

ABSTRACT

Title of Dissertation: AMERICAN WOMEN COMPOSERS: SELECTED
PUBLISHED WORKS FOR FLUTE AND PIANO
AND FOR UNACCOMPANIED FLUTE COMPOSED
BETWEEN 1930 AND 2008

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The music of women composers often comprises only a small percentage of flutists' repertoire, yet there are actually many active women composers, many of whom have written for the flute. The aim of this dissertation is to chronicle a selection of works by several American women composers that have contributed to accessible flute repertoire. For the purpose of this dissertation, accessibility is described by the following parameters: works that limit the use of extended techniques, works that are suitable for performers from high school through a reasonably advanced level, works that are likely to elicit emotionally musical communication from the performer to the listener, and works that are reasonably available through music stores or outlets on the Internet that have a fairly comprehensive reach to the general public. My subjective judgment also played a role in the final selection of the 25 works included as part of this dissertation, and performed on three musically well-balanced recitals.

A variety of resources were consulted for the repertoire, including Boenke's *Flute Music by Women Composers: An Annotated Catalog*, and the catalogs of publishers such as Arsis Press and Hildegard Publishing, both of which specialize in the music of women composers.

The works performed and discussed are the following: Adrienne Albert – *Sunswept*; Marion Bauer – *Prelude and Fugue, Op. 43.*; Marilyn Bliss – *Lament*; Ann Callaway – *Updraft*; Ruth Crawford – *Diaphonic Suite*; Emma Lou Diemer – *Sonata*; Vivian Fine – *Emily's Images*; Cynthia Folio – *Arca Sacra*; Nancy Galbraith – *Atacama*; Lita Grier – *Sonata*; Jennifer Higdon – *The Jeffrey Mode*; Edie Hill – *This Floating World*; Katherine Hoover – *Masks*; Mary Howe – *Interlude between Two Pieces*; Laura Kaminsky – *Duo*; Libby Larsen – *Aubade*; Alex Shapiro – *Shiny Kiss*; Judith Shatin – *Coursing Through the Still Green*; Faye-Ellen Silverman – *Taming the Furies*; Augusta Read Thomas – *Euterpe's Caprice*; Joan Tower – *Valentine Trills*; Ludmila Ulehla – *Capriccio*; Elizabeth Vercoe – *Kleemation*; Gwyneth Walker – *Sonata*; and Judith Lang Zaimont – *'Bubble-Up' Rag*.

All of these works are worthy alternatives to the more frequently played flute repertoire, and they serve as a good starting point for anyone interested in exploring the works of women composers.

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by

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Introduction

The focus of this dissertation is on the published flute music of 20th- and 21st-century American women composers. The music selected is limited to works accessible to both audience and performer and published for unaccompanied flute and for flute and piano. This music includes a broad selection of repertoire that was presented in three recital programs. Some of these works have found their way into flutists' repertoire and onto their recital programs. Many of these works are not familiar, yet they are worthy alternatives to more frequently played repertoire. Also, it is important to bring attention to this group of composers, not only for their flute compositions, but also for their contributions to music in general. The programs featured a total of 25 American women composers and their works that date from 1930 to 2008. These composers come from a variety of backgrounds and general compositional output. Some composers, such as Katherine Hoover and Emma Lou Diemer, have composed many flute compositions, while others, such as Ruth Crawford and Mary Howe, composed only one.

Due to the large volume of music available, the scope of this research has been limited to accessible works. For the purpose of this dissertation, accessibility is described by the following parameters: works that limit the use of extended techniques, works that are likely to elicit emotionally musical communication from the performer to the listener, and works that are suitable for performers from high school through a reasonably advanced level. Among the 25 pieces selected, the following extended techniques can be found: flutter tonguing, harmonics, multiphonics, pitch bends, timbral trills, breathy or unpitched sound, whistle tones, key slaps, and simultaneous singing and playing. In each

case the various techniques appear to be used by the composer as another color rather than the central technique or theme of the piece and do not demand excessive practice of a single extended technique. In my own subjective judgment, all of these techniques seem to be rather standard devices today. While difficult to quantify and describe, emotionally musical communication is described, for the purpose of this dissertation, as what is, in my subjective judgment, a communication and connection from the performer to the listener. One other criterion for accessibility is that the sheet music is published and is reasonably available through music stores or outlets on the Internet that have a fairly comprehensive reach to the general public. For the purpose of this dissertation, publishing can be either by publishing houses or by self-publishing, as many composers are doing today. My subjective judgment also played a role in the final selection of the 25 works included as part of this dissertation.

A variety of resources were consulted while searching for repertoire. Aside from my own collection of music, a major starting point was *Flute Music by Women Composers: An Annotated Catalog*. Compiled by Heidi M. Boenke, this book provides an extensive listing of solo and chamber works by women composers from different centuries and from different countries. From this, I compiled my own preliminary list of American women composers and tried to locate as many of their works as possible. I encountered a few problems with an extended reliance on this work by Ms. Boenke as the primary resource for this dissertation. First, since it was written in 1988, there is a gap of twenty years of musical compositions. Second, in some cases there is no publisher listed, and, for those that include the publisher, several have changed since the book was

written. Also, it appears that many of the works were self-published and are difficult to locate. Finally, some worthy composers seem to have been overlooked.

I then searched WorldCat, a global catalog of numerous library collections, to determine if additional flute works could be found for selected composers. This, along with similar Internet searches, yielded further promising composers and their works for inclusion. These searches also directed me to a number of additional publishers, which in turn, yielded more possible composers and works. It is of interest to note that compositions by women composers often make up only a small fraction of the works sold by many publishers. However, these searches led me to discover that there are publishers, such as Arsis Press and Hildegard Publishing, that specialize in publishing works by women composers.

It was surprising that approximately a third of the works that I selected for inclusion in this dissertation are from the first decade of the 21st century, and a similar number are from the decade of the 1990s. Even though I did not consider dates when selecting the works, my musical criteria drew me to select a preponderance of works from the past two decades. Perhaps this is coincidence, perhaps there have been more quality works written in recent years, or perhaps there are now many more talented and active women composers.

As mentioned previously, this dissertation included three recital programs. The programs have been organized so that each is balanced and musically interesting, based on my own musical programming judgment. Some connections were noted between different composers and pieces, but not enough to dedicate an entire program to a specific topic. One such example is a student and teacher connection. Vivian Fine was a student

of Ruth Crawford, and Edie Hill was a student of both Vivian Fine and Libby Larsen. Pieces by these four composers appeared on program two. Also, a few women flute composers studied with Otto Luening (Judith Shatin, Faye-Ellen Silverman, Joan Tower, and Judith Lang Zaimont) and some with George Crumb (Ann Callaway and Jennifer Higdon). There are also two that studied with Nadia Boulanger (Marion Bauer, who was possibly Boulanger's first American student, and Mary Howe). These pieces appear throughout the three programs.

In the book *Unsung: A History of Women in American Music*, author Christine Ammer points out that women composers and instrumentalists who teach are more likely to introduce their students to the works of other women composers and to performances by women musicians. Included is a quote from composer Libby Larsen, who feels we still have a long way to go:

The kids are still taught that Beethoven is the best composer who ever lived. And the canon of composer's names that they're still being given already sets the thing in motion, because they're all men. . . . Then you move into instruments . . . and the boys are headed towards brass and percussion; the girls are steered toward flutes, clarinets, a little percussion, and maybe one or two saxophones. . . . Then they'll head into their school orchestras where the compositional canon is overwhelmingly male again.¹

¹ Christine Ammer, *Unsung: A History of Women in American Music*, 2nd ed. (Portland, OR: Amadeus Press, 2001), 302.

Chapter 1: Dissertation Recital #1

Alicia Kosack, flute
Kenneth Osowski, piano

November 22, 2009
5:30 p.m.
Joseph & Alma Gildenhorn Recital Hall

American Women Composers: Selected Published Works for Flute and Piano
and for Unaccompanied Flute Composed Between 1930 and 2008

Capriccio	Ludmila Ulehla (1923-2009)
Interlude between Two Pieces (1942) Traits Interlude Tactics	Mary Howe (1882-1964)
Taming the Furies (2003)	Faye-Ellen Silverman (b. 1947)
Sonata for Flute and Piano (1958) Moderately Fast, Gracefully Moderately Slowly, Expressively Joyfully, Fast	Emma Lou Diemer (b. 1927)
INTERMISSION	
Coursing Through the Still Green (1995)	Judith Shatin (b. 1949)
Duo for Flute and Piano (2006) Presto Slow, serene Con Spirito	Laura Kaminsky (b. 1956)
Masks (1998) (no tempo marking) Presto Espressively, with freedom Freely Andante Allegro Vivo	Katherine Hoover (b. 1937)

Ludmila Ulehla (1923-2009): *Capriccio*

Ludmila Ulehla began her musical training at the age of five, when she started taking lessons from her parents on both piano and violin, and she also began writing music.¹ Ulehla eventually attended the Manhattan School of Music, earning a BM in 1946 and an MM in 1947. Her teachers included Vittorio Giannini for composition, Arthur Lora for flute, and Howard Murphy for theory pedagogy.

In 1947, Ulehla joined the composition faculty at the Manhattan School of Music; an appointment she held until 2007. Throughout her career she was involved in a variety of activities, including being the chairperson for the American Society of University Composers and the program chair for the National Association for American Composers and Conductors. She also received awards and grants from ASCAP and Meet the Composer.

Ulehla's compositional output includes a variety of genres: chamber music, piano music, choral and solo vocal works, and orchestral and band music. Many of her publications are printed by Advance Music in Germany, and this includes her theory text, *Contemporary Harmony: Romanticism through the Twelve-Tone Row*. Of her style, *Grove Music* says the following:

Although Ulehla's musical language is contemporary, the legacy of the classical canon as well as Slav influences have clearly contributed to its evolution. Her works are tonal, but are not organized by key; emphasis is given to the function of phrases rather than bar-lines, and the balance of contrast and unity helps to articulate formal structures.²

¹ Biographical information on Ulehla comes from Sam Di Bonaventura, "Ludmila Ulehla," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/47159> (accessed April 13, 2010).

² Ibid.

Capriccio was written shortly after Ulehla's graduation.³ Since she graduated in 1947, this would likely place the work in the late 1940s or early 1950s. The piece begins with an exuberant opening filled with loud dynamics and a wide range and sweeping passages for the flute. The end of this section becomes less active, and is eventually followed by a slow, lyrical section initiated by the piano. The brief section morphs into a cadenza, with the piano making two brief interjections among the capricious flute lines. In the two sections that follow, both incorporate material further developed from the cadenza and opening material. The next section that occurs is the recap, and this is followed by a coda in which the left hand of the piano part has taken over previously developed material. All of this culminates in a very loud climax that gradually descends and fades to almost nothing. The energy and virtuosity of this piece make it a welcome program addition.

Mary Howe (1882 – 1964): *Interlude between Two Pieces* (1942)

Born in Richmond, Virginia, Mary Howe grew up in Washington, DC where she lived all her life.⁴ She was raised with a private education that included piano lessons, an activity in which she excelled. In 1900, at the age of 18, she began piano lessons at the Peabody Conservatory of Music, where she studied with Ernest Hutcheson and later with Harold Randolph. She also studied and performed recitals in Europe, and her performances also made her a frequent guest at the White House during the Taft and Theodore Roosevelt administrations. Howe also formed a piano duo with Anne Hull,

³ Ludmila Ulehla, *Capriccio* (N.p.: Advance Music, 2007), back cover of the musical score.

⁴ Biographical information on Howe comes primarily from Sophie Fuller, *The Pandora Guide to Women Composers: Britain and the United States 1629-Present* (London: Pandora, 1994), 154-156; Ammer, *Unsung*, 140-145.

whom she had met at Peabody, and this led to numerous piano recitals and appearances with symphony orchestras, such as Baltimore, Cleveland, and the touring Russian Symphony. In the midst of their activities, Howe also began to concentrate more on composing, and she eventually returned to Peabody to study composition formally with Gustav Strube.

During the 1920s she met two prominent women: composer and pianist Amy Beach and music patron Elizabeth Sprague Coolidge. In addition to performing with Howe, Beach sponsored her to become a fellow at the MacDowell Colony, and Howe was also invited to be one of the first members of the Society of American Women Composers, of which Beach was president. With Coolidge, Howe helped to establish the first Coolidge Festival in Washington, DC (1924), and the Chamber Music Society that eventually became the Friends of Music of the Library of Congress. In the 1930s, continuing a tradition of music patronage, Howe helped to raise funds to establish the National Symphony in Washington, DC, and, with her husband, supported the organization through its first 18 years.

In 1933, Howe spent a year in France and studied with Nadia Boulanger. Throughout that decade, Howe composed orchestral, chamber, choral, and solo vocal music. She continued to be active through the 1950s, enjoying performances of her works not only at home, but also overseas.

In spite of Howe's social standing and connections in the musical world, she still felt the challenges of being a woman composer:

Women composers should be played more than they are. I don't think conductors have a prejudice against women composers now. But no one puts women writers or women painters in a class any more, and they still do so with women composers. I know I considered it a handicap to be a woman when I started composing. I'm not a feminist. But I think I would have gotten along faster if I'd been a man.⁵

Howe professed no allegiance to any specific compositional school. "If I want to use dissonance, I use dissonance. If I want to express feeling, I express feeling. I write what I want to write."⁶ Her music has also been described as "conservative in style; its harmonic and melodic material stem[ming] from what she called 'spanning and bridging', a style of composition reaching from the past through the contemporary."⁷

Interlude between Two Pieces was written in 1942. Howe wrote the piece for her son, Calderon, and it was first performed at one of the Howe family's traditional New Year's Eve musicales, with Calderon Howe playing alto recorder and Ralph Kirkpatrick playing harpsichord. Of the piece, Howe explains that

Traits has two themes, one almost like a blues melody played over a filigree accompaniment, the other a spiritual over the same support. *Interlude* is a simple interlude which leaves you up in the air just the way an interlude ought to. *Tactics* is a forthright piece with two themes sparring for position, which come out quite well adjusted to each other.⁸

In the first movement, "Traits," the filigree accompaniment that Howe describes is an ostinato sixteenth-note pattern that occurs throughout the left hand of the piano part and at times in the right hand. The blues melody that Howe refers to contains a frequently

⁵ Ammer, 143.

⁶ *Ibid.*, 145.

⁷ Dorothy Indenbaum and Carol J. Oja, "Mary Howe," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49205> (accessed April 13, 2010).

⁸ Mary Howe, "Interlude between Two Pieces," in *Twentieth Century Music for Flute and Piano or Flute Solo*, (Philadelphia: Hildegard Publishing, 1997), introduction in the musical score.

syncopated motive. While generally played by the flute, the right hand of the piano part often imitates or doubles this motive. The “Interlude” begins with a long introduction by the piano. Very impressionistic in character, the final bars of the solo piano are filled with downward cascades of scales leading to the entrance of the flute. The final movement, “Tactics,” combines a buoyant theme with lyrical passagework, and provides frequent interplay for both instruments. Towards the end of the movement, the piano has downward cascades reminiscent of the “Interlude,” and the piece concludes with a triumphant ending. Overall, the piece sits comfortably in the middle range of the flute and is not too technically demanding. However, the piano part is considerably more technical, and, with its rhythmic activity and unisons, the ensemble aspect of the piece becomes more challenging.

Faye-Ellen Silverman (b. 1947): *Taming the Furies* (2003)

Faye-Ellen Silverman began her musical studies at the age of four at the Dalcroze School of Music.⁹ She holds a BA from Barnard, and pursued graduate degrees in composition, earning an AM from Harvard and DMA from Columbia. Her teachers include Otto Luening, William Sydeman, Leon Kirchner, Lukas Foss, Vladimir Ussachevsky, and Jack Beeson.

Silverman has won numerous awards, including the National League of Pen Women’s biennial music award, several Meet the Composer grants, and an American Music Center grant. She is a founding board member of the International Women’s Brass Conference, and also a founding member of Music Under Construction, a

⁹ Biographical information on Silverman comes from Faye-Ellen Silverman, “Bio,” Faye-Ellen Silverman, http://fayeellensilverman.com///index.php?option=com_content&task=view&id=13&Itemid=31 (accessed April 13, 2010).

composers' collective. She has received numerous commissions from organizations such as the Great Lakes Performing Artist Associates, the Greater Lansing Symphony Orchestra, and the Chamber Music Society of Baltimore.

In addition to her compositions, Silverman has authored several articles and recording reviews, and the 20th century section of the Schirmer History of Music. Past teaching positions include the Aspen Music Festival, Peabody Conservatory Conservatory of Music, several branches of the City University of New York, and Columbia University. She has been a faculty member of the Mannes College The New School for Music faculty 1991, and also teaches at the Eugene Lang College The New School for Liberal Arts.

Taming the Furies was written in 2003 at the request of flutist Nina Assimakoupulos for The Laurels Project.¹⁰ *Taming the Furies* is

based on the myth of Orpheus, the musician who could tame wild beasts with the power of his music. Having lost Eurydice, he must descend to the Underworld to persuade the Furies to release his loved one. The title of this work refers both to this journey and to the need for humans to overcome the furies that lie within. Two of the musical gestures arise specifically from the myth. The descending passages refer to the descent into the Underworld. The trills refer to the birds that are part of the animal kingdom enthralled by Orpheus. The work moves from large leaps and dissonance to flute harmonics and consonance. The Furies erupt from time to time, but each successive eruption is less violent.¹¹

¹⁰ The Laurels Project was started by flutist Nina Assimakoupulos. Its goals are that it “promotes the visibility of contemporary American women art-music composers and role models in the arts, generates interest in and awareness of their work, documents their professional journeys and artistic philosophies, and empowers the aspirations of current and budding artists.” Nina Assimakoupulos, “The Laurels Project,” Nina Assimakoupulos, <http://www.ninaassimakopoulos.info/pages/laurels/projectgoals.html> (accessed April 13, 2010).

¹¹ Nina Assimakoupulos, *Points of Entry: The Laurels Project, Vol. Two* (Capstone CPS-8806, CD, 2008), liner notes p. 10.

Throughout the piece, Silverman utilizes frequent tempo changes and shifts of meter that help to evoke her mythological inspiration. This is further intensified by frequent dynamic shifts, accents, tremolos, trills, and flutter tonguing. As the piece progresses and the mood begins to settle, she begins to incorporate longer moments of silence between the melodic outbursts.

Emma Lou Diemer (b. 1927): *Sonata for Flute and Harpsichord (or Piano)* (1958)

Showing musical talent at an early age, Emma Lou Diemer began creating little piano pieces at the age of seven and had already written several piano concertos by the time she was 13.¹² She holds both a BM (1949) and MM (1950) in composition from Yale, where she studied with Richard Donovan and Paul Hindemith. Additional studies took her to the Royal Conservatory in Brussels as a Fulbright Scholar (1952-53) and the Berkshire Music Center at Tanglewood (summers of 1954-55) where she studied under Ernst Toch and Roger Sessions. She earned a PhD in composition from Eastman (1960), where she studied composition with Bernard Rogers and Howard Hanson.

Diemer has held a number of appointments during her career. One of the first was a composer-in-residence position in Arlington, Virginia (1959-61). Sponsored by the Ford Foundation and the National Music Council, she was the first woman to be honored with a position in this program. She also taught theory and composition at the University of Maryland, College Park (1965-70) and the University of California at Santa Barbara, where she taught until 1991. She has also served as organist in various churches since she was 13 years old.

¹² Biographical information on Diemer comes primarily from Ellen Grolman Schlegel, *Emma Lou Diemer: A Bio-Bibliography* (Westport, CT: Greenwood Press, 2001).

Diemer's tremendous output of compositions, which numbers over 500, includes works for orchestra, band, chamber ensemble, organ, piano, chorus, and solo voice. "Although Diemer denies ever having belonged to any established school of composition, she absorbed the neoclassicist's emphasis on formal structure, thorough exploration of melodic and rhythmic motives, free tonality and counterpoint."¹³ Her compositions encompass many styles. Some of her works use twelve-tone techniques and serialized rhythms. During the 1970s she experimented with electronic music and extended instrumental techniques; her later works tend towards neo-classical and neo-romantic styles with a use of free tonality.

Sonata for Flute and Harpsichord (or Piano) was written in 1958 and is dedicated to flutist Mark Thomas. Diemer says the following about her *Sonata*:

Its inspiration was the flute sonatas of J.S. Bach, with their marvelous interplay of the instruments, their constant motion and expressiveness of line in which two or three motives are often present at once and exchanged between the instruments. The sonata is freely tonal – the first and last movements center around D major and the middle movement around B minor, breaking away from tonality only in the fugal section of the third movement. However, there are frequent shifts of tonality (a la Prokofiev), the first one occurring in measure two! The two principal ideas in the first movement are the opening scalar, ascending melodic line and the dotted rhythm that appears first in measure six. These ideas are developed extensively before a much-varied recapitulation. The second movement is a lyrical "siciliana" in 6/8 meter in much the same form as the first movement: lyrical ideas presented, developed, and recapitulated. The third movement is a jubilant and more fully-developed sonata allegro form with three related themes.¹⁴

¹³Ibid., 9.

¹⁴ Richard Soule, *Runes: American Music for Flute and Harpsichord* (TNC Recordings 1432, CD, 2000), liner notes p. 3.

The *Sonata* exemplifies a philosophy of Diemer's, which was partly learned under Hindemith's influence, and which she described by stating

that writing need not take place in a vacuum. It should not be written only to satisfy the aesthetics or mental exercises of a composer and his cohorts, nor to dazzle the givers of grants and fellowships. It should be written to be listened to and finally understood and even enjoyed. My greatest pleasure is to write music that moves people, not that moves them out of the room.¹⁵

Judith Shatin (b. 1949): *Coursing Through the Still Green* (1995)

Judith Shatin began her musical studies on both flute and piano, playing flute through high school and piano through college.¹⁶ She earned an AB from Douglass College, holds an MM from the Juilliard School of Music, and holds a PhD in composition from Princeton University. Her composition teachers include Milton Babbitt, Otto Luening, Jacob Druckman, J.K. Randall, Peter Westergaard, and Gunther Schuller. After college she joined the faculty of the University of Virginia, where she still continues to teach and to direct the Virginia Center for Computer Music, which she founded in 1987.

In addition to numerous awards and commissions, she served as president of the American Women Composers Inc. after two terms as a board member, and she was also on the board of the American Composers Alliance.

Shatin has composed a large body of works for acoustic instruments, including solo, chamber, orchestral, and choral music. Her early acoustic works

¹⁵ Schlegel, *Diemer*, 13.

¹⁶ Biographical information on Shatin comes from Judith Shatin, "Long Biography," Judith Shatin, <http://www.judithshatin.com/bioLong.htm> (accessed April 13, 2010).

later gave way to a style combining electronic and acoustic sound. She has described this development by explaining: ‘As I [became] fascinated by the intertwining of electronic and acoustic, my sense of music [grew] to include the rumble of machines in a working coal mine, the crunch of a potato chip, the blast of a shofar, the clink of a fork against a cup’. Her preoccupation with timbre, characterized as an ‘exploration of timbral edges’, has led to experiments with computer-generated digital synthesis and processing; her works often feature improvised acoustic responses to electronic tape or live electronic music.¹⁷

Shatin has admitted,

that at first she believed her gender would negatively affect her work with music technology because her experiences at Princeton suggested to her that men in the composition program exchanged information in informal groups to which she did not belong. However, a combination of supportive mentors and an ability to learn on her own led to her technological success.¹⁸

Coursing Through the Still Green was written in 1995 and it is part of a collection of solo flute pieces written by American composers.¹⁹ Shatin includes the following program note about her piece:

Coursing Through the Still Green is inspired by a poem of Wang Wei, the eighth century Chinese poet and painter. The poem tells of a blue stream as it runs down the mountain, “Coursing through the still green / Deep inside the pine forest,” while the poet feels the fullness of the moment. I have tried to capture the sense of stillness with bursts of motion that joyfully spring out.²⁰

¹⁷ Annie Janeiro Randall, “Judith Shatin,” in *Grove Music Online, Oxford Music Online*, <http://oxfordmusiconline.com/subscriber/article/grove/music/42705> (accessed April 13, 2010).

¹⁸ Elizabeth Hinkle-Turner, *Women Composers and Music Technology in the United States: Crossing the Line* (Burlington, VT: Ashgate Publishing, 2006), 78.

¹⁹ John Solum, ed., *The American Flute: New Works for Flute Solo* (St. Louis: J. B. Elkus & Son, 1996). The Editor’s Preface explains that the aim of this collection is to present music that “incorporates many aspects of 20th-Century music, including jazz rhythms, multiphonics, key clicks and flutter tonguing,” and that most of the works in the collection “were specifically conceived for high school flutists,” though they are a great addition to the general flute repertoire.

²⁰ Judith Shatin, “Coursing Through the Still Green,” in *The American Flute: New Works for Flute Solo*, ed. John Solum (St. Louis: J. B. Elkus & Son, 1996), 20-22. Shatin states in the score that “the poem can be found in the book *Walking to Where the River Ends* by Wang Fang-yu, Suzanne Graham Storer, and Mary de G. White, published in 1980 as an Archon Book of the Shoestring Press.”

The sense of stillness and bursts of motion that Shatin mentions in her note are quite evident throughout the piece. She makes extensive use of wide intervallic leaps and frequent changes in dynamics. While she does not allude to any specific reason for doing so, there are numerous motivic groupings in threes. She also notates the piece without the use of bar lines, which helps to free up the changing gestures.

Laura Kaminsky (b. 1956): *Duo for Flute and Piano* (2006)

Laura Kaminsky attended Oberlin College where she studied composition and earned a BA in psychology, and then she received an MA in composition from the City College of New York.²¹ Kaminsky has received numerous commissions and grants from groups such as the New York State Council on the Arts, the Aaron Copland Fund, and Meet the Composer. She has also been the featured composer at numerous festivals and conferences, many of which feature the music of women composers. These festivals include The Women's Philharmonic National Conference (New York) and the Stony Brook Women in Music Festival.

Kaminsky has held numerous appointments in arts management positions, including co-founder of the contemporary ensemble, Musicians Accord; associate director for Education in the Humanities at the 92nd Street Y; artistic director of Town Hall, New York; visiting lecturer for a year in Ghana, producing concerts for the US and Swiss Embassies; director of music and theater programs at the New School in New York; director of the European Mozart Academy; chair of the music department at the Cornish College of the Arts in Seattle; and dean of the Conservatory of Music at

²¹ Biographical information on Kaminsky comes from Laura Kaminsky, "Complete Bio," Laura Kaminsky, <http://laurakaminsky.com/#> (accessed April 13, 2010).

Purchase College, SUNY. She held the position at SUNY until 2008, and is still currently professor of music and faculty-at-large for the School of the Arts at Purchase College, SUNY. Currently, Kaminsky is also associate artistic director at Symphony Space in New York City, and she serves on the board of directors of Chamber Music America.

Duo for Flute and Piano was written for flutist Tara Helen O'Connor and pianist Margaret Kampmeier. The outer two movements are rhythmically driving, and, while Kaminsky does not make use of changing meters, at times some of her note groupings give the feeling of a meter change. The first movement makes extensive use of quintuplet note groupings, which sometimes dovetail between the flute and piano, and at other times are in unison. Kaminsky also briefly introduces a triplet motive that reappears and is expanded upon throughout the other two movements. Overall, this is a very challenging work, presenting both the flute and the piano with technically demanding passagework. Kaminsky utilizes the full range of the flute, and she frequently writes in the low register, necessitating that care must be taken by the ensemble to prevent balance issues.

Katherine Hoover (b. 1937): *Masks* (1998)

Katherine Hoover began piano and flute studies at an early age and during high school studied piano and theory on her own.²² Growing up in a nonmusical family and lacking encouragement for a musical career, she initially entered an academic program at

²² Biographical information on Hoover comes primarily from Diane Peacock Jezic, *Women Composers: The Lost Tradition Found*, 2nd ed. (New York: Feminist Press at the City University of New York, 1994), 165-172.

the University of Rochester, but eventually transferred to the Eastman School of Music. She studied flute with Joseph Mariano and graduated with a Performer's Certificate in flute and a BM in theory (1959).²³ She then continued her flute studies with William Kincaid in Philadelphia. Moving on to New York, she taught flute at the preparatory department of the Juilliard School of Music until 1967. She received an MM in theory from the Manhattan School of Music (1973), while also teaching music theory and flute as a member of their faculty (1969-84).

Hoover's life as a composer began several years after graduating and establishing herself in New York as a flutist and teacher. Since then, she has been the recipient of numerous awards, grants, and commissions from organizations such as the National Endowment for the Arts, ASCAP, the American Academy of Arts and Letters, and Meet the Composer. She also organized annual festivals of women's music in New York City (1978-81), which helped to bring greater awareness and interest in women's music, and resulted in concerts and the recording and broadcasting of works by numerous women composers.

Hoover's works have received great exposure; publication by Theodore Presser, Carl Fischer, and Papagena Press; recordings on labels such as Koch, Parnassus, and Centaur; and performances by orchestras, chamber groups, and soloists both here and abroad. While her compositions include works for solo voice and chorus, the majority of her works are instrumental, including several written for the flute:

²³ "Because of prejudice she encountered against woman [*sic*] majoring in composition at the undergraduate level, Hoover's academic degrees are in music theory." *Ibid.*, 166.

Hoover composes with the effects peculiar to each individual instrument in mind, incorporating such effects into the thematic and emotive content of the work at hand. . . . [While some] demonstrate a great gift for expressive lyricism, . . . [others] are notable for rhythmically dynamic passages laced with incisive dissonance but often mingled with elements of jazz and well-timed humor.²⁴

Masks was composed in 1998 and dedicated to Albert Cooper. As with many of her works, Hoover includes program notes and background information. The piece was commissioned by flutist Trygve Peterson and the National Flute Association Inc., with partial funding provided by the Brannen-Cooper Fund. The premiere took place at the 1998 National Flute Convention in Phoenix, Arizona with Jeani Muhonen Foster performing on flute and Stefanie Jacob performing at the piano. Of her work, Hoover says the following:

When asked to write a piece for the National Flute Convention in Phoenix, I envisioned a piece comprising several short movements. The idea of MASKS appealed to me, for a mask generally makes an impression quickly; its affect clear at a glance.

I have collected several masks over the years, and looked at many more in museums and art books of various kinds. Three of these movements reflect particular masks that I have seen, one is a generic type, and two are waiting to be constructed.²⁵

The first movement, which Hoover describes as “A Haida (Northwest Native American) mask, of commanding presence,”²⁶ begins with a declamatory statement from the flute and piano. These dramatic outbursts alternate with a mysterious and winding melodic line, usually in the lower register. The second movement is described as “a

²⁴ Kristine H. Burns, ed., *Women and Music in America Since 1900: An Encyclopedia* (Westport, CT: Greenwood Press, 2002), 285.

²⁵ Katherine Hoover, *Masks* (New York: Papagena Press, 1998), introduction in the musical score.

²⁶ *Ibid.*

Huichol (Mexican Native) Jaguar mask, completely beaded with intricate flower patterns.”²⁷ Here the flute and piano alternate continuous rapid passages, forming a perpetuum mobile. Hoover describes the third movement as “an African American death mask of great calmness.”²⁸ In this movement, the flute melody is built around the pentatonic scale, with the piano frequently playing drones of perfect fourths and fifths. The fourth movement is simply a clown mask. In this movement, Hoover utilizes chromatic passages, chord clusters in the piano part, and flutter tonguing, multiphonics, and pitch bends in the flute part. All of these devices lend a jocular character to the movement. The fifth movement, which depicts no mask in particular, generally places the flute and piano together in the upper register. The long melodic lines of the flute are accompanied by frequent drones in the left hand of the piano. The final movement is rhythmically driving for both instruments. Frequent meter changes and accents move with a constant frenzy to the close of the piece.

²⁷ Ibid.

²⁸ Ibid.

Chapter 2: Dissertation Recital #2

Alicia Kosack, flute
Kenneth Osowski, piano

February 18, 2010
8:00 p.m.
Joseph & Alma Gildenhorn Recital Hall

American Women Composers: Selected Published Works for Flute and Piano
and for Unaccompanied Flute Composed Between 1930 and 2008

Sunswept (2006)	Adrienne Albert (b. 1941)
Aubade (1982)	Libby Larsen (b. 1950)
This Floating World (2004) Skylark Harvest Moon and Tide Winter Solitude A Petal Shower A Wild Sea	Edie Hill (b. 1962)
Kleemation (2003) Goodbye to You Please! Afraid on the Beach More Will Be Marching Soon Woman Sowing Weeds	Elizabeth Vercoe (b. 1941)

INTERMISSION

Valentine Trills (1996)	Joan Tower (b. 1938)
Prelude and Fugue, Op. 43 (1947)	Marion Bauer (1882-1955)
Diaphonic Suite (1930) Scherzando Andante Allegro Moderato Ritmico	Ruth Crawford (1901-1953)

Emily's Images (1987)

A Spider sewed at Night
A Clock stopped – Not the Mantel's
Exultation is the going
The Robin is a Gabriel
After great pain, a formal feeling comes
The Leaves like Women interchange
A Day! Help! Help! Another Day

Vivian Fine
(1913-2000)

Sonata for Flute and Piano (1956)

Con Spirito
Lento
Presto

Lita Grier
(b. 1937)

Adrienne Albert (b. 1941): *Sunswept* (2006)

Born into a musical family, Adrienne Albert began piano studies at the age of four and composition when she was 10, eventually embarking on a vocal career, which began while attending UCLA.¹ As a vocalist, she had the opportunity to work with composers such as Igor Stravinsky and Leonard Bernstein, performing with them on numerous occasions and making several recordings.

After collaborating with many composers throughout her career, Albert began composing her own music in the 1990s, and since then, her works have been widely performed throughout the US and abroad. Recently, she was awarded a National Endowment for the Arts grant through the American Composers Forum, and has also received several ASCAP awards and Meet the Composer grants. She has composed numerous commissions, including chamber, orchestral, vocal, and choral works.

Sunswept was inspired by a request from a friend of the composer. Albert has reworked a number of her compositions into different instrumental combinations, and she includes the following note about *Sunswept* on her website:

Sunswept originated with a call from my friend and fellow Mu Phi member, Susan Dietz, asking if Windswept could be played with flute so that she and her husband, John, could play it together. In reworking the piece, I realized the sonorities of the flute and piano would work beautifully together. *Sunswept* is a playful and lyrical interchange between the instruments.²

Throughout much of the piece, the piano supports the fleeting lyrical melodic line of the flute with a cascading triplet motive. In Albert's description of the piece

¹ Biographical information on Albert comes from Adrienne Albert, "Biography," Adrienne Albert, <http://www.adriennealbert.com/biography.html> (accessed April 13, 2010).

² Adrienne Albert, "Chamber Works - *Sunswept*," Adrienne Albert, http://www.adriennealbert.com/works_chamber.html#sunswept (accessed April 13, 2010).

Windswept, the precursor to *Sunswept*, she says that the triplets represent “the wind sweeping across the plains and over the sea.”³ These lyrical moments are followed by a syncopated, dance-like section in which both the flute and piano participate. The piece closes with strong syncopated chords in the piano and trills in the upper register of the flute for a triumphant ending.

Libby Larsen (b. 1950): *Aubade* (1982)

Libby Larsen was born in Delaware, but was raised in Minneapolis, Minnesota.⁴ She played the piano and sang from an early age and eventually attended the University of Minnesota, where she studied music theory and composition and earned a BA (1971), MM (1975), and PhD (1978) degrees.

Early in her career, along with composer Stephen Paulus, Larsen co-founded the Minnesota Composers Forum (1973), which eventually became the American Composers Forum (1996). She has also served on the music panel of the National Endowment for the Arts and the managing board of the American Symphony Orchestra League, in addition to serving as composer-in-residence at a number of institutions. She has won numerous awards, including a Grammy and a Lifetime Achievement Award from the American Academy of Arts and Letters.

Highly prolific, with a catalog of over 400 works, Larsen has successfully made a living from her commissions without holding a full-time academic position. Her works cover a variety of genres, including orchestral, choral, chamber, instrumental, and vocal.

³ Adrienne Albert, “Chamber Works - Windswept,” Adrienne Albert, http://www.adriennealbert.com/works_chamber.html#windswept (accessed April 13, 2010).

⁴ Biographical information on Larsen comes from Libby Larsen, “Full Biography,” Libby Larsen, <http://libbylarsen.com/index.php?contentID=243> (accessed April 13, 2010).

“Adventurous without being self-consciously avant-garde,” Larsen’s style “is noted for its energy, optimism, rhythmic diversity, colourful [*sic*] orchestration, liberated tonality without harsh dissonance, and pervading lyricism.”⁵

Aubade was commissioned by the Composers Commissioning Program of the Minnesota Composers Forum for flutist Eugenia Zukerman. A very free and lyrical work, it is notated without the use of bar lines. Larsen includes the following note about the piece:

Aubade is a word drawn from several sources: Auba (dawn), Alborada (Spanish), Albus (white). The word means morning music, as opposed to the serenade, or evening music. It is a song, or a poem to greet the dawn and usually denotes music of a quite, idyllic nature. It is also seen as a morning love song, or song or poem of parting lovers at dawn. In the 17th century noblemen held gatherings, feasts in the morning for which aubades were composed. They were played in the open air just as the sun began to break the horizon.⁶

The piece opens softly with small bursts of notes, which seem to represent the rising sun just breaking through on the horizon. Growing more active, this eventually leads into the next section which is composed primarily of triplet rhythms interspersed with large intervallic leaps and grace notes. This reaches a brief resting point where the flute interrupts with flutter tonguing. The remainder of the piece is a bit more fragmented. It includes the triplet material from before, but there are also short outbursts interspersed throughout. In the final section, Larsen gives indications as to when a wide vibrato should be used and when none should be used at all. The piece ends quietly with gestures similar to the opening.

⁵ Mary Ann Feldman, “Libby Larsen,” in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42676> (accessed April 13, 2010).

⁶ Libby Larsen, *Aubade* (Boston: E. C. Schirmer, 1987), program note in the musical score.

Edie Hill (b. 1962): *This Floating World* (2004)

Edie Hill earned a BA in composition and piano performance at Bennington College, where she was a student of Vivian Fine, and an MA and PhD from the University of Minnesota studying with Lloyd Ultan.⁷ She has also studied extensively with Libby Larsen.

Hill is currently artist-in-residence at the St. Paul's Schubert Club, and she has previously been composer-in-residence with Minneapolis' Rose Ensemble, the Intergalactic Contemporary Ensemble, and Cantus. In addition to teaching privately, she has held several composer residencies at various college and universities, and has led many workshops and coaching sessions through Meet the Composer. She has also received grants and awards from organizations such as ASCAP, Meet the Composer, and Chamber Music America. Her compositions include choral, chamber, orchestral, and instrumental works, and "her music has been praised for its dynamism, broad color palette, vivid and evocative images, economy and grace."⁸

This Floating World was commissioned and premiered by flutist Linda Chatterton. The piece consists of five short movements, each influenced by the haiku of Matsuo Bashō, a 17th-century Japanese poet.⁹

In the first movement, "Skylark," Hill indicates that it is "as if singing and skipping across the sky." This is depicted by fleeting grace note gestures, articulated 16th-note passages, constantly changing meters, and flutter tonguing.

⁷ Biographical information on Hill comes from Edie Hill, "Biography," Edie Hill, <http://www.ediehill.com/bio.php> (accessed April 13, 2010).

⁸ Ibid.

⁹ The haiku that inspired each movement is included after that movement's summary. The translations can be found in Robert Hass, ed., *The Essential Haiku: Versions of Bashō, Buson, and Issa* (New York: Ecco Press, 1994).

Midfield,
attached to nothing,
the skylark singing.

The second movement, “Harvest Moon and Tide,” contains many musical references to the text painting that Hill seems to have in mind, such as pale sound with little or no vibrato to represent the rising moon, and winding low register passages to give the feeling of flowing water. Hill also makes extensive use of the whole tone scale, which contributes to the impressionistic quality of the movement. Other techniques include pitch bends and harmonics.

Harvest moon –
the tide rises
almost to my door

The third movement, “Winter solitude,” is the most freely structured of all the movements. Hill indicates a free and meditative quality, and this is aided by the elimination of bar lines. In addition to harmonics, she utilizes unpitched breathy sound and whistle tones, both of which seem to depict the wind.

Winter solitude –
in a world of one color
the sound of the wind.

The fourth movement, “A petal shower,” is the only movement that does not make use of extended techniques. Hill begins the movement with the indication that the music is to be played “delicately, like falling petals” and there is a sense of simplicity throughout. Falling gestures represent the shower of petals, first starting sporadically, and then moving to a constant rhythm. Before coming to a close, she introduces a contrasting section of winding triplets which seem to represent the sound of distant rapids.

A petal shower
of mountain roses,
and the sound of the rapids.

The final movement, “A Wild Sea,” opens with rising and falling passages containing note-filled outbursts and tremolos. This is followed by a 6/8 section that rocks along and builds in intensity back to the opening theme. The 6/8 section includes frequent use of flutter tonguing, and also seems to include a brief quotation from Debussy’s solo flute piece, *Syrinx*. The final section combines material used in the opening two sections, and then it closes with a slower coda ending with harmonics.

A wild sea –
and flowing towards Sado Island,
the Milky Way.

Elizabeth Vercoe (b. 1941): *Kleemation* (2003)

A native of Washington, DC, Elizabeth Vercoe earned a BA from Wellesley College, an MM from the University of Michigan, and a DMA in composition from Boston University, where she was a student of Gardner Read.¹⁰

Vercoe currently teaches at Regis College, and she previously held a teaching position at Westminster Choir College. She has been a composer at the Civitella Ranieri Center in Italy, the St. Petersburg Spring Music Festival in Russia, the Cité Internationale des Arts in Paris, and the MacDowell Colony. She has received numerous commissions and awards from organizations such as the Artists Foundation, Meet the Composer, and the National Endowment for the Arts. In addition to her compositional activities, Vercoe

¹⁰ Biographical information on Vercoe comes from Elizabeth Vercoe, “Biography,” Elizabeth Vercoe, <http://www.elizabethvercoe.com/bio.html> (accessed April 13, 2010).

has directed several festivals of contemporary music at Boston University, the University of Massachusetts, and Wellesley College.

Kleemation was commissioned by the Center for the Creative Arts at Austin Peay State University for flutist Lisa Vanarsdel and pianist Patricia Halbeck, and it was premiered in March of 2003. The five movements are based on drawings of artist Paul Klee, and Vercoe includes a copy of these drawings with the music.

The first movement, “Goodbye to You,” is the shortest of the five. According to Vercoe, the spoken verbal rhythm of the title of the movement is worked into the rhythm of the opening piano phrase and toward the end of the movement.¹¹ “Please!” opens with an easygoing swing-style character which returns at the end of the movement. The middle section begins with a cadenza-like section and then becomes more pressing. The flute and right hand of the piano part are both very active, while the left hand of the piano part holds everything steady. In the third movement, “Afraid on the Beach,” the piano plays a continuously rising and falling gesture representing the ebb and flow of waves, while the flute enters with frequent outbursts. This returns at the end of the piece, and it is separated by a middle section that begins and ends with quasi-cadenza material. Vercoe explains that “More Will be Marching Soon” “incorporates the hymn *Onward Christian Soldiers* into the piano and flute parts, reflecting the anxiety of both Klee’s situation in Germany as a member of the Bauhaus School (which was eventually closed down by the Nazis) and our own uncertain times.”¹² The final movement, “Woman Sowing Weeds,” begins with the piano playing constant 16th notes representing the falling seeds and the flute playing short outbursts of notes that represent the sowing

¹¹ Elizabeth Vercoe, “Kleemation,” Elizabeth Vercoe, <http://www.elizabethvercoe.com/kleemation.html> (accessed April 13, 2010).

¹² Ibid.

action. Both parts remain active throughout most of the movement, only briefly interrupted by a more lyrical quasi-cadenza section towards the end of the piece.

Joan Tower (b. 1938): *Valentine Trills* (1996)

Born in New Rochelle, New York, Joan Tower spent most of her childhood growing up in South America, and many of the sights and sounds she experienced there have influenced her music.¹³ In spite of frequently moving around, Tower was able to find piano teachers wherever she lived. She attended Bennington College and Columbia University, where she earned an MA in music theory and history and a DMA in composition. She worked with many composition teachers, including Otto Luening, Ralph Shapey, and Darius Milhaud.

While Tower was already composing music early in her career, initially her main focus was being a pianist, and in 1969 she founded the Da Capo Chamber Players. Specializing in contemporary music and commissioning new works, the Da Capo Chamber Players performed many compositions written by Tower specifically for the group.

Tower has been on the faculty of Bard College since 1972. She has won numerous awards including a Guggenheim Fellowship, and commissions from the Koussevitzky, Fromm, Jerome, and Naumburg foundations.

Her early works are influenced by the “strict serial music of the postwar era,” but during the early 1970s she “finally found her own voice and began to write in a simpler,

¹³ Biographical information on Tower comes from Ammer, 219-220.

more organic and spontaneous style.”¹⁴ Her works are primarily instrumental and include many for small chamber groups.

Valentine Trills was commissioned by flutist Carol Wincenc. Wincenc was the First Prize Winner of the Walter W. Naumburg Solo Flute Competition in 1978, and she was scheduled to play in a Naumburg Retrospective Concert many years later. The concert fell on February 14th, and Wincenc was inspired to call upon composers that had written other works for her and ask them to write her a Valentine. The result was a collection of 11 new works for flute published by Carl Fischer under the title *Valentines*.

As the title suggests, *Valentine Trills* is comprised of numerous trills and rapid passages. It keeps a frenetic pace throughout, and seems to end just as quickly as it begins, since it is only about a minute and thirty seconds long.

Marion Bauer (1882-1955)¹⁵: *Prelude and Fugue, Op. 43* (1947)

Marion Bauer began her musical studies with her older sister, Emilie Frances, a pianist and later a music critic.¹⁶ After high school, Bauer studied with a number of teachers in New York, and then moved to Paris where she eventually met Nadia Boulanger. “Bauer gave Boulanger English lessons in exchange for harmony lessons, becoming the first of Boulanger’s many American pupils.”¹⁷ Additional studies took Bauer to Berlin, where she studied counterpoint and form.

¹⁴ Ibid., 219.

¹⁵ Some sources list Bauer’s birth year as 1887, while others list it as 1882. The editors of the sheet music indicate that “throughout her adult life she lied about her birth year.” Marion Bauer, *Prelude and Fugue, Op. 43* (Philadelphia: Hildegard Publishing, 2009), i. One speculation is that she wanted to seem more of an equal with Boulanger who was born in 1887, rather than her elder.

¹⁶ Biographical information on Bauer comes from Fuller, *Pandora Guide*, 53-55.

¹⁷ Ibid., 53.

Bauer taught at New York University, where she was the first woman in its music department, and taught music history and composition for 25 years. She also taught at the Juilliard School of Music and taught several summer courses at institutions such as Mills College, Carnegie Institute of Technology, and the Cincinnati Conservatory of Music. Always a champion of American music and contemporary music, she helped to found the American Music Guild, and she was also on the board of the League of Composers. Bauer also contributed articles to musical journals, and she wrote several books, including her book *Twentieth Century Music*. In spite of the fact that she was a woman composer, Bauer was generally accepted by her male colleagues:

There were a number of reasons why she was accepted when other women, some of them just as competent, were not. For one thing she, like many of the young American men composers of the 1920s—and unlike many prominent women composers, including Beach and Daniels—had studied in France during the early 1920s, and from that time France replaced Germany as *the* music center. Second, her position as a working music critic gave her considerable influence; she was in a position to help or put down new works, so inevitably her favor was courted. And finally, her intelligent approach to new music and her ability to explain it lucidly in lectures and in her book, *Twentieth-Century Music*, earned her universal respect.¹⁸

Bauer wrote orchestral and chamber music, along with several songs and piano pieces. Her music showed the influence of her studies with Nadia Boulanger, remaining basically tonal and impressionistic throughout her career. Her later works, which include *Prelude and Fugue*, represent a move toward loose tonality.

While the performers for the premiere of *Prelude and Fugue* have not been discovered, there is a holograph that has “Edith Sagul” handwritten on the score. It is possible that the work was written for Sagul who was the flutist that had premiered

¹⁸ Ammer, 148.

Bauer's piano trios. The work also exists in a 1948 arrangement by the composer for flute and string orchestra.

"Prelude" mainly consists of lyrical rising and falling scalar passages. The flowing forward motion is interrupted by a brief flute cadenza, and eventually the piece closes with a strong ending that seems as if it could close the entire piece. "Fugue" contains many frequent scalar passages, similar to "Prelude," yet it is much more energetic in character with the addition of intervallic leaps and chromatic additions.

Ruth Crawford (1901-1953): *Diaphonic Suite* (1930)

Ruth Crawford studied at the American Conservatory in Chicago as a piano and composition student.¹⁹ Originally planning on a career as a professional pianist, Crawford instead focused on composition with the encouragement of her theory and composition teachers, John Palmer and Adolf Weidig. She also studied piano with Djane Lavoie-Herz, a former Scriabin student. Through Herz, Crawford became acquainted with avant-garde composers, such as Henry Cowell, Dane Rudhyar, and Edgar Varèse.

Crawford was in residence at the MacDowell Colony (1929), and it was there that she met Marion Bauer who would champion her career as a composer. After moving from Chicago to New York she also began to study with the leading 'ultra-modern' theorist, Charles Seeger, but only after Cowell persuaded him to accept her as a student "despite Seeger's initial reluctance to believe that there was any point in teaching a woman."²⁰

¹⁹ Biographical information on Crawford comes primarily from Fuller, 93-97; Jane Bowers and Judith Tick, eds., *Women Making Music: The Western Art Tradition, 1150-1950* (Urbana: University of Illinois Press, 1986), 370-388.

²⁰ Fuller, 95.

In 1930, Crawford was the first woman to be awarded a Guggenheim fellowship, which enabled her to travel to Europe for composition studies. It was during this time that she wrote her String Quartet, and it is now “regarded as one of the finest modernist works of the genre.”²¹ It was also around this time that she and Seeger realized they had feelings for each other, and they eventually married in 1932.

Between raising a family, economic strains, and an eventual move to Washington, DC in 1936, Crawford’s interests had moved from composition to American folk music, and she began to arrange folk tunes and piano pieces for students. She also taught at a number of local schools. Never abandoning her ambitions as a composer, she returned to composition in 1952. She wrote her *Suite for Wind Quintet*, which combined elements of her earlier style with influences of her interest in folk music. This would be her last complete work. She became ill with rapidly advancing cancer and passed away in 1953.

Diaphonic Suite was written in 1930, soon after Crawford began her studies with Charles Seeger, and was an experiment in adapting principles of dissonant melodic writing to her own style. The work was written for flute or oboe, and it is one of four such suites, each with a different instrumentation. Along with her *Piano Study in Mixed Accents* (1930), the purpose of this exercise “was to take a single melodic line and keep it dissonant for as long as possible, using only major and minor seconds, sevenths, and ninths and augmented fourths, and avoiding all consonant intervals, thirds, perfect fourths and fifths, sixths, and octaves.”²²

Set in four short movements, the work moves through winding chromatic passagework, frequently filled with intervals of sevenths and tritones. This is taken to the

²¹ Ellie M. Hisama, *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon* (New York: Cambridge University Press, 2001), 4.

²² Ammer, 152.

extreme in the third movement, a highly chromatic perpetuum mobile which utilizes a “seven-note pitch set in 7/8 meter and features an ostinato rhythm organized in eight-measure phrases.”²³

Vivian Fine (1913-2000): *Emily’s Images* (1987)

Displaying musical talent at an early age, Vivian Fine was already a scholarship piano student at the Chicago Musical College by the age of five.²⁴ By the age of 13 Fine began composing as a student of Ruth Crawford and continued to study composition with her for the next four years. Fine moved to New York in 1931, supporting herself as a dance accompanist, continuing to compose, and taking composition lessons with Roger Sessions.

Fine held a variety of academic positions with appointments at New York University, the Juilliard School of Music, and Bennington College. She was a founding member of the American Composers Alliance, and received numerous awards from organizations, such as the Ford Foundation, National Endowment for the Arts, and the American Academy and Institute of Arts and Letters.

When asked if she felt women composers were discriminated against, Fine gave the following response:

²³ Bowers and Tick, *Women Making Music*, 376.

²⁴ Biographical information on Fine comes primarily from Jane Weiner LePage, *Women Composers, Conductors, and Musicians of the Twentieth Century: Selected Biographies* (Metuchen, NJ: Scarecrow Press, 1988), 3:71-91; Heidi Von Gunden, *The Music of Vivian Fine* (Lanham, MD: Scarecrow Press, 1999).

That is a ticklish question—I don't want to put myself in the position of saying—play my music because I am a woman—I don't want that. I usually put this question into a larger social context. Women are an inferior status in society as a whole—that is—their salaries are lower, and the statistics are not good in this area. The general attitudes in society are not good toward women—just as there is racism in society there is sexism. There is no doubt these attitudes must have some effect on one's work as a woman but I do not want my music to be played because I am a woman. The societal problems are there—you can look at the statistics—but attitudes are more difficult to define—I don't find any offensive attitudes toward myself as a composer but I do find a great many sexist attitudes toward women in general. I certainly can't point to myself as one who has suffered—I have a fine career.²⁵

Fine's early works reflect the influence of Crawford, with her use of dissonant counterpoint. Her job as a dance accompanist led to several, more tonal compositions, as the dancers she accompanied started to ask her to write for them. Her style eventually became more dissonant as she moved away from composing dance music, but she never returned "to the radical atonality of her early works."²⁶

Emily's Images was written in 1987, and it is dedicated to flutist Jayn Rosenfeld. Each movement is based on the first line of a poem by Emily Dickinson.²⁷ The movements become a series of free variations; the notes used in the opening movement becoming the basis for all the other movements, with fragments appearing either in augmentation or diminution.

The first movement, "A Spider sewed at Night," is filled with numerous chromatic twists and turns which give the image of a spider busily sewing its web. After the opening section is presented, it is repeated in its entirety. Throughout the movement,

²⁵ LePage, *Women Composers*, 2:87.

²⁶ Fuller, 119.

²⁷ These lines are indicated in the musical score. Vivian Fine, "Emily's Images," in *The NFA 20th-Anniversary Anthology of American Flute Music*, ed. John Solum (New York: Oxford University Press, 1993), 50.

the piano part seems to exist on its own plane, always entering off the beat and never getting caught up in the activity of the flute line. “A Clock stopped – Not the Mantel’s” begins with very dry, pointed entrances by the piano. It is probably no coincidence that the tempo is marked quarter note equals 60, giving the feeling of a ticking clock. The flute enters with a long melodic line that spans over two octaves. After a brief turning point in the piano, all of this is repeated in its entirety, with some slight note variations. The third movement, “Exultation is the going,” is marked by powerful chords in the piano and loud dynamics throughout. The fourth movement, “The Robin is a Gabriel,” is quite a contrast to the previous movement since it is for solo flute. It takes its notes starting from the second measure of the first movement, but they appear with frequent octave displacements. “After great pain, a formal feeling comes” is the most reflective movement of the seven movements. It has the slowest tempo marking of the piece, quarter note equals 46, which likely represents the great pain. Also, the meter remains the same throughout, possibly representing the formal feeling. The sixth movement, “The Leaves like Women interchange,” is a canon in which the flute and piano are five triplet notes away from each other. The movement is filled with large intervallic leaps for both instruments, and at times the piano line jumps above the flute line, giving the feeling of interchanging parts. The final movement, “A Day! Help! Help! Another Day,” begins with the solo flute playing a variation of the opening movement; beginning with the first measure, yet with octave displacement and consecutive repetitions of various notes. Also, as in the first movement, most of the piano entrances are off the beat.

Lita Grier (b. 1937): *Sonata for Flute and Piano* (1956)

Lita Grier received degrees from both Juilliard and UCLA and studied with Peter Mennin, Lukas Foss, and Roy Harris.²⁸ Grier abandoned composition in 1964. However, with many people performing and showing interest in her works, she returned to composition 30 years later, accepting several commissions for her works. Her compositional output includes a variety of chamber music and a large number of vocal works.

Sonata for Flute and Piano was composed while Grier was still a student at the Juilliard School of Music, and is dedicated to Julius Baker. Baker described the piece as “a new classic in the standard flute repertory.”²⁹ After her long hiatus from composing, in 1996 Grier reworked the *Sonata* for flute and orchestra and titled it *Renascence*. The only difference in the orchestral version is a short introduction to the first movement which does not exist in the original flute and piano version.

Grier says the following about her *Sonata*:

This is a virtuoso piece that offers the soloist a wide range of lyrical expression and technical challenge. In three movements with driving outer movements framing a lyrical andante, it is patently American in spirit and neo classical in form. The opening Allegro con spirito features clearly defined melodic lines with an emphasis on strong, asymmetrical rhythms. The second is a gently rocking Siciliano, while the brilliant rondo/finale contains jazz elements and a waltz-like melody, inspired by a passage in James Joyce’s novel *A portrait of the artist*: “notes of fitful music” going up a second, down a third up a second, down a third . . . “an elfin prelude, endless and formless.”³⁰

²⁸ Biographical information on Grier comes from Mary Stolper, *American Flute Concertos* (Cedille Records CDR 90000 046, CD, 1998), liner notes.

²⁹ Ibid.

³⁰ Asako Arai, *Without Borders* (Albany Records TROY1101, CD, 2009), liner notes.

The opening movement is a vibrant, syncopation-filled display for both the flute and piano, with constantly changing meters adding to the excitement. The second movement is marked by long lyrical lines for the flute that encompass over three octaves. The final movement is quite spirited, and, again, the syncopations return for a jazzy theme which is complimented by waltz sections.

Chapter 3: Dissertation Recital #3

Alicia Kosack, flute
Kenneth Osowski, piano

March 6, 2010
2:00 p.m.
Joseph & Alma Gildenhorn Recital Hall

American Women Composers: Selected Published Works for Flute and Piano
and for Unaccompanied Flute Composed Between 1930 and 2008

The Jeffrey Mode (1984)	Jennifer Higdon (b. 1962)
Arca Sacra (1997)	Cynthia Folio (b. 1954)
Shiny Kiss (1999)	Alex Shapiro (b. 1962)
Sonata for Flute and Piano (1978) Lively Dolce e legato With spirit	Gwyneth Walker (b. 1947)
INTERMISSION	
Euterpe's Caprice (2008)	Augusta Read Thomas (b. 1964)
Updraft (1996)	Ann Callaway (b. 1949)
'Bubble-Up' Rag (2001)	Judith Lang Zaimont (b. 1945)
Lament (1984)	Marilyn Bliss (b. 1954)
Atacama (2001) Capricho Nocturno – In Memory of the Missing Volante	Nancy Galbraith (b. 1951)

Jennifer Higdon (b. 1962): *The Jeffrey Mode* (1984)

Jennifer Higdon got a late start to her musical studies, teaching herself flute at the age of 15, and eventually earning a BM in flute performance from Bowling Green State University.¹ She started composition even later, at the age of 21, and earned an Artist Diploma from the Curtis Institute of Music. She also received an MA and a PhD from the University of Pennsylvania.

“Higdon makes her living from commissions and her music is known for its technical skill and audience appeal.”² Her commissions include the Philadelphia Orchestra, the Chicago Symphony, and the National Symphony, among others. She has also won numerous awards, the most recent being a Pulitzer Prize for her *Violin Concerto* in 2010. Other awards include a Grammy, a Guggenheim Fellowship, and two awards from the American Academy of Arts and Letters.

As one of Americas most frequently performed composers, her compositional output includes numerous orchestral, chamber, choral, vocal, and wind ensemble works.

Written in 1984, *The Jeffrey Mode* is one of the first pieces that Higdon ever composed. In a program note by the composer, she states that “It was written in response to an assignment to compose a piece that would reflect the character of a friend. I chose a fellow high school band member, Jeffrey Harold Tuck.”³

The piece opens with the piano presenting a jaunty theme marked by changing meters and syncopations. This theme is picked up by the flute a few bars later. After the brief opening, the mood changes to a more relaxed pace, and the flute and piano dovetail

¹ Biographical information on Higdon comes from Jennifer Higdon, “Biography,” Jennifer Higdon, <http://www.jenniferhigdon.com/biography.html> (accessed April 13, 2010).

² Ibid.

³ Jennifer Higdon, “Program Notes,” Jennifer Higdon, <http://www.jenniferhigdon.com/pdf/program-notes/Jeffrey-Mode.pdf> (accessed April 13, 2010).

triplet rhythms. This short-lived character shift then returns to the opening material. Throughout this more relaxed section, Higdon uses the opening rhythmic and melodic motives both in short snippets and also with added material. A third character is introduced by the piano, which is calm and quite brief. The flute enters a few bars later and eventually leads the piece to a final, somewhat triumphant character. The remainder of the piece shifts between each of the themes, at times rather abruptly.

Cynthia Folio (b. 1954): *Arca Sacra* (1997)

Cynthia Folio earned a Performer's Certificate in flute, and an MA and PhD in music theory from the Eastman School of Music.⁴ She studied with flutists Bonita Boyd and Emily Swartley Newbold, and her composition and theory teachers include Joseph Schwantner, Robert Morris, and Larry Nelson.

Folio is currently an associate professor at Temple University, and she was formerly the chair of the music theory department. She has received awards from organizations such as ASCAP and Meet the Composer, and she has received commissions from the Mendelssohn Club, Hildegard Chamber Players, and the National Flute Association, among others.

Arca Sacra was written as a commission for the National Flute Association's High School Soloist Competition. The title of the work is a palindrome, as are many musical aspects of the work itself. Material that begins the piece also ends the piece, but in an inverted form. Folio includes the following note:

⁴ Biographical information on Folio comes from Cynthia Folio, "Biography," Cynthia Folio, <http://astro.temple.edu/~cfolio/biography.html> (accessed April 13, 2010).

This suggests two other kinds of symmetry: pitch inversion (what went up now goes down), and formal symmetry of an ABA, or “arch” form. In this arch form, many gestures from the first part return in the last part, except in reverse order and often in inverted form. Another aspect of symmetry is the registral expansion at the opening of the piece and its compression at the end. Symmetry in the middle section is manifested primarily in the use of palindromic groupings of accents and articulations . . . Aside from this structural aspect, performers and listeners may notice influences from jazz and folk music, in some of the bends, grace notes, syncopations, and exotic scales. Many of these scales are themselves symmetrical, including the octatonic (alternating whole- and half-steps) and augmented scale (alternating minor 3rds and half-steps).⁵

The outer sections are notated without the use of bar lines, and Folio gives the indication of “Tempo Rubato” with a rather broad tempo suggestion of quarter note equals 45-60. The middle section is much more precise and rhythmic, and includes the addition of bar lines and changing meters.

Alex Shapiro (b. 1962): *Shiny Kiss* (1999)

Alex Shapiro began composing at the age of nine, and this led her to studies at both the Juilliard School of Music and the Manhattan School of Music, where she was a student of Ursula Mamlok and John Corigliano.⁶ Additional composition studies were with Leo Edwards, Michael Czajkowski, and George Tsontakis. Shapiro is also an accomplished pianist and studied with New York recitalist Marshall Kreisler.

An advocate for the arts and other musicians, Shapiro holds positions with the American Music Center and ASCAP. She has also won awards from these organizations, in addition to awards from the American Composers Forum, Mu Phi Epsilon, and Meet

⁵ Cynthia Folio, *Arca Sacra* (Philadelphia: Hildegard Publishing, 1997), program notes included with the musical score.

⁶ Biographical information on Shapiro comes from Alex Shapiro, “Biography,” Alex Shapiro, <http://www.alexshapiro.org/ASBio.html> (accessed April 13, 2010).

the Composer. She also appears regularly as a speaker at a wide variety of musical events.

Shapiro began her career as a composer for films, television, and documentary projects, but she returned her focus to concert music in 1996. Her scores are published by Activist Music, and she receives a steady stream of commissions. “Steeped in computer technology, in her professional digital recording studio Shapiro enjoys control over her career from publishing her scores to programming her own award-winning website.”⁷

Shiny Kiss was written for flutist Chelsea Czuchra. The music is based on a poem that Shapiro wrote which bears the same title. Shapiro says the following:

Shiny Kiss is a lyrical piece exploring linear musical emotion. The title refers to stage lights bouncing and reflecting off of a metal flute, and the sensuous way a flutist’s mouth embraces the embouchure. This simple hollow tube is the vehicle for such passionate expression, and just watching expert lips coaxing music from it can be a nearly voyeuristic experience.⁸

The piece opens with sweeping gestures that begin in the lowest register of the flute. Most of these are short and broken up by brief rests. From the beginning, and throughout the work, there is a prominence of minor second intervals. The lyrical opening progresses to a faster section reminiscent of the opening gestures. The remainder of the piece explores the more technical side of the flute and incorporates the addition of pitch bends and flutter tonguing.

⁷ Dr. Anne K. Gray, *The World of Women in Classical Music* (La Jolla, CA: WordWorld, 2007), 272.

⁸ Alex Shapiro, *Shiny Kiss* (Friday Harbor, WA: Activist Music, 1999), program note included in the musical score.

Gwyneth Walker (b. 1947): *Sonata for Flute and Piano* (1978)

Gwyneth Walker attended both Brown University and Hartt School of Music, earning BA, MM, and DMA degrees in music composition, and her principal composition teacher was Arnold Franchetti.⁹ She is now a full-time composer, having previously been on the faculty of the Oberlin College Conservatory (until 1982).

“On moving to a dairy farm in Vermont she began to take a grass roots approach to composition, writing for local performers of varying skills.”¹⁰ Her works cover many genres, including orchestral, chamber, and choral music, and have been written for amateurs and professionals not just on a local level, but also on a national level.

“Melodic gesture and texture are the prime sources of organization and motion in Walker’s compositions. Her harmony is diatonic, often consisting of non-referential triads with some quartal harmonies.”¹¹

Sonata for Flute and Piano was written in 1978 for flutist John Lagerquist. According to Walker, the piece was written shortly after she completed her doctoral studies at the Hartt School of Music. She says that she was “‘on her own.’ Thus, there is a special exuberance and freedom in this music.”¹²

The first movement begins with the flute and piano trading measures of a buoyant theme. Frequent meter changes add to the lively character. A brief piano cadenza interrupts before this section comes to a close and a new theme is introduced. This section is much more expressive and lyrical. Walker utilizes the low register of the flute

⁹ Biographical information on Walker comes from Gwyneth Walker, “Biography,” Gwyneth Walker, <http://www.gwynethwalker.com/presskit.html#BIO> (accessed April 13, 2010).

¹⁰ J. Michele Edwards, “Gwyneth Van Anden Walker,” in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/2022301> (accessed April 13, 2010).

¹¹ Ibid.

¹² Gwyneth Walker, “Sonata for Flute and Piano,” Gwyneth Walker, <http://www.gwynethwalker.com/sonataf2.html> (accessed April 13, 2010).

and makes frequent use of four against three rhythms. The end of the movement hints back at the more lively character of the opening, but also remains close to the second theme. The lyrical second movement begins with a solo piano introduction that is joined by long lines played on the flute. Again, Walker seems to favor the lower range of the flute and includes delicate winding passagework. The final movement, like the first, frequently has the flute and piano answering back and forth, and a carefree, spirited nature is carried to the end of the movement.

Augusta Read Thomas (b. 1964): *Euterpe's Caprice* (2008)¹³

A prolific composer as a child, Augusta Read Thomas attended Northwestern University, Yale, and the Royal Conservatory of Music for studies in composition.¹⁴ Her main teachers were William Karlins, Alan Stout, and Jacob Druckman.

Passionate about education, Thomas taught at the Eastman School of Music where she was an assistant professor and then associate professor of composition (1992-2001). She was also the Wyatt Professor of Music at Northwestern University (2001-06), where she continues to serve on the Dean's Music Advisory Board. Thomas was the Mead Composer-in-Residence with the Chicago Symphony Orchestra 1997-2006), and she has received awards from the American Academy and Institute of Arts and Letters, the Naumberg Foundation, and the National Endowment for the Arts, among others.

¹³ Thomas notes that she wrote the piece in 2008, but 2009 is listed on first page of sheet music. Augusta Read Thomas, *Euterpe's Caprice* (New York: G. Schirmer, 2009), 2. The publisher, G. Schirmer, lists the composition date as 2008 on its website. G. Schirmer, "Euterpe's Caprice," G. Schirmer, http://www.schirmer.com/Default.aspx?TabId=2420&State_2874=2&workId_2874=37168 (accessed April 13, 2010).

¹⁴ Biographical information on Thomas comes from Augusta Read Thomas, "Biography," Augusta Read Thomas, <http://www.augustareadthomas.com/biography.html> (accessed April 13, 2010).

Of her music, Thomas says, “Although my music is highly notated, precise, carefully structured, thoughtfully proportioned, and so forth . . . I like my music to have the feeling that it is organically being self-propelled – on the spot. As if we, listeners, the audience, are overhearing a CAPTURED IMPROVISATION.”¹⁵

Euterpe’s Caprice is described as a “two-minute fanfare for solo flute”¹⁶ and is named after Euterpe, the Muse of flute playing and lyric poetry from Greek and Roman mythology. Thomas explains that the piece was

composed on a tiny Christmas greeting card that I sent to Claire Chase at holiday-time in 2008. It was made as a gift for Claire because, not only is she a world-class flute player and consummate musician, Claire is also one of the nicest and most energetic people on the planet. Claire is a force of nature.¹⁷

This very rhythmic piece is filled with short bursts of activity. Every gesture is carefully marked with dynamic indications, frequent accents, and descriptive terms such as bouncy, fanciful, dramatic, and vivid.

Ann Callaway (b. 1949): *Updraft* (1996)

Ann Callaway began studies in composition and theory at the Peabody Conservatory of Music.¹⁸ She studied with Alvin Etler at Smith College, with George Crumb at the University of Pennsylvania, and with Jack Beeson, Fred Lerdahl, and

¹⁵ Augusta Read Thomas, “Works,” Augusta Read Thomas, <http://www.augustareadthomas.com/works.html> (accessed April 13, 2010).

¹⁶ Thomas, *Euterpe’s Caprice*, title page.

¹⁷ Augusta Read Thomas, “Euterpe’s Caprice,” Augusta Read Thomas, <http://www.augustareadthomas.com/euterpe.html> (accessed April 13, 2010).

¹⁸ Biographical information on Callaway comes from Arsis Press, “Arsis Press Composers,” Arsis Press, <http://www.instantweb.com/a/arsispress/Composers.html> (accessed April 13, 2010).

George Edwards at Columbia University, where she earned a DMA. Her awards include a Guggenheim Fellowship and commissions from the National Endowment for the Arts.

Updraft was written in 1996 and is part of a collection of solo flute pieces written by American composers published by J.B. Elkus.¹⁹ Callaway includes a note that it “should be played at a leisurely pace and with some whimsy, as if cool air currents occasionally took themselves aloft in unpredictable gusts.”²⁰

Callaway includes several subtle metronomic changes which help to reflect the “unpredictable gusts” she describes in her program note. The piece opens and closes with lyrical moments, but most of the activity is centered around sections of triplet rhythms alternating with snappy dotted rhythms.

Judith Lang Zaimont (b. 1945): ‘Bubble-Up’ Rag (2001)

As both a composer and pianist, Judith Lang Zaimont studied piano at the Juilliard School of Music, and composition at Queens College, City University of New York, and Columbia University.²¹ Her composition teachers include Hugo Weisgall, Otto Luening, Jack Beeson, and Leo Kraft. She also studied orchestration with André Jolivet in Paris.

Zaimont has held many teaching appointments, including Queens College, the Peabody Conservatory of Music, Adelphi University, and the University of Minnesota. She has received awards such as a Guggenheim Foundation Fellowship and a first prize in the McCollin International Composition Competition. Commissions include the

¹⁹ Solum, *American Flute*.

²⁰ Ann Callaway, “Updraft,” in *The American Flute: New Works for Flute Solo*, ed. John Solum (St. Louis: J. B. Elkus & Son, 1996), 4-5.

²¹ Biographical information on Zaimont comes from Judith Lang Zaimont, “Artist Biography,” Judith Lang Zaimont, <http://www.jzaimont.com/biography.html> (accessed April 13, 2010).

American Guild of Organists and the Baltimore Chamber Orchestra, among others. As a writer, she has contributed to the dissemination of information on women composers.

Instrumental music comprises a significant part of Zaimont's compositional output, but many vocal works and solo piano pieces were written earlier in her career:

While all her works share many signature features, such as complex surfaces, clear forms, 5- and 6-note sonorities, strong forward momentum, propulsive rhythms, advanced 'centrifugal tonality' and the sonic realization of extra-musical concepts, later compositions display greater motivic concentration.²²

'Bubble-Up' Rag was written as a commission for flutist Dr. Mary Lee Cochran, and it was premiered at the 2001 National Flute Association's annual convention. As in a number of her other works, Zaimont incorporates ragtime music into a classical setting.

After a brief introduction, Zaimont introduces the rag that will return several times throughout the piece. The sections that are interspersed between become an exploration of the rhythmic and melodic elements of the theme. It is in these sections that meter and character changes become abundant. It is very technically active in both the flute and piano parts, and there is frequent use of doubling the flute part in the right hand of the piano part.

²² Annie Janeiro Randal, "Judith Lang Zaimont," in Grove Music Online, Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42744> (accessed April 13, 2010).

Marilyn Bliss (b. 1954): *Lament* (1984)

Marilyn Bliss attended Coe College and the University of Pennsylvania, and she studied with George Crumb, George Rochberg, Jacob Druckman, Jerry Owen, and Harvey Sollberger.²³

Bliss is currently President of New York Women Composers. Her awards include a Charles Ives Prize from the American Academy and Institute of Arts and Letters, and an ASCAP Young Composers Award, as well as fellowships from Tanglewood and the New York Foundation for the Arts. Bliss has received commissions from the Azure Ensemble, Philadelphia Art Alliance, the National Flute Association, and flutists such as James Pellerite and Nina Assimakopoulos.

Lament was written as a piece for either solo flute or alto flute. Bliss includes a brief note about work:

The genesis of *Lament*, written in 1984, was a recollection of an early Martha Graham dance entitled *Lamentation*, in which the dancer sits on the floor and stretches her elastic jersey costume about her body with her feet and hands. I was impressed not only by the sad, isolated, wrenching mood of the dance, but also by its focus and its exploration of a single idea.²⁴

The piece opens with a two-note gesture that is repeated in different rhythmic groupings. Over the next few bars, additional notes are added gradually to expand the opening motive. This eventually erupts into a more active middle section. Throughout the middle and final sections, Bliss continues to explore the two-note grouping, and it appears as both an interval of a minor second and a major second. Flutter tonguing and key clicks add to the mood of the piece.

²³ Biographical information on Bliss comes from Marilyn Bliss, *Lament* (N.p.: by the composer, 1994), included on the last page of the musical score.

²⁴ Ibid.

Nancy Galbraith (b. 1951): *Atacama* (2001)

Nancy Galbraith began her early musical studies playing piano and clarinet.²⁵

She earned composition degrees from Ohio University and West Virginia University, and she also continued studies in composition, piano, and organ at Carnegie Mellon University.

Galbraith is Professor and Chair of Composition at Carnegie Mellon University.

“In a career that spans three decades, her music has earned praise for its rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide range of expression.”²⁶

She has received numerous commissions from organizations such as Meet the Composer, the Pittsburgh Symphony Orchestra, and the National Endowment for the Arts.

Atacama is dedicated to flutist Alberto Almarza and pianist Luz Manriquez.

Named after Chile’s Atacama Desert, it “evokes intriguing visions of varicolored desert moods.”²⁷ It is a sonata in three movements. The first, “Capricho,” is quite rhythmic with constant meter changes and use of hemiolas. The second movement, “Nocturno,” is the longest of the three. Almarza and Manriquez “added the dedication ‘in memory of the missing’ to honor the victims of political violence who disappeared in the desert in the latter part of the 20th century.”²⁸ The second movement is a stark contrast to the outer two movements; it begins and ends in a very still and quiet mood, even at times calling for a lack of vibrato. The middle section is quasi-improvisatory, and it is here Galbraith incorporates the colors of harmonics, pitch bends, whistle tones, and

²⁵ Biographical information on Galbraith comes from Nancy Galbraith, “Biography,” Nancy Galbraith, <http://www.nancygalbraith.com/> (accessed April 13, 2010).

²⁶ Ibid.

²⁷ Nancy Galbraith, “Atacama Sonata,” Nancy Galbraith, <http://www.andrew.cmu.edu/user/ngal/z-atacama.htm> (accessed April 13, 2010).

²⁸ Ibid.

simultaneous singing and playing. The final movement, “Volante,” begins with driving rhythms that continue throughout much of the movement. The central part of the movement remains at the same tempo, but longer phrases and note values create a more lyrical mood. This is short-lived, and the opening section returns and drives to the end, with the piano playing large polytonal chords.

Conclusion

Working on this dissertation brought to light many composers of which I, along with many others, was previously unaware. Overall, the selections were very well-received by those attending the recitals, and this audience included flutists, other musicians, and non-musicians. Some audience members even admitted to me that they were concerned about what they were going to hear when they noticed many of the composers on the program were born after 1950. They were actually surprised when they found it to be what they considered “enjoyable” music.

The works chosen for this dissertation were primarily written in the latter half of the 20th century and onward. Aside from my own possible bias when selecting the music, this is most likely due to the fact that in the earlier part of the century, many women were writing either piano or vocal works. It seems likely that most people would compose for the medium most familiar to them, and since many women of the 19th century were taught piano and voice in the home, this was the medium to which many of them tended to gravitate. Many of the composers included in this dissertation began piano studies at an early age. This includes Albert, Bauer, Crawford, Diemer, Fine, Galbraith, Hill, Hoover, Howe, Larsen, Shapiro, Shatin, Tower, Ulehla, and Zaimont. Further, many also began composing at an early age, including Albert, Diemer, Fine, Shapiro, Thomas, and Ulehla. And finally, there are a number that are flutists or had at least some flute training, including Folio, Higdon, Hoover, Shatin, and Ulehla.

Another possible reason for a proliferation of compositions in recent years is the advancement of technology. With the Internet, composers now have the means to share

their music with the world. In the past, a publisher could just choose not to publish the work of a woman composer. However, now many composers have just bypassed that hurdle by becoming their own publisher. This includes Albert's Kenter Canyon Music, Hill's Hummingbird Press, and Shapiro's Activist Music. Shapiro has said the following:

The beginning of the 21st century is an exciting and inclusive time for composers. Economically the advent of home computers brought a newfound power in our ability to self publish, and we are no longer at the mercy of publishing and recording companies to get our work heard around the world. . . . I can't think of a more wonderful time in which to live and work on this planet as a music maker.¹

Again, perhaps this was my own bias when selecting works, but a number of works included in this dissertation were influenced by other arts, including literary arts – mythology (Silverman), poetry (Fine, Shapiro, Shatin), haiku (Hill); performing arts – dance (Bliss); and visual arts – drawings (Vercoe), masks (Hoover).

While it could be a topic all of its own, many women composers have faced discrimination during their careers. Some mention that their works were rejected for jobs or competitions when using their own name, but when re-submitted with a male pseudonym approval was suddenly granted. There are some women that feel they have not faced discrimination and feel strongly that they do not want their music performed just because they are a woman composer. Others work to promote women in music by their involvement in organizations such as the International Alliance for Women in Music. Also, a number of works included in this dissertation were either written for, dedicated to, or commissioned by women. This includes the works by Albert, Fine, Hill, Kaminsky, Larsen, Shapiro, Silverman, Thomas, Tower, Vercoe and Zaimont.

¹ Gray, *World of Women*, 291.

One of the best ways to make this music known is through the continued programming of these works and those by other women composers. When “performers intentionally choose women’s work, audiences can learn new repertoire and develop new preferences. If preference is shown, demand will follow.”² This does not necessarily mean the creation of programs dedicated entirely to women composers. Including even just a few pieces on a recital program will help to familiarize audiences with composers previously unknown to them. Also, teachers play an important role in that they can introduce these works to their students. While the standard repertoire has its place, this wealth of underperformed, and in many cases, “undiscovered” repertoire would be a welcome and refreshing addition to recital programs and competitions. All of these works are worthy alternatives to the more frequently played repertoire and can certainly serve as a good starting point for anyone interested in exploring the works of women composers.

² Burns, *Women and Music*, 234.

APPENDIX

RECITAL CD TRACK LISTINGS

Recital 1 CD

<u>Tracks</u>	
1.	Capriccio.....7:25 Ludmila Ulehla
2-4.	Interlude between Two Pieces Mary Howe
2.	Traits..... 4:05
3.	Interlude..... 3:11
4.	Tactics..... 3:03
5.	Taming the Furies.....6:30 Faye-Ellen Silverman
6-8.	Sonata for Flute and Piano Emma Lou Diemer
6.	Moderately Fast, Gracefully..... 2:27
7.	Moderately Slowly, Expressively..... 4:06
8.	Joyfully, Fast..... 3:44
9.	Coursing Through the Still Green..... 5:27 Judith Shatin
10-12.	Duo for Flute and Piano Laura Kaminsky
10.	Presto..... 3:35
11.	Slow, serene..... 4:48
12.	Con Spirito..... 4:33
13-18.	Masks Katherine Hoover
13.	(no tempo marking).....2:13
14.	Presto.....1:10
15.	Espressively, with freedom..... 4:26
16.	Freely.....2:33
17.	Andante..... 3:21
18.	Allegro vivo..... 3:22

Recorded November 22, 2009 in Joseph & Alma Gildenhorn Recital Hall
Clarice Smith Performing Arts Center, University of Maryland, College Park
Recorded and mastered by Opusrite Audio Productions (Opusrite@aol.com)

Recital 2 CD

Tracks

1.	Sunswept.....	4:26
	Adrienne Albert	
2.	Aubade.....	5:18
	Libby Larsen	
3-7.	This Floating World	
	Edie Hill	
3.	Skylark.....	0:53
4.	Harvest Moon and Tide.....	2:19
5.	Winter Solitude.....	2:23
6.	A Petal Shower.....	1:44
7.	A Wild Sea.....	1:51
8-12.	Kleemation	
	Elizabeth Vercoe	
8.	Goodbye to You.....	0:49
9.	Please!.....	2:02
10.	Afraid on the Beach.....	4:01
11.	More Will Be Marching Soon.....	4:51
12.	Woman Sowing Weeds.....	2:22
13.	Valentine Trills.....	2:07
	Joan Tower	
14-15.	Prelude and Fugue, Op. 43	
	Marion Bauer	
14.	Prelude.....	3:55
15.	Fugue.....	1:58
16-19.	Diaphonic Suite	
	Ruth Crawford	
16.	Scherzando.....	0:45
17.	Andante.....	2:09
18.	Allegro.....	1:15
19.	Moderato Ritmico.....	0:59
20-26.	Emily's Images	
	Vivian Fine	
20.	A Spider sewed at Night.....	1:00
21.	A Clock stopped – Not the Mantel's.....	1:54
22.	Exultation is the going.....	0:41
23.	The Robin is a Gabriel.....	0:41

24.	After great pain, a formal feeling comes.....	1:32
25.	The Leaves like Women interchange.....	0:42
26.	A Day! Help! Help! Another Day.....	1:01
27-29.	Sonata for Flute and Piano	
	Lita Grier	
27.	Con Spirito.....	3:32
28.	Lento.....	3:52
29.	Presto.....	3:53

Recorded February 18, 2010 in Joseph & Alma Gildenhorn Recital Hall
Clarice Smith Performing Arts Center, University of Maryland, College Park
Recorded and mastered by Opusrite Audio Productions (Opusrite@aol.com)

Recital 3 CD

Tracks

1.	The Jeffrey Mode.....	5:39
	Jennifer Higdon	
2.	Arca Sacra.....	5:37
	Cynthia Folio	
3.	Shiny Kiss.....	4:36
	Alex Shapiro	
4-6.	Sonata for Flute and Piano	
	Gwyneth Walker	
	4. Moderately Fast, Gracefully.....	3:51
	5. Moderately Slowly, Expressively.....	5:22
	6. Joyfully, Fast.....	2:48
7.	Euterpe's Caprice.....	2:59
	Augusta Read Thomas	
8.	Updraft.....	2:40
	Ann Callaway	
9.	'Bubble-Up' Rag.....	10:56
	Judith Lang Zaimont	
10.	Lament.....	3:33
	Marilyn Bliss	
11-13.	Atacama	
	Nancy Galbraith	
	11. Capricho.....	3:57
	12. Nocturno – In Memory of the Missing.....	7:13
	13. Volante.....	5:35

Recorded March 6, 2010 in Joseph & Alma Gildenhorn Recital Hall
Clarice Smith Performing Arts Center, University of Maryland, College Park
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