

# Messengers of the Muse of Music Have Had a Joyful Reunion in Beijing

— the Summary of 2008 Beijing International Congress on Women in Music (ICWM)

*by Li Yiding and Yuan Huan (translated by Li Yixiong)*

The 2008 Beijing ICWM was held from April 18th to 22nd in Beijing, China. This session of ICWM was organized by six units: China Conservatory of Music, International Alliance for Women in Music (IAWM), National Centre for the Performing Arts, China National Symphony Orchestra, China Symphony Development Foundation and Beijing Women's Federation. More than 100 women composers and musicians attended the congress, who came from 28 countries or areas, including the U.S., Korea, Cuba, Canada, Switzerland, India, Argentina, Venezuela, Azerbaijan, Belgium, New Zealand, Austria, the Bosnia-Herzegovina, Malaysia, Australia, U.K., France, Germany, Italy, Russia, Romania, Netherlands, Mexico, Japan, China (including Hong Kong, Macao and Taiwan). The congress lasted for five days, including twelve concerts, two seminars and one workshop, each of which attracted many audiences. The atmosphere was enthusiastically warm and the booking rate was high.

In the 1970s, the American women composers often fought single-handedly. They did not have their own organization and did not know much about other women composers' works. Jeannie Pool, a graduate student of Columbia University in New York, was hoping to establish one organization by women composers, scholars and performers, everybody in which might support mutually, exchange mutually, and make up for one's deficiency by learning from others' strong points. Jeannie Pool therefore became the sponsor and founder of ICWM. From 1981, the ICWM held a congress in a different country average in every 2, 3 years. Since then 12 congresses have already been held, which were in the different places separately such as the US, Mexico, Germany, Spain, Austria, Britain, South Korea. The woman composer Jeannie Pool also arrived in Beijing this time. Her chamber music *Four Seasons* was put on for the first time in China.

Anne Kilstofte, President of IAWM; Deon Price, Past President of IAWM and President of the National Association of Composers, U.S.; Chan Hae Lee, Past President of the Women Composers' Association of Korea; Tania Leon, the black woman composer of Cuba as well as some other famous composers in the world attended the congress with their compositions. China, as the host country, had more than 40 Chinese women composers' works selected, who came from all over the world. Some of the works were composed by some famous women composers from Chinese mainland, such as Qu Xixian, Xin Huguang, Sun Yilin, Liu Zhuang, Gu

Jianfen, Zhu Jie, Zhang Zhuoya, Lei Lei and Li Yiding (President of this Congress), and some by a few young women composers as well, such as Zhang Ning, Tao Yu, Liu Qing, Xie Wenhui and so on. Some were composed by several renowned women composers from Hong Kong, Macao and Taiwan and some by a few overseas Chinese women composers, such as Chen Yi, Wang Qiang and others. Some famous male composers, such as Qin Yongcheng, Wang Xilin, Jin Xiang, Yao Henglu and Wang Ning took part in the Congress actively and infused more vigor to the Congress.

## Concerts

Twelve concerts were held altogether in this Congress. One hundred and fourteen music works from 28 countries or areas were performed, among which above 95% excellent works were composed by women composers in many kinds of styles including orchestral music, stringed music, chamber music, folk music, vocal music, electronic music and the national music of various countries.

### 1. Symphony Concert

The Opening Concert was held on the evening of April 18 in the National Centre for the Performing Arts on the west of Tiananmen Square. It was performed by China National Symphony Orchestra and conducted by Apo Hsu, an American-Chinese woman conductor. Apo Hsu's ancestral home was Taiwan. In recent 20 years, she has conducted more than 50 symphony orchestras in more than 20 states in the US and has performed several dozens of new works composed by women composers. She said: "A conductor should pay attention to the new works by the composers of the same generation. To rehearse these new works is also one kind of challenge to oneself. When we give a conductor an evaluation, outstanding or not, we must not only consider how many classical celebrated works he has conducted, but also think of his ability to control the new works." On the stage, Apo Hsu's graceful demeanor, her accurate hand signal, her ability to control the orchestra and music, are all persuasive. Her performance as a conductor obtained the high praise.

The first half began with *Horizon* composed by Tania Leon (Cuba). Li Yiding (China) used the music elements of both the Tibetan nationality and the Han nationality in her symphonic poem *Angels in Hoh-xil* to tell the common people, the human must protect the Tibet antelope and get along with the nature harmoniously. By the angle of view of the unique humanities and through the rich imagination, she utilized her skillful composition techniques to bring some stimulation and shock to the audience. Chen Yi (U.S.) combined the Chinese style with the West to compose *Ode to the Earth* for the *daruan* and orchestra. Wang Qiang (Hong Kong), newly interpreted Chinese national music from the different angles through her *Trumpet and Drum*.

The second half began with *Movement* (for violin, harp and orchestra) composed by

Maria Niederberger (Switzerland). Then *Be a Light of Eastern Land* by Chan Hae Lee (Korea), *Fire Struggles against the Rocks and toward the Grassland* by Xin Huguang (China) and *Yellow Jade Banquet* by Deon Price (U.S.) who obtained inspiration from Chinese diet culture. Joan Huang is an American-Chinese woman composer, whose name Joan Huang means “yellow jade” in Chinese. She and her husband are enthusiastic and hospitable. They made ten Chinese dishes in their Los Angeles's house to invite several women composers, including Deon Price. Finished eating the delicious Chinese dish, Deon Price was excited and soon wrote *Yellow Jade Banquet* for clarinet and orchestra, in which each dish had a vivid musical image. Then it was performed by her son Berkeley Price, a clarinet soloist. This time, Joan Huang also arrived in Beijing. Her vivid and spirited chamber music work *Five Dog Tales from the Orient* was selected in this Congress.

## 2. Chamber Music Concert

Five chamber music concerts were held altogether in this Congress in the concert hall of China Conservatory of Music. The works composed by more than 50 composers from more than 20 countries or areas were performed and the all the players were the international first-class performers. Musical instruments were arranged differently. In the 1st concert, Italian Duo Soncini and Fluckiger (flute and piano) were laid particular emphasis on. In the 2nd, the American Price Duo, a mother and son instrumental duet group (clarinet and piano). In the 3rd, a composer and pianist from New Zealand, Ross Carey, mainly the piano works. In the 4th, an American trumpet performer Thomas R Pfothner and Mexican Brise Duo (cello and piano). In the 5th, the wind and stringed musical instruments played by the String Quartet, as well as wooden pipe, harp, composed of the teachers of the CCM Department of Orchestral Instrument, who once studied abroad, each highly skilled. Cai Bohui, the first violinist of the Pearl River Film Studio Music Ensemble, and Linda Lin, the cellist from UK, were the busiest of all. They often presented in these concerts frequently.

The music works in different styles composed by the women composers from various countries caused the audience to broaden the outlook. The CCM Recital Hall was nearly full of people in every concert. Many audiences had to stand to listen to music. It was moving that some white-haired senior composers went to the concert enthusiastically regardless of the rain or leg aches. Guo Shan, President of China Symphony Development Foundation, attended the Congress nearly every day. She said: “I wanted to go to the congress on the first day, but only to find it was so fine. So in the next several days, I attended the congress as long as I had time.” Mexican woman cellist Nelly R Martínez expected to borrow a cello in Beijing, because if she couldn't get it she would have to buy an expensive airplane ticket for its transportation from Mexico to Beijing. Thanks to Ms. Situ Zhiwen, President of Chinese Cello Association, she delivered on time the cello to the Congress without hesitation as soon as she knew this. She would not get any money but only show the heart of absolute sincerity of her and the musicians of the older generation to the

music cause.

It is worth advocating that some women composers played, sang or conducted their own works and got very good results. For example, Deon Price (U.S.), Esther Fluckger (Switzerland), Rhonda Berry (Australia), Liu Zhuang (China), Li Hongying (U.S.) and Xie Wenhui (China) performed the part or the solo of their own piano works; Patricia Morehead (Canada) played the oboe; Wang Ying (China) conducted her own work and Debarah Kavasch (U.S.) sang her own work and Li Yiding's work.

### 3. Chinese Traditional Instruments Music Concert

The Chinese Traditional Chamber Music Concert was held in the CCM Recital Hall on April 18 and performed by the Chinese Traditional Chamber Orchestra of the CCM Attached Middle School. One of the characteristics of the works performed in the concert was that the composers wrote their works with modern composition techniques while they derived inspiration and nourishment from Chinese traditional culture. For example, *Facial Makeup* was composed by Li Haihui (male, China) who was inspired by *Facial Changing* of *Chuanju* opera and *Facial Makeup* of Peking opera. Using some modern techniques he described different characters in different historical periods of China: *Drunken Li Bai*, *Xiangyu's Suicide near Wujiang*, *Yang Yuhuan's Bath*, *Zhong Kui Fights against Ghosts*, etc. *Liam-hiong (Yearn for My Homeland)* composed by Chi-sun Lee (U.S.) expressed the emotion to the native land. The idea of *Flying Spiral* by Zhang Peishan (Hong Kong) was inspired from Zhouyi of *I-ching* (Book of Changes).

Chinese National Orchestral Concert was held in the Forbidden City Concert Hall on the evening of April 21. The concert was performed by Huaxia Chinese National Orchestra of CCM, and conducted by Guan Naizhong, a famous conductor. Eight works by Chinese composers were performed, most of which were from traditional Chinese music pieces. Wang Ning's *Festival* showed the scenes of the festival and the mood of people. The partial source materials were from many kinds of different national folk music works in the east, west, south and north of China. The meaning would be the people of the whole country celebrate the festival together. The part materials of Tao Yu's *Song and Music* were selected from the music of the Miao nationality, expressing the feeling of thinking of the hometown when far away from there. Those demonstrated that the composers had profound understanding and deep affection to the folk music. Today, in the 21st century, one will have equal dialogues internationally in the multi-cultural world pattern only when one bases oneself on one's own music style and shows one's own unique national characteristics.

### 4. String Orchestra Concert

The String Orchestra Concert was performed in the Forbidden City Concert Hall on the evening of April 20 by China Youth Philharmonic Orchestra of CCM and conducted by Professor Yang Youqing, head of the Conducting Department of CCM. Seven works were played, among which four works were performed for the first time

in China, including *Lament* composed by Betty Beath (Australia); *Ditour* for percussion and string orchestra by Young Mee Lymn (Korea); *Shakkei* by Hilary Tann (U.K.). The new work *Caprice of Theatre-Fugue* by Yao Henglu (male, China) demonstrated the author's active exploration to the form, content and style of the work. *Plainsong* on the religious theme by Jennifer Fowle (U.K.), and *Elegy* by Judith Zaimont (U.S.), were performed. Then *Kentucky Swale*, composed by Beth Anderson (U.S.), which made the profound impression to the audience through the change of exciting dance music and lyric folk music. Hilary Tann, Jennifer Fowler, Judith Zaimont and Beth Anderson, each of them is an outstanding woman composer in her own country. Their works were performed for the first time in China and brought the fresh sense to the audience.

#### 5. World Instrumental Music Concert

World Instrumental Music Concert was held in the CCM Recital Hall on April 19. This concert was unique because of the demonstration of various countries' tradition musical instruments. Some women composers from India, Argentina, Korea and New Zealand played their works. Hasu Patel (India) performed her sitar solo *Raga* wonderfully accompanied by her husband with the Indian tabla and exceptionally complex skill. Without Mr. and Mrs. Hasu's tacit understanding cooperation in several dozens of years, it would be very difficult to perform so perfectly. Maria Ruffa's (Argentina) *Ajayu Llumppa* for double-pipe flute and voice took us into the mystical tropical rain forest in South America. Ji Sun Lim's (Korea) gayageum solo *In Another World—The Third Story* possessed special charm. Pania Witoko (New Zealand) played her work *Whai Mai, Wai Atu* with a group of traditional Maori flutes while she danced. Pania believes that it is a heavily male-dominated realm, so it is a real honour to represent the women composers of New Zealand minority to perform in Beijing. She is reforming and renewing Maori culture with traditional musical instruments.

#### 6. Electronic Music and Multimedia Concert

Electronic Music and Multimedia Concert, held in the CCM Recital Hall on April 22, demonstrated the newest trend of electronic music composition techniques to the audience. All the works performed in this concert were composed by foreign women composers, who brought their own electronic installations. Svjetlana Nichols, a woman composer from Bosnia-Herzegovina, brought her violinist Ana to play her work *Before and after the Tekke* for the violin solo and tape, which came from a book about the dervishes in Bosnia in the 18th century. Some parts of the advertisement and TV video impressed the composers deeply. Melita White's (Australia) work *Final mix 15 Seconds* was constructed from 15-second segments, i.e. the usual length of a television advertisement, each of which dealt with a particular advertising theme or topic. *Dancing Around the One* composed by Marcela Pavia (Argentina) is a classical computer music piece created for the video based on the homonymous painting by Leonilde Carabba.

#### 7. Closing Vocal Concert

The Closing Vocal Concert held in the Forbidden City Concert Hall on the evening of April 22 was only vocal music concert in this Congress, so it especially attracted attention. This concert was accompanied by the Symphony Orchestra of China Opera and Dance Drama Troupe and conducted by two well-known Chinese women conductors: Wu Lingfen and Hong Xia. Ten excellent works by Chinese outstanding composers were performed. For example, Gu Jianfen's *That Is Me*, Qu Xixian's *Listens to Mother Tell Stories* and Qin Yongcheng's *My Motherland And I*. Two selected pieces of the operas attracted many audiences in the concert. One was *Xiang Yu Lifted a Ding* by Wang Ning (China), from the historical poem opera *Great Emperor Liu Bang*. Both *Oh, My Dear Hu Zi* and *You Are Me and I Am You* were from Jin Xiang's (China) opera *Savage Land*. Five foreign composers' works were sung in the concert. *Song of Taxi driver* composed and sung by The 3 Chiao Tenors (USA), *Requiem for Still Voices Six—The Cradlesong of God* composed by Anne Kilstofte (U.S.), and the Lady Doth Pretest Too Much (miniature opera) composed by A Canadian youth woman composer Lan-Chee Lam, brought the audience the new and pleasant feeling. Especially the 15-minutes miniature opera *The Lady Doth Protest Too Much* made the profound impression to the audience for its novel style, audibility and uniqueness. The well-known Chinese Singers such as You Hongfei, Zhang Xiuyan, Ma Lei, Ma Jinquan, Dong Hua, Cui Jinghao, Zhang Haiqing sang these songs beautifully and excellently which made the profound impression to Chinese and foreign women musicians.

## Seminar and Workshop

### 1. Seminar (in English)

Eight theses were read in the Seminar, mainly dealing with the study of the renowned women composers of various countries in the 19th and the 20th century. For example, Jennifer Kelly (U.S.) discussed a modern American outstanding woman composer Libby Larsen's love songs. Three American musicologists Susan Wheatley, Ellen Kendall and Sarah Mantel introduced the French woman composer Germaine Tailleferre, the only one woman of the famous France Les Six. The three American women musicologists changed the way of only reading paper. They played themselves the piano on the spot and sang the songs written by Germaine in a vivid and active way to explain the French woman composer's wonderful music. Also a thesis introduced the American women composers on Broadway, which might make Chinese musicians find for the first time that in fact there were so many women among the composers of Broadway musicals. Three women Austrian musicologists Elena Ostleitner, Michaela Kruesay and Ann-Kathrin Erlely introduced several renowned women composers of Europe. Today the women musicologists concentrate on the research of the great women composers in the history and their artistic techniques, the ideas and histories in order to get experience and form the theory, which will be of

great help to future music composition. Cui Junzhi, an American-Chinese harp performer, was playing the *Konghou* as telling in English the history of the beautiful ancient Chinese musical instrument. It was warmly welcomed by the women musicians of various countries.

### 2. Seminar (in Chinese)

Five theses were read. For example, Gao Jiajia's (China) *Study of Serial Music of Igor SDtravinsky in His Late Period of Composition*, Zhang Yunqing's (China) *Philosophy of Analysis of Opera Music*, Hon-lun Yang's (Hong Kong) *Wang Xilin's Symphonic Odyssey:Symphony No.4*, and so on. Moreover, Chinese composer Wang Xilin also introduced to the honored guests on the scene his own work *Quarte t— for clarinet, Violin, Cello and Piano*.

In the seminar the people in attendance exchanged widely and communicated deeply. The atmosphere was active and harmonious. After the meeting, the women musicians from all over the world took photos and presented research results and material as the souvenirs each other.

### 3. Workshop

The workshop by Martha Mooke (U.S.) was quite successful. She demonstrated her music works in different styles and explained them through playing the electronic violin and the Yamaha instruments. She received all audiences' warm applause. Different from many other modern composers who pursue the strange composition techniques and acoustic effect characteristics, she has developed a unique musical style by synthesizing her classical music training with extended techniques, digital effects processing and improvisation. Her music is so elegant smoothly as to make everyone imagine a lot without the sense of stimulating hearing. She composed with all kinds of modern techniques fully while retaining the depth and soul of the instrument.

## Conclusion

The 2008 Beijing ICWM lasted for five days. The women musicians from different countries happily gathered in one place and more than 100 works composed by more than 100 women composers were performed. They exchanged and learned a lot from each other. This Congress has exceeded all other congress in the past from the numbers of countries or areas, people, concerts and works. One of the characteristics is that besides some European and American women musicians, some Asian, Oceanian and South American women musicians attended the Congress, such as the women musicians from India, Malaysia, Japan, Australia, New Zealand, Cuba, Argentina, Venezuela, Mexico and so on. Moreover, it was for the first time during many past years that more than 40 old, middle-aged and young China women composers could get such a chance to gather together in Beijing to exchange experiences and techniques.

China worked as the host country for the first time and held the congress of worldwide women musicians for the first time. This Congress manifested and inherited well the historic tradition and the objective of ICWM. Anne Kilstofte, President of IAWM writes in the letter to Li Yiding, President of this Congress: “You are making history by hosting the first ICWM to be held in China, and in continuing the tradition of international congresses held around the world.”

We hope that this Congress is just like a Chinese idiom “Pao Zhuan Yin Yu (to throw a brick to attract jade)”, which is a polite expression meaning that one will give one’s humble opinions to elicit other’s valuable ones. And we hope that from now on the successors will make more works composed by more composers unceasingly.

*Li Yiding works as a national senior composer in China Central Television (CCTV). She is an IAWM Board Member and President of 2008 Beijing ICWM. Yuan Huan is a student of CCM Musicology Department. Li Yixiong (Li Yiding’s sister) is a professor of English at Shenyang Conservatory of Music.*

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**BEIJING 2008 INTERNATIONAL  
CONGRESS ON WOMEN IN MUSIC (ICWM):  
Report to the IAWM Board of Directors**

The Beijing 2008 International Congress on Women in Music was a magnificent experience in a country and culture new to many of us. Each of the previous congresses has resulted in increased awareness and in the strengthening of women-in-music in that geographical area and the establishment of new organizations in several countries. Since 1995, when the International Congresses on Women in Music merged, along with American Women Composers and the International League of Women Composers, to form the International Alliance for Women in Music, the congresses have followed the established pattern of alternating venues between the United States and another country.

Although IAWM has produced and been financially responsible for some of the earlier congresses, the Board recommended in its Congress Guidelines (2002) that for future congresses the policy be that IAWM provide only seed money with the local Host organization holding the financial responsibility. I am submitting this report because I believe it is extremely important, as the Guidelines also recommend, that a final report of each IAWM be presented to the IAWM Board to be recorded with the Minutes, Such a report can provide closure to the ICWM and also be a help to future ICWM organizers and participants.

I will describe from my viewpoint in the United States as a member of the IAWM Congress Committee the three stages of an ICWM, specifically of the 2008 Beijing ICWM: 1) the long prelude leading up to the ICWM, 2) the event itself, and 3) the after-glow. In each stage the international network of women-in-music has expanded through intense volunteer labor and many E-mail communications.

### ***Prelude Leading Up to the ICWM***

*July 1999.* Li Yiding, delegate from China to IAWM's London 1999 International Congress on Women in Music, expressed her desire to host such an ICWM in China. Although we did not speak each other's language, we seemed to understand each other and I encouraged her to move forward. (Recently, Yiding has said that she learned English through our email correspondence!) She knew she would have a challenge in introducing IAWM to Chinese musicians and it would take several years to build an organization capable of producing a Congress. Ms. Li was elected to the IAWM Board, became Liaison with China, coordinated a process with the IAWM Executive Committee whereby Chinese student and professional musicians could join, and began to build an organization of IAWM members in China. One of the challenges has been how Chinese and other international members can pay dues because of disparities of economic levels and money exchange.

In her position as senior composer at China Central Television (CCTV) and with her contacts with people of wealth and influence in China, beginning in 2001, Li Yiding produced concerts endorsed by IAWM that featured music by Chinese and international women composers. Some were co-produced with the Chinese Women Composers' Association (CWCA), established in 2002, with Wang Qiang (Hong Kong), president and Li Yiding (Beijing), vice-president and more than 40 members throughout mainland China. The six concerts leading up to the 2008 ICWM included the following:

6/2001: Price Clarinet/Piano Duo; music by historical composers, including Madeleine Dring, and by 3 living IAWM composers from the U.S. and China. Shanghai Conservatory, Beijing Normal University, Beijing People's University and Beijing Concert Hall.

7/2002: Chamber music by 6 IAWM performers and composers plus historical composers. Poly Theater in Beijing, as part of the Volkswagen (China) Sound Foundation Free Concert Week.

3/2004: Piano Recital by faculty of Beijing Jian Jie Culture and Art Center; 13 works by IAWM members from around the world. Yifu Conference Center

3/2004: CWCA produced Shenzhen Orchestra Society; 8 works by 8 Chinese women composers. Hong Kong City Concert Hall.

9/2004: CWCA produced concert of chamber works by 14 Chinese women composers. China National Library Concert Hall.

3/2007: IAWM and CWCA produced the Orchestra of Plucked Instruments of the Central Conservatory of Music; new compositions by 8 IAWM and CWCA composers. Central Conservatory.

*May 2006.* After studying the IAWM Congress Guidelines, and discussing proposal drafts with IAWM president and Board members, Li Yiding prepared the proposal to present to the IAWM Board at the May, 2006 ICWM in Miami Florida. Yiding had met with the Vice-president of the China Conservatory of Music (CCM) who offered the CCM campus in Beijing as a site for the ICWM. Li Yiding and a Chinese delegation of 3 others: Wang Ning, Chair of Composition Department at China Conservatory; Zhang, Xiuyan, vice-professor at Capital Normal University; and Zhang Yamei, English-speaking officer of CCM International Exchange Center, stopped for a few days in Los Angeles before going to Miami; Yiding reviewed the proposal with me and with our mutual friend and gracious interpreter throughout the entire ICWM planning period, Yehua Hsu-Levine, who lives in Los Angeles. We edited it and made twenty copies with a colored photo of the China Conservatory of Music on the cover to take to the Board.

The delegates were our official guests at the Miami ICWM with registration fees waived and donations collected from IAWM members to cover the cost of their tickets for the banquet. During the last hour of the IAWM Board meeting agenda in Miami, the Chinese delegates presented their proposal. Zhang Yamei, presented information and photos about CCM. Li Yiding presented the proposal in English and offered to be the Host of the 2008 Beijing ICWM, to take place April 18-22, 2008, at China Conservatory of Music in Beijing. After discussion, and assurance that the fiscal responsibility would be with the sponsors in Beijing and not with IAWM, the Board approved the proposal.

Soon after the Miami Congress, Anna Rubin, IAWM President, telephoned to ask me to be on the Congress Committee to facilitate communications and, in my role on the Development Committee, to help raise funds for the Congress - responsibilities I accepted.

*January 2007.* Yiding had organized the ICWM committees in Beijing: artistic, financial, accommodations, and logistics. They could not begin to act, however, until January when the official approval was finally granted by the City of Beijing Government. At that time the announcement and invitation with the Beijing 2008 ICWM logo were released. The artistically designed logo was used on all the subsequent publicity, letters, documents, books, and ICWM items. Also Calls for Compositions, Performers and Papers were posted to the IAWM Listserv, published in the IAWM Journal, and posted on the IAWM web site.

*February, 2007.* Bank accounts were set up for ICWM in Beijing by China Conservatory of Music for registrations and payment of production costs, and at Bank of China for out of pocket expenses for the Host. IAWM would process financial transactions through the same bank account that had been established for the 2006 Congress. Li Yiding and I both received letters of authorization from the City of Beijing (in Chinese) and from the IAWM President (in English) to represent the ICWM and IAWM and to solicit funding.

*March 2007.* An ICWM progress report was presented at the IAWM Board meeting at California State University Fullerton. Upon receipt of seed money from IAWM, Li Yiding began applying for government grants and we both made contact socially with potential private and corporate sponsors in Los Angeles and Beijing. I approached two potential sponsors, the presidents of two Chinese/American corporations. (I had earlier been piano teacher for the children of one; I had performed with the other for the Chinese New Year Celebration in Hollywood.) I also posted a Call to the IAWM Listserv for contributions to support the Congress and a Recommendation that IAWM members begin to apply to their institutions and find grantors for international travel funds.

*June 2007.* June 30 was the deadline for receipt of scores and seminar/workshop proposals. Most were sent by airmail; some as Finale file attachments to emails. One of the orchestral scores with parts had to be rented from the publisher (paid by the composer) and the parts shipped (paid for with a donation to IAWM).

*August and September 2007.* Carol Worthey reported that the Helen Haupt Grant she had applied to to help fund Mu Phi Epsilon Los Angeles Alumni participants at the ICWM was approved.

The China National Symphony was scheduled but not yet contracted to play the opening concert the evening of April 18. The Orchestra of the Beijing Opera Dance and Drama was scheduled but not yet contracted to play the closing vocal/orchestra concert the evening of April 22. We pursued the potential US/Chinese sponsors for the two orchestras. CCM agreed to provide facilities on the campus and cover the concert hall expenses and all production costs.

*October, November 2007.* Some of the funding we had begun to solicit in March was approved. I had written several times to Oilin Chen, President of SunRider International and she approved funding for the China National Symphony Orchestra and sent it to IAWM in December. James Chiao, President of CNL, representing The Chiao Tenors also agreed and deposited the funds directly in Beijing bank account of the Beijing Opera, Drama and Dance Orchestra. The IAWM application to the PG & E Olay Foundation in China was not funded.

The Beijing ICWM Artistic Committee chose works by a surprisingly large number of 114 Composers from 28 countries and 15 Seminar presenters, assigned performers for 4 orchestra concerts, 5 chamber music concerts, 2 extended seminars, a World Instrumental Music concert and an Electronic Multi-media Concert, and planned the schedule for the 5-day ICWM. Information for registration, travel and visa, accommodations, meals was posted on the IAWM web site.

*December, 2007.* Participants began to make travel plans, get Visas (which presented some difficulties), and purchase airplane tickets. Scores and parts were sent to

performers and I began preparing eight works for chamber ensembles the Price Duo was asked to play in, in addition to preparing for a pre-ICWM concert at China Conservatory with the Chiao Tenors in return for their agreeing to sponsor the orchestra for the closing concert.

*January, February 2008.* Fifteen participants responded to my invitation to apply to IAWM for potential travel grants. IAWM Development Chair, Anna Rubin, and I applied for travel grants from Meet the Composer Met Life Connections (not funded) and from the Open Meadows Foundation PatsyLu Fund (funded). In an appeal for Angel donations from IAWM members who could not attend but could afford it to assist those who could attend but could not afford it, I sent an open request to the IAWM Listserv and telephoned individual IAWM members who have contributed in the past. Six IAWM Angels responded generously.

*March 2008.* Two elegant icwm booklets were prepared in Beijing, one for seminar papers and one for concerts. The presenters and the logos of sponsors were listed in both. Participants responded, sometimes repeatedly, to requests from the Beijing Committee for bios, program notes, and photos but due to communication confusion and limited publication time some updated information was not included in the booklets. President Kilstofte sent additional seed money to Li Yiding from donations to IAWM.

The policy was that with very few exceptions all ICWM participants including spouses, family and travel companions were required to pay registration for the Congress. At the request of IAWM Congress Chair Anne Kilstofte, Vice-president Elizabeth Hinkle-Turner set up a procedure whereby participants could pre-register: either online with PayPal or by mailing a check in US Dollars to me. I kept the record of pre-registrations, and sent all the checks received to Anne, who then deposited them. The pre-registration money was wired directly to the China Conservatory bank account. More than sixty international participants communicated with me about registration and about 45 pre-registered.

*April 2008.* Anne and I ordered three inscribed trophy clocks for thank you gifts to the Congress Host, Li Yiding; the CCM producer, Mr. Jin Tielin, and the Beijing Congress Committee. IAWM Journal Editor Eve Meyer asked me to assign a reporter for each event.

### ***The Event***

The Beijing 2008 ICWM was on a grand scale due to excellent planning by Li Yiding and her ICWM committee in Beijing, the support of the China Conservatory and the evident widespread support for the arts in Beijing by government, foundations, and individual patrons, especially as Beijing prepares for the Olympics to be held in August 2008.

Most of the participants were met at the airport. Although our airplane arrived 2 1/2 hours late, a driver with a large van was waiting to transport the four in our party with our luggage and several large musical instruments to the China Conservatory campus. There we were shown to the Office of International Exchanges where we met many of the staff and the volunteer assistants who were assigned to us. These volunteer assistants, who are graduate students in Arts Management and excused from classes during this "practicum" week, took us to the hotel rooms which we found to be clean and comfortable and close to the cafeteria and the ICWM events. Our assistants were most helpful, keeping us up-to-date on scheduling and instructions, even walking us to the Olympic Stadium between concerts. The CCM hospitality throughout the ICWM, including transportation back to the airport, was most gracious and appreciated. Upon registering we were given several items all inscribed with the graceful ICWM logo: a bag, event booklets with abstracts, concert programs, photos and bios of participants and dignitaries, a thick notebook and pen, and name badge to wear around neck.

Many civic dignitaries were introduced at the Opening Ceremony held in the CCM Recital Hall which was bedecked with flowers and a beautiful yellow screen and red banner welcoming the 2008 Beijing ICWM. This made a lovely backdrop for the nine concerts held there. We were privileged to have a glimpse of life in the bustling city of Beijing as we traveled on busses to walk on the Great Wall, and to the National Center for the Performing Arts and the Forbidden City Concert Hall where large ICWM hangings in the spacious foyers welcomed the participants and public.

The campus facilities were impressive. A red banner welcomed the ICWM to the main building on campus. The walls of the hall leading to the Recital Hall were lined with large photos and names of 160 ICWM participants. This helped us become acquainted. The Recital Hall and several rehearsal rooms had one, often two, 6-7 foot new Hamburg Steinway pianos that were a treat to play. The circular Conservatory Concert Hall still under construction will be a most attractive and imposing structure. Construction fences around the site were covered with information for ICWM participants about CCM performing ensembles. The meals provided in a reserved section of the campus cafeteria were freshly prepared high quality and nutritious food, although most of us were not accustomed to the exotic, mostly vegetarian buffet, which was similar for breakfast, lunch and dinner and always eaten with chopsticks.

The concerts and seminars were successful with all seats usually filled and a colorful variety of instrumentation and music performed and discussed. As happens in most such large and complex events there were some specific problems but the overall success and quality was high. It was exciting to meet and rehearse with chamber players from many countries and we communicated well on a musical level. Most performers were well-prepared and had been learning the music for several months so it was disappointing that a few were just sight reading their parts; also that the

CNSO dress rehearsal was cut short so that one of the works was not rehearsed in the NCPA Concert Hall. Those of us sitting in the back of the Conservatory Recital Hall noticed that, like in the United States, some students in the audience were text-messaging on their cell phones during the concerts. Nevertheless, they were exposed to stimulating new music by contemporary, mostly women composers from around the world. It was obviously exceptional and special for the audiences to be introduced to live composers during the concerts. (The young girls who presented flowers to performers did not seem to understand who the composers were and why they were onstage taking a bow with the performers. I also noticed that a guard attempted to stop one composer going up the steps to the stage to be acknowledged!)

The Closing banquet, a standup buffet at the Forbidden City Concert Hall following the final concert, provided an opportunity for speeches in Chinese by the organizers; recognition of previous Congress Hosts, Beverly Grigsby (London 1999) and Jeannie Pool, Founder of the International Congress on Women in Music; and presentation of the trophy clock awards by IAWM President Anne Kilstofte to Host Li Yiding, to Jin Tielin, President of the China Conservatory, and to the Beijing ICWM Committee.

With Greetings and Thanks to all,

Deon Nielsen Price, D.M.A.  
Beijing ICWM Chief Advisor and IAWM Congress Committee  
[www.culvercrest.com](http://www.culvercrest.com)

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Electronic Music and Multimedia  
Concert 2008 Beijing International Congress of Women in Music  
Dr. Benoit Granier

This concert presented a mix of new works from women composers, each with strong and weak points. The concert was well attended and it seems to me that there is a larger number of people interested in a contemporary concert in Asia than in Europe, where it is not uncommon to face a room with less than ten people at such a concert. The room's acoustics were bright enough and the sound was quite good. Instead of using a huge speaker similar to the one we would use for a large musical discourse. I would have favored a different setup with multiple small speakers in order to formulate a better sound quality. Another technical problem that affected all the works except the final one, was that those in the sound booth were not able to perceive the sound as the audience did in the hall. This resulted in lack of control over the volume of sound and the balances.

The first composition by **Judith Shatin**, "Penelope's Song," was written for solo cello and electronics. Because the taped sounds neither added to nor disturbed the cello, I felt that this piece could have been entirely acoustic. The cellist, Linda Lin, is a great Australian player currently living in the United Kingdom. Her performance at this concert was technically

impressive, but laden with classical and romantic interpretations rather than contemporary.

**Katy Abbott's** *Egyptian Wish* for saxophone and tape, used melodic material (based on the Egyptian scaling system, I suppose), to draw interesting lines and build a great atmosphere throughout. The low volume of the tape from the start of the piece made it difficult to decipher the difference between the live and recorded sounds.

**Susan Fryberg's** *"Astonishing Sense of being Taken by Someone Greater than Me,"* for Solo Violin, Speaker and tape. Chinese-born violinist Cai Bohui played the violin very well and brought to the piece a warm and effective interpretation, although we were unable to understand his miked spoken lines.

**Marcela Pavia's** *"Dancing around the one"* for tape and video was a fascinating mixture of animation and painting but the sound level was so high that it was painful to the ears.

**Hsiao Lan Wang** composition *"Refrain,"* composed for the Chinese instrument Yan Qin and tape was a great surprise and the most successful piece of the concert. For the first time in the concert, the tape levels allowed a greater integration of the acoustic and electronics parts and the interesting interaction made an effective build up in the composition. We could even hear at some moments how the tape was interacting in real time with the instruments. **Luo Yuan** who played the Yan Qin, produced an irreproachable performance. Her gestures were minimal and precise which helped to enable the success of the piece.

Overall the Beijing Congress presented a very rich and diverse selection of electronic compositions, many of which were highly personal, strong in colours and identity. I hope that we could listen to more such pieces in the future Congresses. I wonder, if perhaps female composers will be the catalyst to the future of contemporary music.

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### ***ICWM Report***

***By Carol Worthey***

It is my great pleasure to report to you on the highly successful participation of composer and performer members of our Los Angeles Chapter in the 2008 Beijing International Congress of Women in Music: Deon Nielsen Price, Berkeley Price, Adrienne Albert & Carol Worthey. We wish to send particular thanks to the Foundation and Grant Committee for the generous assistance of the Helen Haupt Chapter Grant which made the travel from Los Angeles to Beijing and back possible.

The Beijing Congress was an unequivocal success and exemplified in every way the watchwords of our fraternity: Music, Friendship & Harmony! Composers, Performers and Educator-Scholars from twenty-four nations were in attendance, making it a truly international forum for greater understanding via the

powerful medium of music. The quality of the concerts and seminars in this event was unforgettable: Imagine four orchestral concerts with different ensembles in world-class venues such as the gorgeous Forbidden City Concert Hall and the resplendent, new National Center for the Performing Arts in Tiananmen Square, five magnificent chamber music concerts with a kaleidoscope of world-wide music at the lovely Recital Hall at China Conservatory of Music, a trip to the Great Wall of China sponsored by the Beijing Women's Federation, sessions by Seminar Presenters delivered in English and Chinese (both with translations in two magnificent books we were given) and you get an idea of the energy, brilliance and understanding generated by this amazing event. Now let me tell you specifically about the participation of our Los Angeles Chapter members, which contributed greatly to the success of the Congress, from the planning stages to the final moments.

The Beijing International Congress of Women in Music was jointly sponsored by International Alliance for Women in Music and China Conservatory of Music in Beijing and approved by Beijing city and national governments. Deon Nielsen Price worked tirelessly with Congress committee head Li-Yiding (of the China Conservatory of Music) and with IAWM on the extensive planning phases of this event and was the invaluable Advisor for the entire Congress. I know she would be modest in this regard, but I believe she was crucial to the success of this Congress, in both planning and execution phases.

It is my great pleasure to “walk you through” as best I can the five extraordinary days of the Congress:

We were warmly greeted by our hosts at the China Conservatory of Music, with banners, lovely accommodations and personal assistants for each of us who spoke some English and assisted us throughout the Congress! We were each given a satchel full of useful and beautiful books, in which the entire program, biographies of each composer and performer, and program notes of all works, were documented in English and in Chinese. A second book contained translations into Chinese and English of all Seminar papers to be given, including the one I was to give on the third day! Very impressively done with great care and hard work. Our trips (essentially sponsored by your generous grant) had tired us so we were there a few days early to accommodate ourselves to our new surroundings. On the eve of the Congress the Price Duo performed with the spirited Three Chai Tenors in a concert at the China Conservatory that delighted faculty and students, an appetizer for the wonderful events to follow.

The ICWM Congress began on April 18th with an Opening Ceremony, at which Deon Nielsen Price was called up to the stage and thanked for her role as Chief Advisor to the Congress. Many of the China Conservatory students and faculty

attended. After that, we enjoyed a splendid Chinese Traditional Chamber Music Concert featuring performers in beautiful traditional garb performing exciting works by composers from Hong Kong, US, Canada and Korea. The highlight of the day, certainly the musical equivalent of the Chinese invention of fireworks, was the Opening Concert (at the National Center for The Performing Arts, a glass-and-light hemisphere framed inside a huge reflecting lake) on April 18th, where the China National Symphony under the direction of distinguished conductor Apo Hsu (US) performed the World-Premiere of Dr. Price's "Yellow Jade Banquet", with Berkeley A. Price playing three different solo clarinets, was greeted with an outstanding reception. China Premieres of works by composers from Hong Kong, Canada, USA, Switzerland, China and Korea were performed by this outstanding orchestra. (It is worthy of note that Dr. Price had found patrons to fund all the orchestral concerts we were treated to during the Congress --- what a contribution on her part!)

The following day we thrilled to two Chamber Music Concerts, a World Instrumental Music Concert featuring works by composers-performers from India, Argentina, Israel, Korea, Costa Rica, US and New Zealand, where we thrilled to sitar, South American double flute, Korean gowns and carved plucked instruments and the like. Just to give you an impression of the international energy created, one performer utilizing Maori instruments must have invoked the rain god, as a cleansing rain happened the next day, cleaning off some of the pollution in the city. (Forgive my poetic license, it expires soon....) That was followed by the first of five Chamber Music Concerts featuring piano, flute and cello works from composers journeying from Italy, Rumania, Germany, New Zealand, China and the US.

The third day, April 20th was an important day for me, as I delivered my "East Meets West" Seminar (in English with Chinese translation available in our Seminar book) at the China Conservatory of Music, enlightening about 85 participants and Conservatory students and faculty on research and orchestration advice about how to combine Chinese traditional and Western instruments, including tips I had received from several Chinese master instrumentalists. I had prepared a very useful handout which contained many references on how to research Chinese culture, history, art, music, instruments – it even contained the ranges of traditional Chinese instruments. Our Chapter Members attended as well. All the English Seminars were very insightful and I am proud to say my Seminar was extremely well-received. That same day The Price Duo (Deon Nielsen Price, Piano & her renowned Clarinetist & Conductor son, fellow Chapter Grant Recipient, Berkeley A. Price) successfully pulled off a real tour de force: performing an entire concert of challenging and beautiful chamber works for clarinet, piano and in other combinations with violin, cello & soprano. At that

concert they performed works by our very own Adrienne Albert (“Windswept” - China Premiere), Deon Nielsen Price's “Clariphonia,” and a number of China Premieres of works by very distinguished composers Beverly Grigsby (US), Joan Huang (US), Li Yiding (China), Jeannie Pool (US), Janice Misurell-Mitchell (US), Katia Tiutiunnik (Russia) and Nancy Bloomer Deussen (US). That evening we were treated to a String Orchestra Concert performed by the China Youth Philharmonic Orchestra under the direction of Conductor & China Conservatory Faculty Member Yang Youqing (who was later the conductor of my composition “Jade Flute” on the final day of the Congress), featuring the World Premiere of a work by Yao Henglu (Male, China), and China Premieres of gorgeous compositions by renowned women composers from around the world (Australia, Belgium, Korea, United Kingdom and the US).

The following day Deon and I attended the Chinese Presentation of Seminars (utilizing our handy English translations in the Seminar book) and learned a great deal from analysis (historical and theoretical) of music ranging from Opera to Penderecki, Stravinsky, Chen Yi, and notably one Chinese professor discussing the fascinating life during the Cultural Revolution of famous Chinese (male) composer Xi-Lin Wang (he was in attendance as the professor discussed him! We got to read through several of his scores) and the remarkable story of the rise of many outstanding women composers in modern China. At the third Chamber Music concert on April 21st (that same day), our Chapter Members delighted in hearing music by composers from Azerbaijan, New Zealand, France, Belgium, Japan, US, Australia and the Netherlands.

I must say that not only was this enlightening exposure to the musical languages and cultures from all these countries, but well before this, all the visiting composers and performers had bonded with each other and our hospitable Chinese hosts and many, many new friendships had been formed --- music truly is the international language.

If this weren't enough, there was a second Chamber Music Concert on April 20th, featuring performers from Mexico, US, China and Japan playing music by historical women composers (including Nadia Boulanger, Rebecca Clarke and a contemporary of Mozart, Maria Theresa von Paradis) and contemporary women composers from France, US, China, Germany and the United Kingdom. What a feast! If that weren't enough, in the evening we were thrilled by the extraordinarily beautiful sonorities of the Chinese National Orchestra Concert at the Forbidden City Concert Hall (walking to the hall is a life experience, since you walk through the gardens there) featuring the 160 silk-clad members of the Huaxia Chinese National Orchestra of China Conservatory, performing works by composers from Canada, the US and China on a multitude of exquisitely carved traditional Chinese instruments.

On the final day of the Congress, our Chapter members were feasted again with more international musical fare and I was very energized, awaiting the World Premiere of my composition "Jade Flute" for Dizu (Bamboo Flute), Erhu (stringed instrument), Pipa (plucked instrument), String Quintet (Quartet with Double Bass), Piano & Percussion! The day began with an exciting innovative Electronic Music Concert featuring music by composers from Bosnia-Herzegovina, US, Costa Rica, Malaysia, Australia, Argentina/Italy and Korea. At the fifth and final Chamber Music Concert of the Congress, in the China Conservatory of Music Recital Hall, with music by composers from Argentina, China, the US, United Kingdom and Taiwan, I was given the honor of being positioned as the final chamber music work in the Congress, the World-Premiere of "Jade Flute". It was a rousing success, with many of my new Chinese friends (from various countries as well as from China itself) coming up to me to exclaim that they were amazed a Westerner could achieve such an authentically Chinese flavor. Deon Nielsen Price told me she thought it was a perfect blend of "East and West", which had been my exact intent and even the title of my scholarly seminar. The final concert at Forbidden City Concert Hall featured Vocal/Orchestral Music and the World-Premiere of "Song of the Taxi Driver" composed and sung by the Father-Sons Trio, The 3 Chiao Tenors, and other dramatic works sung by Opera Stars accompanied by Symphony Orchestra of China Opera and Dance Drama Troupe. The Deon and Berkeley Price Duo had performed a recital with the Three Tenors on the eve of the Congress as a thank you for their sponsoring one of the orchestras. This concert, attended by many students and international Congress participants, had the unplanned effect of beginning the Congress with a congenial atmosphere as they began to become acquainted.

I can say with all honesty that this was not only a chance-of-a-lifetime enriching experience for our Los Angeles Alumni Chapter members, but that our creative and hardworking chapter members majorly contributed to the rich tapestry of events and to the formation of Music, Friendship & Harmony that has come from the 2008 ICWM Congress, a living example of the power of music to create bonds of understanding. These, our Grant recipients, are very grateful to the Foundation and the Grant Committee for the rare privilege of being there and we all are proud to have represented our Chapter and our Fraternity at this world-class event.

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## **2008 Beijing ICWM**

**April 21, 2008 @11:00**

**Report on Chamber Music Concert #3 by Martha Mooke**

**1. Liam-hiong by Chi-sun Lee (Taiwan/US)**

This work for Dizi, Erhu, Yangqin, Liuqin, Pipa and Zheng evoked an otherworldly environment in which the listener was transported through time by way of traditional Chinese instruments exploring outer territories and space. Each instrument confirming its own unique sound spectrum yet able to become an equal voice in the overall ensemble. The sonic journey took us from the dream-like opening through propulsive, sometimes percussive elements to the exciting finale where we awoken to know it wasn't a dream!

**2. Scherzo by Kamalia Ali-zadeh (Azerbaijan)**

This work for solo piano was the first of several on the program to be played superbly by Ross Carey of New Zealand. Carey's sensitive and certain rendering of this brief, though strong score, brought out the decisive, yet quasi-reflective aspect of the music.

**3. Where the River Flows by Helen Fisher (New Zealand)**

Referring to the program notes which describe the call of the tui, a native bird, in the New Zealand bush and the ebb and flow of wind and stream, one was able to imagine the landscape and transport us to that place in time for the final bird call.

**4. Puketitiri by Judith Exley (New Zealand)**

Still captivated by the call of the 'tui', Puketitiri held the listener in the Hawkes Bay farmland of New Zealand, extending the lovely bird watching experience for a bit longer.

**5. Wire Dogs by Helen Bowater (New Zealand)**

The composer states in her notes that "canine nature provided the impetus for this piece..." This was certainly evident where the listener could imagine "people's best friend" as doing what dogs do, from being lazy, to sudden bursts of energy and other typical behavior.

**6. Six Phenomena for piano solo by Bun-Ching Lam (France)**

This work had a magical quality, descending runs – as if cascading waterfalls – leading to an exhortation of impending danger, then wistfully descending again into calm. We are then taken up in the perpetual, frolicking motion, of perhaps a beach ball, which is caught and then recovered.

**7. Raindrops on a Misty Pond and Moths in the Light for piano solo by Salina Fisher (New Zealand)**

The first piece of the two, Raindrops on a Misty Pond was contemplative, yet with an impish quality, almost teasing gestures. There is a brief sense of calm as the rainstorm approaches and subsides, leaving only raindrops as a reminder. Moths in the Light evoked the playful, elusiveness of the winged insects, and there was a seriousness which made us wonder – have they flown too close to the light?

**8. Roland for solo piano by Ross Carey (New Zealand)**

Ross Carey, wearing two hats in this concert, became both composer/performer for his own compelling work that was at times pensive, exploring, searching for something. The underlying two note motif was a reassuring support before the startling ending.

**9. Three Violin Pieces Based on Chinese Folk Songs by Sun Yilin (China)**

In this work, Ross Carey was joined by violinist Cai Bohui in which the violin declaims the opening notes, followed by the piano. The composer brings these traditional songs to joyous life with the piano as equal partners with the violin providing melodic and countermelodies interweaved elegantly in beautiful and poignant settings.

**INTERMISSION**

**10. Homeland's Dawn for piccolo, violin and piano by Weily Loc (Belgium)**

In this piece, we imagine a trip to Dali, Yunnan Province which was the impetus for the composition. It is a playful exploration of what comes across as an inspiring place.

**11. Song for Sarah for violin solo by Elaine R. Barkin (US)**

This work was not performed on the program.

**12. Expectation 2 for piano solo by Naoko Kachi (Japan)**

This is a living, breathing, quite refreshing work full of meaningful gestures that capture the sonorities of the piano most eloquently. The changes of color were played most graciously highlighting the range of emotion not often experienced in one single composition.

**13. Space for piano solo Xie Wenhui (China)**

Performed by the composer on prepared piano, this work is a sonic landscape in which the audience is beckoned to enter. In this case, the piano was represented more as a percussive instrument, or rather instruments, at times intoning gongs and chimes as well as other non-pitched sounds. The composer's sense of "Space" allowed the audience to transcend their aural expectations and expand their musical palette.

**14. Melodrama for solo piano by Kate Moore (Netherlands)**

In this work, the title says it all – only, this listener would add, with perhaps a touch of melancholy to compliment the melodrama. A lonely adventure on a road with a few twists and turns, and an expectation of something lurking around the corner. Just when we think we've settled in for a while, the rug gets pulled out from under our feet!

**15. Moon Mirror by May Howlett (Australia)**

Beautiful, luxurious sonorities emanate from the keyboard to the listener in a most personal way. The music draws you inside (as a reflection, perhaps) and makes

you aware of the colors of your soul!

#### **16. Star Ferry for two pianos by Susan Lackman (US)**

A fitting finale to a satisfying concert, the composer takes us on a trip over the water, as the listener is moving ever forward, though at times drifting a bit, taking in our surroundings as they pass by. A vivid musical commute, complete with representations of ringing cellphones (at least this time intentional during the performance!) made this a journey that is worthy of a roundtrip ticket!

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*2008 International Congress on Women in Music, Beijing, China: Chamber Music Concert, April 20, Recital Hall of the China Conservatory of Music. Performers: Berkeley Price, clarinet; Deon Nielsen Price, piano; Cai Bohui, violin; Linda Lin, cello; Deborah Kavasch, soprano.*

The chamber music concerts were some of the many highlights comprising the 2008 Beijing ICWM. Held at the Recital Hall of the China Conservatory of Music, the chamber concerts presented numerous composers and styles. The second chamber music concert of April 20 featured multiple works using the clarinet in combination with other instruments. As a beautiful contrast, Katia Tiutiunnik's piece for solo cello was also featured.

The concert began with a two-movement work for clarinet and piano by Adrienne Albert titled *Windswept*. Albert has been the frequent collaborator with such composers as Stravinsky, Bernstein, and Glass as a singer/performer, and the catalog of her own compositions includes orchestral, chamber, choral and vocal music. Albert's *Windswept* presents itself as a true duet for clarinet and piano, both sharing equally in the music. The first movement begins with a light-hearted sound and moves into a densely written piano score. Much like an overture, it travels through its musical story with varying degrees of intensity. The second movement is reminiscent of the title, *Windswept*, trading melodic and rhythmic emphasis. The piece was played boldly by the Price Duo: Berkeley Price, clarinet; and Deon Price, piano.

Our host for the Beijing ICWM was Li Yiding, from the China Conservatory of Music. A composer of both serious concert music and film-teleplay music, Li was the senior composer for China Central Television in Beijing. Included in the April 20 chamber music concert is Li's *Burned Eden* for soprano, clarinet, cello, and piano. *Burned Eden* won the second prize in the 23rd Search for New Music of IAWM in 2004. The piece is composed in sonata form with a single movement comprising four themes. *Burned Eden*, a conducted piece, opens darkly with low cello and piano, while the clarinet joins in the higher register. The instruments are introduced in duet, trio, then quartet, and the voice part is composed as an instrument, equal to the others. The singing quality is quite percussive and dynamically performed by Deborah Kavasch. *Burned Eden* completes each idea, relaxes, and returns with fire. A bright, intense climax leads the way to an expressive ending in quiet nothingness.

Jeannie Pool's *The Seasons* for clarinet and piano was the third piece on the program. In 1981, Pool instigated the first ICWM held successfully at New York University. She recently scored, directed, and wrote the documentary film, *Peggy Gilbert and Her All-Girl Band*. *The Seasons* duet is in contrast to Albert's duet because of the independent interplay between the clarinet and piano in Pool's composition. The second movement is compelling with a slow swing-like sound in

the piano, which also plays the bass part. The clarinet sings its line on top. The piece slowly grooves with interjected spots of ordered, and effective chaos.

Janice Misurell-Mitchell is a composer, flutist, and performance artist, and Artistic Co-director of CUBE Contemporary Chamber Ensemble in Chicago. She conducted her own piece *Vanishing Point/Quantum Leaps* for clarinet, violin, cello, and piano. "This quartet in three movements explores musically the images of the title. The first movement is based on the idea of transforming musical material so drastically that it hardly resembles its initial form. The material grows by quantum leap and moves at times through a vanishing point, after which it reappears in a different perspective" (Misurell-Mitchell). The music begins with short, distinct statements by trio, duet, quartet, etc. Comprising of only four instruments, it is understood why the piece need a conductor because of its impressionistic "out-of-time" sound. The piece is reminiscent of a conversation amongst friends with much to say then vanishing into quiet moments before resuming the conversation. Each instrument is very distinctive. Toward the end of the composition, the instruments again make short, individual statements. The dynamics vary with the level of conversation and the piece slows in a calm manner, as the conversation ends.

Nancy Deussen is the co-founder of the Bay Area chapter of The National Association of Composers, USA. Deussen's *Trio* for clarinet, violin and piano opens with a melodic and diatonic sound. Sounding as three movements and emphasizing the trio of instruments, the legato section of the first movement has dynamic emphasis meant to build intensity and then relax. A grand ending brings a final playful section amongst the instruments. The second movement begins with an opening song by clarinet accompanied by piano. Again, the movement is melodic and lovely, song-like. The violin enters to join the song, soon separating from the clarinet and then returning as the line flows gently along. There is a weave of repeated lines and common thread. The third and final movement begins upbeat and light, remaining diatonic. There is an eventual upward run in the piano and then the piece returns to the beginning theme with a clear chord to end the composition.

Deon Nielsen Price is a composer, pianist and author of the book "Accompanying Skills for Pianists." She is past president of the IAWM, and one of the founders of the ICWM. Performed by the Price Duo, Price's *Clariphonia* presents varied characters of the clarinet. Using five different clarinets, each range and timbre is explored fully while the piano provides the thread throughout the composition. We hear a lively march, a slow dance music section, a playful scherzo between piano and soprano clarinet, the deep, contrasting sound of contrabass clarinet, and a warm *Romanza* for Bassett clarinet. *Clariphonia* would be a challenging piece for any clarinetist, and Berkeley Price played expertly.

The next piece on the program brought a very impressive performance by Linda Lin as cello soloist. Dedicated to the people of Iraq, *Al Hisar* for cello solo by Katia Tiutiunnik, originally written for viola, begins with a deep low sound and rises in pitch, dynamics, and intensity. Extremely expressive, the piece sounds like a vocal lament, out of time, with sliding pitches as if weeping. Well-placed double stops intersperses varied texture into this mostly monophonic composition. From lament we move to anger as the weeping line descends into a low trill. Most impressive was Lin's facial expression, moving with the feelings of the music and providing strong support to the need for live music. Within the composition, there is effective use of silence. The piece ends as it begins, in lament.

Joan Huang's *Five Dog Tales from the Orient* was written for Huang's dogs in the Year of

the Dog (2006). Immigrating to the US from China in 1986, Huang has had commissions and performances throughout the United States, Europe, and China. Each tale of *Five Dog Tales from the Orient* is from a given region in China and the images were derived from a book concerning dog legends. Huang graciously sent me program notes to explain her inspiration behind each tale. I. *Pekinese Dog Lion* – percussive sounds including dog barks, taps on the piano, and high clarinet sounds explore this playful movement. *Pekinese Dog Lion*, symbolizing the defender of power, is an auspicious symbol in Chinese culture. II. *Wedding Song* – based on a fairy tale from the Yao Nationality in the southwestern region of China, the dog is worshipped as the forefather of their people. It opens with a chime, followed by clarinet and piano in conversational duet. Dynamics are integral in this movement, and gentle, ethereal sounds represent the flowing sounds from the natural world. III. *Faithful Pooch* – based on a Cantonese folk song, bold statements create a more disjunct sound. The clarinet and piano are quite independent in this movement and reach an abrupt ending. IV. *Heavenly Dog Star* – sounds like a large, imposing dog. It consists of low, slow sounds from the clarinet, and explores the range of instruments. The flow is interspersed with light textures in the piano, windchimes, and occasional murmured words. Huang’s notes tell us that *Heavenly Dog Star* is an unlucky star, and the beating of temple gongs, ringing bells, and lighting firecrackers (clusters of piano chords) are used “to expel the wicked spirit of this star.” V. *Tibetan Pug* – is based on a Tibetan folk tune. An energetic and rhythmic tale, Huang explores the sound of banging underneath the piano, interjected barking, and the eventual growl of the clarinet. Occasional piano bursts add to the upbeat festivity. Happy dog.

Beverly Grigsby’s *Trio* for violin, clarinet and piano was written for Oregon’s Ernest Bloch festival. “The composition contains neoclassic, baroque and impressionistic elements which Ernest Bloch often incorporated in his own world” (Grigsby). Throughout this playful and varied textured piece, the neoclassic form presented ritornello sections of lyrical and legato music paired with more rhythmic, playful statements and deliberate cadences. As a rhythmic theme often dominated, soon a contrasting section opened with a slow, more dissonant entrance of the trio. Combining thick textures and an impressionistic sound, we are introduced to a new rhythmic motif. The piece is both gregarious and lovely, filled with energy.

As an audience member, it was truly wonderful to hear a chamber music concert presented with such strong, and varied points of view.

Dr. Jennifer Kelly  
Assistant Professor  
Lafayette College  
Easton, Pennsylvania

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## Impressive Aspects of the Beijing Congress by Marcela Pavia

Several factors about the Beijing Congress impressed me the most. First, the seminars took place in prestigious halls like the China National Center for the Performing Arts, the Forbidden City Recital Hall, and China Conservatory of Music Recital Hall. The

China National Centre for the Performing Arts, was the most impressive of these and the Congress event took place as part of its first season. It is surely the most important hall of the whole China, a kind of Theater of Theaters with various halls inside: an opera theater, a symphonic concert hall and among other venues.

Secondly, the fame and quality of the performers who performed at the Congress was impressive, including, the China National Symphony Orchestra and the Huaxia Chinese National Orchestra. The presenters of the Congress were the China Conservatory, the International Alliance for Women in Music, the National Center for the Performing Arts, the China Symphony Orchestra, the China Symphony Development Foundation and the Beijing's Women's Federation. The participants had board and lodging in the China Conservatory and were personally assisted all by volunteers. All the events were filmed and broadcasted.

Overall, it was a very impressive experience! Special thanks to composer Li Yiding, the soul of this fantastic Festival, to the China Conservatory of Music (faculty, students and staff), to Advisor Deon Price, and to Ann Kilstofte and to all the generous sponsors that gave birth to this important event.

Marcela Pavia  
[www.marcelapavia.com](http://www.marcelapavia.com)

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Friday, April 18, 8:30-9

By Phillip Morehead

Martha Mooke - electro-acoustic violist, composer, producer, innovator and clinician ([www.marthamooke.com](http://www.marthamooke.com)) - presented an introduction to her music for the Yamaha electronic 5-string violin/viola, an interesting-looking open-body instrument playable as a normal violin (amplified) or as a MIDI controller. Mooke does not use it in the latter capacity, preferring to utilize the normal violin sound modified in various ways. For the purposes of her demonstration, she brought only a very compact

portable Korg TimeWorks multieffects processor and a small two-pad foot pedal for triggering different effects, such as reverberation, looping, and sound modification.

Mooke played all or portions of five of her works for the instrument and had available scores for the works so that the composers present could see how she notated the effects. She encouraged composers to write for her and for the instrument. Because the instrument has five strings, it can encompass the violin and viola ranges, giving it a greater tonal versatility, but also presenting a notational complication, since normally the lower range would be written in viola clef, but many violinists who do not also play viola are not versed in the use of the clef.

The first work she played was "News", a perpetuum mobile work with continuous 16-note bowing, sections of which she would feed to an electronic loop and then play against.

The second work was "Raindance", which utilized such techniques as pizzicato, bouncing bow, reverb, col legno, digital delay (as contrasted with looping), and ostinato (looping). Mooke said that she gets the ideas for her works from a variety of sources, sometimes working from a title, a particular feeling she wanted to express, etc.

The third work was "Café Mars". This work used much looping and capitalized on the extended range of the instrument, beginning with a walking bass figure that was then looped. The various figures that were looped could be retained in memory for the duration of the piece so that she could recall them at will, allowing for a certain formal sections to be established.

Mooke said that a number of composers, including Tanya León and Alvin Singleton, had written for her, each composer taking his or her own approach to the many capabilities of the instrument.

She then played "Wings of Arden", a work evoking the mist in the forest in the early morning. Finally she played a section of "Drifting".

Mooke has written for ensembles as well as solo instrument, including a string Quartet, "Circe 5", which can be played either as a conventional quartet or with digital effects processing.

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Namaste from Hasu Patel

My Dear Friends:

What a joy to be in Beijing! My family and I stayed few extra days in Beijing. I came back with a great Lifetime memory of the 2008 Beijing International Congress for Women in Music.

I thank all the hardworking and dedicated organizers, Li Yiding, the China Conservatory of Music faculty, students and staff, Advisor Deon Price, Ann Kilstofte, our IAWM president and IAWM. I also thank Open Meadows for acknowledging me as a composer and supporting my trip.

I also thank all the participating organizations and very generous sponsors of this phenomenal musical feast, to the remarkably gifted composers and performers who made this such an extraordinary musical feast and to the friendly people of Beijing.

It was so kind of Li Yiding and the organizers who arranged for the various concerts both orchestral and chamber, seminars. A trip to the Great Wall and to the state of the art concerts halls: The National Center for Performing Arts and the Forbidden City Concert Hall will be my life time memory. The performances by the Faculty, Students, world class performers, composers and conductors were so commendable.

I even had privilege to teach the music of India to fifty music conservatory students and thank Prof. Zhu Zhuojian for arranging this class and a fabulous lunch afterwards.

Again, on behalf of my daughter Alpana, son Mehool, and husband Anil, I thank all of you so much. I met many musicians from around the world. It was an once-in-a-life-time opportunity.

Please take care,

Please keep in touch as we all have so much work ahead of us to bring our music to all in the world.

Namaste!!

Hasu Patel  
www.hasupatel.com  
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A Report on Seminar 2 of the 2008 Beijing International Congress on Women in Music

Date and time: 8:30 to 11:00, April 21, 2008  
China Conservatory of Music, Beijing, China

In a multimedia classroom of the China Conservatory next to the just completed ambitious Beijing National Stadium (for the XXIX Olympic Games), designed by the architect giants Jacques Herzog and Pierre de Meuron, nicknamed “the Bird’s Nest” because of its modernistic oblong shape, five women panelists presented their papers. They were:

1. Zhou Sang, a junior student in the Musicology Department of China Conservatory, presented her paper titled **Achievements by Chinese Women Composers in the 20th Century and Their Influence on the Music on China**

Zhou summarized achievements and contributions of Chinese women composers in the 20th Century. Zhou selected analyzed several women composers’ works, such as Li Yiding, Ji Ming, Lei Lei, Qu Xixian and Zhang Zhuoya.

Zhou concluded that China’s women composers are far from being in the spotlight, but many of their works have won broad approval. The future will not be easy, but she remains optimistic.

2. Gao Jijia, a professor in the Composition Department of china Conservatory, presented her paper: **Study of Serial Music of Igor Stravinsky in His Late Period of Composition**

Gao concentrated on Stravinsky’s unique usage of serial techniques in several works, such as **Agon** and **Double Canons**.

3. Guo Xin, the editor of the Journal of Music in China, representing U.S., read her paper entitled **Absorbing Western Techniques in Pitch Structure: The First Phase of Chen Yi's Compositional Formation After Coming to the United States**

Dr. Guo Xin focused on Chen Yi's **Woodwind Quintet** and **Near Distance**, analyzing Chen Yi's methods on pitch constructions and formal structures, involving Western 12-tone and free atonal techniques in creating a fusion of Western post-tonal compositional techniques and traditional Chinese music.

4. Zhang Yunqing, a professor of composition, gave the talk on **Philosophy of Analysis of Opera Music**

Professor Zhang explained the special features and characteristics of opera music. She illustrated several principles and problems in the operas of 20<sup>th</sup> century.

5. Hon-Lun Yang represented Hong Kong. Her topic was **Wang Xilin's Symphonic Odyssey: Symphony No. 4**

Wang Xilin is one of the leading Chinese composers active in China's contemporary music scene. Wang suffered persecution during the notorious Cultural Revolution and he has written 7 symphonies. Among them, Symphony No. 4 was highly acclaimed by the Polish composer Krzysztof Penderecki. It is neither nationalistic nor patriotic, but rather a work to reflect on some horrific periods of China's past.

Among 5 presenters, Zhou Sang's presentation was most striking. Not only did she vividly use her virtuosic digital techniques, but also convincingly revealed statistics on the attitude of the Chinese audience towards Chinese women composers. Hon-Lun Yang's analytical paper on Wang Xilin's Symphony No.4 was courageous and thorough.

-----By Joan Huang-----