death, and new music from the Consummation Scene—from the feminist opera *Criseyde* were premiered in concert on May 27 at the Feminist Theory and Music 10 Symposium at the University of North Carolina, Greensboro. On April 2, *Kyrielle*, based on Gregorian chants associated with the Virgin Mary and scored for violin and computer music, was performed at the New York City Electroacoustic Music Festival at the Graduate Center of the City University of New York by internationally renowned violinist Mari Kimura. *Neruda Songs* for mezzo-soprano and cello, on poems of Pablo Neruda were presented by The Orfeo Duo on March 29 in New York City.

E.C. Schirmer recently released **Clare Shore’s** *Oatlands Sketches* for organ solo, catalog number 4420. The work was commissioned and premiered by **Emma Lou Diemer** in 1986. Visit [www.ClareShore.com/LRoom.htm](http://www.ClareShore.com/LRoom.htm) to hear excerpts from the recording (CRS #8842), which also features Diemer.

**Faye-Ellen Silverman** visited Lithuania, sponsored by a grant from the U.S. State Department on May 13-20. The visit involved

a lecture to members of the Lithuanian Composers Union along with composition students from the Lithuanian Music and Theatre Academy, as well as pre-concert talks and a radio interview. May 14 saw the world premiere of *The Wings of Night* (mezzo and baritone soloists, mixed choir and guitar) by the Jauna Muzika choir, Roland Haraldson, conductor, and Volkmar Zimmermann, guitar, in Siauliai, Lithuania. The concert was repeated May 15 in Vilnius, introduced this time by the U.S. Ambassador. Both concerts also featured the European premiere of her solo guitar piece, *Processional*, performed by Zimmermann. The Vilnius concert was taped by Lithuanian Radio for future broadcast. During her composer-in-residence at Edinboro University, March 27-30, Silverman met privately with composition students, presented her work to music history classes, and gave pre-concert lectures. Two concerts (March 29 in Edinboro, PA and March 30 in Erie, PA) featured her works, including *Speaking Alone*, three *Movements for Saxophone Alone*, and *Edinboro Sonata*, commissioned for this residency by the Edinboro University Chamber Players and premiered by Daniel Burdick (tuba) with the composer at the piano. *Edinboro Sonata* had its third performance at Edinboro University on April 3, but with Krista Chencharick at the piano.

The following three works were published this past summer by Seesaw Music, a division of Subito Music Corporation: *The Wings of Night* (see above), *Edinboro Sonata* for tuba and piano, and *Stories for Our Time* for trumpet and piano. On April 1st *Of Wood and Skins* (New Jersey premiere) was performed by percussionists Dan Granda and Andrew Yoon. On April 21, *Protected Sleep* for French horn and marimba was performed in New York City, and on May 30 and September 6, *In Shadow* for soprano, clarinet, and guitar was performed in Aalborg, Denmark.

**Evelyn Stroobach’s** *Aurora Borealis* was performed by the Ploiesti State Philharmonic of Romania on April 16, 2009. Her *Aurora Borealis* CD was nominated for Best Classical Contemporary Album by Just Plain Folks from over 560,000 entries, worldwide. *O Come, O Come, Emmanuel* from the *Holidays of the New Era*, volume 1 CD (Masterworks of the New Era label) was also nominated in the same category. On August

17, Tom Quick, producer and host of Monday Evening Concert at CKWR radio in Waterloo, Ontario, Canada aired a complete performance of *Aria for Strings* (string orchestra) by the Thirteen Strings of Ottawa.

**Karen P. Thomas’** *Lux Lucis* (SSAA choir) was awarded first prize in the New York Treble Singers 2009 Composers’ Competition Contest. *Lux Lucis* was performed by the New York Treble Singers on March 13, 2009 at Christ and St. Stephens Church in New York City with additional performances by Vox Musica in Sacramento, California on December 6 and 7, 2008; by Opus 7 in Seattle on May 9, 2009; and by the Tacoma Youth Chorus in Tacoma, Washington on May 17. *How can I keep from singing* (SSAA choir) was performed by the San Francisco Girls Chorus on October 24 and 26, 2008; by the Charlotte Chorale in Florida on February 20, 2009; and by the Vocaal Ensemble Kerkrade in the Netherlands. During 2009, The Hilliard Ensemble toured with *Medieval Lyrics* (vocal ensemble). The North American Welsh Choir performed *Deep River* (SATB choir) on tour in Argentina. Soprano Joanne McDade performed *Cowboy Songs* (voice and piano) in Arkansas on October 16 and November 10, 2008. Seattle Pro Musica has released their seventh CD with Thomas as conductor and producer. *Navida—Christmas in the New World* is a compilation of new choral works by Latin American composers contrasted with Baroque Christmas villancicos for voices and instruments from Latin America, available through [seattlepromusica.org](http://seattlepromusica.org). In May, Thomas conducted the Seattle Pro Musica Singers and Orchestra in performances of *Elijah* at St. James Cathedral in Seattle, in celebration of the Mendelssohn bi-centenary.

On July 22, Swiss Radio broadcast **Nancy Van de Vate’s** three-act opera, *All Quiet on the Western Front*, and two of her operas on August 15: her full-length opera, *Nemo: Jenseits von Vulkania*, and her one-act opera, *Where the Cross is Made*, which was also broadcast in July. In recent months the composer’s orchestral works have been broadcast in Hungary, Chile, Norway, Latvia, Austria, and several other countries.

In March, the Amberg Quartet (woodwind trio and piano) premiered **Persis Parshall Vehar’s** *The Seasons* with digital images of Charles Burchfield’s paintings in the

Burchfield Penney Art Center in Buffalo, New York. An encore performance took place on October 4 for the Friends of Vienna combined with an encore premiere of *To Music*. The Amberg Quartet repeated the program on October 27 at Canisius College in Buffalo. The Freudig Singers commissioned and premiered *The Heart Replies To Music* (SATB and piano) on their 25th Anniversary Concert in March at the Lancaster Opera House, Lancaster, New York. In June, Metropolitan Opera Bass Valerian Ruminski, with the composer at the piano, opened the Abiquiu Chamber Music Festival in Abiquiu, New Mexico, with *Ghosts Of Lindsay* (song cycle) and selected songs from Vehear's four song cycles based on the poetry of Charles Bukowski.

On July 11, the Lake George Opera at Saratoga (New York) performed the developmental premiere of Vehear's fifth opera, *Eleanor Roosevelt*, at the Saratoga Performing Arts Center. The Syracuse Society for New Music performed scenes from the same opera on their Cazenovia (New York) Counterpoint Series on July 18, with additional scenes to be performed throughout the 2009-10 musical season. On October 24, the Salisbury Symphony Orchestra with Eileen Young (clarinet) performed the *City Of Light Concerto* in Salisbury, North Carolina. As part of the orchestra's educational program, Vehear made presentations on composition in two Salisbury high schools and gave a master class at Wake Forest University. Vehear's *City Of Light* CD featuring Buffalo Philharmonic Principal Clarinetist John Fullam will soon be released by Mark Custom Recordings. The CD includes the *Concerto*, with Fullam as soloist and the Buffalo Philharmonic Orchestra conducted by JoAnn Falletta; *Sea Pieces* (woodwind quintet); *The Seasons* (woodwind trio and piano), performed by the Amberg Chamber ensemble; and *Three Pieces, Sound-Piece & Jukebox Dances* with Fullam, clarinet, and Vehear, piano.

**Elizabeth Vercoe's** *Umbrian Suite* for piano four-hands was performed by **Donna Javel** and Bonnie Thompson at the Boston Public Library on September 24. *Butterfly Effects* for flute and harp (parts 1-7) received its US premiere on October 15 in Freeport, Illinois and *Kleemation* was performed on October 18 in Romeoville, Ill; both were performed by Peter Bloom (flute) and Mary Jane Rupert

(piano). Nancy Stagnitta performed *To Music* for solo flute in Michigan (April 28), the Amalfi Coast Music Festival in Italy (July 11), and the National Flute Convention in NYC (August 15). Rebecca Sorley played *Fantasy for Piano* at the Athena Festival at Murray State University on March 12.

*The Firefighter's Prayer* by **Joelle Wallach** for baritone and strings was presented on September 13 at Holy Trinity Lutheran Church in Manhattan. This 9/11 memorial work is based on the "Firefighter's Prayer," which is posted on the windshields of fire trucks and firehouse windows across the United States. The baritone soloist was Joe Chappell, who premiered the work with the St. Louis Symphony Soloists in February 2008. It will be performed again on February 4, 2010. *Organal Voices* for bassoon and vibraphone was performed in Singapore on August 17, and *After Alcyon's Dream* was performed by the American Chamber Ensemble on November 1 at Hofstra University. She presented a lecture titled "Porgy & Bess: The Gershwin's Dream of American Opera" on October 11 at West End Synagogue in New York.

**Hsiao-Lan Wang** started the Electric Monster Laptop Ensemble in the fall of 2009 at Montana State University (Bozeman). The ensemble commissions new works from composers and music technologists to explore the human-machine musical experience.

**Meira Warshauer's** *In Memoriam September 11* for cello and strings was performed by the Tallis Chamber Orchestra with Chris Johns, cello, on September 13 at St. Paul's Episcopal Church in Wilmington, NC. (It is posted online in the September 11 Musical Gallery at <http://www.kalvos.org/tragedy.html>.) *Lament for Solo Oboe*, Warshauer's first composition, was performed by oboist Catherine Pluygers in its U.K. premiere, September 21, at St Cyprian's Church, as part of the London New Wind Festival 2009. *Tekeeyah* (a call), the first concerto ever written for shofar/trombone soloist and orchestra, was given its world premiere with virtuoso Haim Avitsur on October 24 by the Wilmington Symphony Orchestra, conducted by Dr. Steven Errante, at the University of North Carolina at Wilmington. The work represents a "call for awakening to our true essence as human beings." It will be performed by the Brevard

Philharmonic, November 15, and the University of South Carolina Symphony Orchestra, November 17, both led by Donald Portnoy. The work was commissioned by a consortium of orchestras, and additional performances are planned for the 2010-2011 season.

As part of Warshauer's residency as the Nancy A. Smith Distinguished Visitor at Coastal Carolina University in Conway, SC, a Faculty Chamber Concert on March 31 presented *Bati L'Gani* (I entered my Garden) for solo flute and percussion, *Four Songs from the Holocaust*, and *In Memoriam* for solo clarinet. The residency continued this fall with another Faculty Chamber Concert on October 29. A choral concert on March 10, 2010 will feature the premiere of a commissioned work by Warshauer, and in the fall the concert band will premiere a new work written for that ensemble. Warshauer opened the residency with two lectures: "My Life in Music," February 13, a Plenary Session in the University's Celebration of Inquiry, and "Stream in the Desert: A Musical Journey," March 31, a Women's History Month event of the Women's and Gender Studies Program. Other recent performances include *Bati L'Gani* on June 5 at Congregation Emanu-El, Rye, NY; *Caesaria* (Eli, Eli) for soprano and piano, presented June 7 as part of the Pittsburgh Jewish Music Festival's Hebrew Melodies from the New World concerts; and *Shabbat with King David*, June 9, at Nicolet High School in Glendale, Wisconsin. Recent broadcasts include *Shevet Achim* (Brothers Dwell) for two bass clarinets (Richard Nunemaker and Timothy Zavadil) on July 29, and *Bati L'Gani* (Paula Robison, flute, and Cyro Baptista), on August 26. Both were broadcast on CJUM University of Manitoba radio with host Paul von Wichert. A new video featuring Warshauer's *Like Streams in the Desert* was created by video artist Michael Bregman with imagery from Shoshannah Brumbacker, posted on Youtube in May.

**Dolores White** presented "Twentieth Century Piano Literature of Dolores White," assisted by her daughter, pianist Deanna White Gould, at Feminist Theory and Music 10 held at the University of North Carolina, Greensboro on May 28. Nine of White's art songs were performed by soprano Kimberly Jones and tenor Cornelius Johnson at the National Association of Negro Musicians

90th Annual Meeting in Chicago, Illinois on July 28.

**Carol Worthey** was Project Leader and Grant Writer for the Helen Haupt Chapter Grant awarded by Mu Phi Epsilon Foundation to the Mu Phi Epsilon Los Angeles Alumni Chapter for the trip to the 2008 Beijing International Congress of Women in Music. The project received the “Outstanding International Project of the Year” award at the September 2009 Professional Fraternity Association Convention in Tampa, Florida. *Fanfare for The New Renaissance* received a second performance in August 2008 at Italian Brass Week (part of the Santa Fiora Music Festival north of Tuscany) by brass players from the New York Philharmonic, the Vienna Philharmonic, and the Israel Philharmonic. In March 2009 the *Fanfare* received its American premiere during the Seventieth Anniversary season of the Bemidji Symphony Orchestra (Minnesota), under the direction of Beverly Everett, who hailed it as the “cornerstone work” of their season. On April 20, the University of Alaska in Fairbanks Brass Choir gave the Alaskan premiere. In October 2008 cellist Sarah Kapps and pianist Cheryl Cellon performed *Elegy* at the University of Texas Pan American. Current projects include writing and illustrating a book on composing, *Turning Life into Art: How A Composer Works*, and com-

posing *Romanza* for violin and piano, *Lament, Solitude, and Exultation* (suite for solo viola), and a suite for tuba from *The Park* to be premiered by tubist John Van Houten. Worthey enjoyed her first solo art exhibit in January 2009 at the Art Salon of The Ebell of Los Angeles, including performances at the Opening by pianist Mary Au and Barbershop Quartet “Chairmen of The Chord.”

**Li Yiding’s** *Blue Mask Drama* (for Chinese Instrumental Orchestra), op. 19, was performed by the Chinese Instrument Orchestra of Guangdong Opera and Pantomime house at the Concert Hall, Hong Kong City Hall on May 31, 2008. Yiding composed the music for the Cinerama film entitled *The Great Wall*; it is shown daily at the Great Wall (see Report from China). *Zhaxi Island Rhapsody* for Two Pianos, op.17, was performed on November 30, 2008 at the Belgium Contemporary Festival 2008.

**Sabrina Peña Young’s** work *World Order #5* was screened at the Angel Moving Image Festival in London on October 3. *World Order #5* is an intermedia work (originally for video, tape, percussion) that immerses the listener in a post-apocalyptic earth where a mutated virus has decimated the human population. The full-scale work will also be performed this fall by the University of

Northern Colorado, directed by Gray Barrier. *Looking Glass* will be part of the first annual Soundcrawl Nashville event. It is an electroacoustic tape piece based on a 2001 journal entry equating *Alice in Wonderland* to the loss of innocence and youth. *Virelaan* will be performed this Halloween at Millikin University in Illinois. It was commissioned by the Millikin University Percussion Ensemble in 2008. The work, written for video, tape, percussion ensemble, and hand bell choir, is dedicated to the ghost of the Rail Girl who haunts Millikin’s Albert Taylor Theater. Young recently published *The Feminine Musique: Multimedia and Women Today* available through Lulu Publishers at Lulu.com, to be available on Amazon.com in 2010. *The Feminine Musique* traces the intersection of new media and music technology through the works of talented women at the turn of the millennium.

**Judith Lang Zaimont’s** *Concerto for Piano and Wind Orchestra* “Solar Traveller” received its world premiere on October 7. Harlan Parker conducted the Peabody Conservatory Wind Ensemble with pianist Timothy Hoft. The program also included *Early Light* by **Carolyn Bremer**. The concerto was commissioned by eight wind conductor/pianist partnerships at Peabody Conservatory, Eastman School of Music, Indiana State University, Louisiana State University, Shepherd University, Slippery Rock University of Pennsylvania, the University of Minnesota, and the University of Southern Mississippi. Individual state premieres will take place over this season and the next. The four individual movements of *Summer Suite* (music/art videos) by Zaimont and artist Gary Zaimont are available on YouTube at [http://www.youtube.com/watch? Mvt. 1: “The Joy of Dance” \(art song\) at v=2gJlnj5Ta9o&feature=related](http://www.youtube.com/watch?Mvt.1:1:“The+Joy+of+Dance”+(art+song)+at+v=2gJlnj5Ta9o&feature=related). Mvt. 2: “Borealis” (chamber quintet) at v=NZPg8vdqoJg. Mvt. 3: “Beasts” (wind ensemble) at v=Nr6XFT6z1Fo. Mvt. 4: “Serenade” (piano solo) at v=RujyRMYjBqg.

On January 12, an 80-voice chorus sang **Jie Zhu’s** *Song of the Pearl River* in Hong Kong, and received high praise in Hong Kong, Macao, and Guangdong. On April 1, the chorus performed *Sings Happy Birthday in Haidebao* in the Zhongshan Cultural Center (Sun Yat-Sen’s hometown).

### Press forward...we’ll change the world’s thinking!

Women composers are making advances—note the coverage that Ellen Taaffe Zwilich has had for her 70th birthday, as well as Joan Tower’s celebrations last year. While it is frustratingly slow (and very behind the times), it is happening.

This year I witnessed two events where audience members had a profound reaction to women on the stage. I was fortunate to have concerts with conductor Alondra de la Parra in Columbus, Ohio. When we came out to do a post-concert talk on both evenings, the audience made note that there were two women on stage. The second event occurred in connection with four Baltimore Symphony concerts, which featured post-concert talks with Marin Alsop, Hilary Hahn, and me—three women on the stage. In all of the talks, the audience gave long and loud applause when someone mentioned the gender shift on the stage. It produced quite a bit of excitement. In all cases, the crowd was very enthusiastic. We were thinking about making high quality music, but the audience was struck by what they were seeing.

It is possible to make strides as a woman composer, a woman conductor, a woman performer. It is happening. There are many times when it is not an issue, but one of the keys to making it work is by making the best art that you can. Ellen Taaffe Zwilich and I were on a panel last year, and she said something funny and true, “I don’t do ‘victim.’” I thought that was one of the most powerful statements I have heard in a long time. Since she has been successful for quite some time, I think the statement has real meaning behind it.

By Jennifer Higdon





The International Alliance for Women in Music is a global network of women and men working to increase and enhance musical activities and opportunities and promote all aspects of the music of women.

## Board of Directors

### PRESIDENT

Hsiao-Lan Wang (09)  
Bozeman, MT

### VICE-PRESIDENT

Elizabeth Hinkle-Turner (11)  
Denton, TX

### PAST PRESIDENT

Anne Kilstofte  
 Surprise, AZ

### TREASURER

Julie Cross (10)  
Madison, WI

### SECRETARY

Susan Borwick (12)  
Winston-Salem, NC

### BOARD MEMBERS

Carolyn Bremer, Long Beach, CA (10)  
Violeta Dinescu, Oldenburg, Germany (10)  
Linda Dusman, Baltimore, MD (11)  
Adriana Figueroa, Mendoza, Argentina (11)  
Jenece Gerber, Buffalo, NY (11)  
Deborah Hayes, Boulder, CO (12)

Cecilia Heejeong Kim, Seoul, South Korea (11)

Hasu Patel, Cleveland, OH (10)  
Ursula Rempel, Winnipeg, Canada (11)  
Meira Warshauer, Columbia, SC (10)  
Tao Yu, Paris, France (10)

### PAST PRESIDENTS

Anna Rubin (2004-06)  
Patricia Morehead (2003-04)  
Kristine Burns (2001-03)  
Sally Reid (1999-2001)  
Deon Nielsen Price (1996-99)  
Stefania de Kenessey (1995-96)

## IAWM Committees and Affiliates

### ADVOCACY

Ursula Rempel, chair  
Anne Kilstofte  
Linda Rimel  
Hsiao-Lan Wang

### AWARDS/CONCERTS

Pauline Alderman Awards  
Elizabeth Keathley, chair  
Concert Committee  
Linda Dusman, chair  
Search for New Music  
Sherry Woods, chair  
Violeta Dinescu

### COMMUNICATION

Stefanie Acevedo, web master  
Anne Kilstofte  
Eve R. Meyer  
Hsiao-Lan Wang  
Sabrina Peña Young

### CONGRESS

Patricia Morehead, chair  
Esther Flückiger  
Anne Kilstofte  
Deon Nielsen Price  
Ursula Rempel  
Li Yiding

### DEVELOPMENT

Anna Rubin, chair  
Deon Nielsen Price

### FINANCE

Julie Cross, chair  
Elizabeth Hinkle-Turner  
Anne Kilstofte  
Lan-chee Lam  
Anna Rubin

### MEMBERSHIP

Deborah Hayes, chair  
Carolyn Bremer  
Julie Cross  
Elizabeth Hinkle-Turner  
Eve Meyer

### NOMINATIONS

Hasu Patel, chair

### PUBLIC RELATIONS

Linda Rimel, chair  
Jenece Gerber  
Ursula Rempel  
Hsiao-Lan Wang  
Sabrina Peña Young

### IAWM ADVISORS

Chen Yi  
Emma Lou Diemer  
Jennifer Higdon  
Apo Hsu  
Tania León  
Cindy McTee  
Pauline Oliveros  
Jeannie G. Pool  
Marta Ptaszynska  
Judith Shatin  
Li Yiding  
Judith Lang Zaimont  
Ellen Taaffe Zwilich

### IAWM AFFILIATES

Archiv Frau und Musik (Germany)  
Association of Canadian Women Composers  
CID-Femmes (Luxembourg)  
Fondazione Adkins Chiti: Donne in Musica (Italy)  
FrauenMusikForum Schweiz/Forum musique et femmes Suisse  
Kapralova Society  
Korean Society of Women Composers  
Mu Phi Epsilon, Los Angeles Chapter  
National Association of Composers, USA  
National Federation of Music Clubs  
National League of American Pen Women  
Romanian Association of Women in Art  
Sigma Alpha Iota  
Sophie Drinker Institut (Germany)  
Stichting Vrouw en Muziek (The Netherlands)  
Suonodonne-Italia  
Women in Music (United Kingdom)

### HONORARY MEMBERS

Tommie Carl  
Elena Ostleitner  
Jeannie Pool  
Nancy Van de Vate