

2017

Performance Practice and Overview of Selected Piano Works of Barbara Kolb

Chiao Su Joyce Wang

Follow this and additional works at: <https://researchrepository.wvu.edu/etd>

Recommended Citation

Wang, Chiao Su Joyce, "Performance Practice and Overview of Selected Piano Works of Barbara Kolb" (2017). *Graduate Theses, Dissertations, and Problem Reports*. 6908.
<https://researchrepository.wvu.edu/etd/6908>

This Dissertation is protected by copyright and/or related rights. It has been brought to you by the The Research Repository @ WVU with permission from the rights-holder(s). You are free to use this Dissertation in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you must obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/ or on the work itself. This Dissertation has been accepted for inclusion in WVU Graduate Theses, Dissertations, and Problem Reports collection by an authorized administrator of The Research Repository @ WVU. For more information, please contact researchrepository@mail.wvu.edu.

**PERFORMANCE PRACTICE AND OVERVIEW OF SELECTED PIANO
WORKS OF BARBARA KOLB**

Chiao Su Joyce Wang

**A Doctoral Research Project submitted to the
College of Creative Arts
at
West Virginia University
in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts
in
Piano Performance**

James Miltenberger, D.M.A., Committee Chair and Research Advisor

**Aric Agmon, Ph.D.
Mary Ferer, Ph.D.
Andrew Kohn, Ph.D.
Lucy Mauro, D.M.A.**

**School of Music
Morgantown, West Virginia
2017**

Keywords: Barbara Kolb, *Appello*, *Solitaire*, *Antoine's Tango*

Copyright 2017 Chiao Su Joyce Wang

ABSTRACT

Performance Practice and Overview of Selected Piano Works of Barbara Kolb (b. 1939)

Joyce Wang

Barbara Kolb (b. 1939), one of the many lesser-known American avant-gardes, composed several unique works that symbolize what we consider American Art Music of late 1970s. Kolb survived with short periods of college institutional teaching and sustained her musical life mostly with commissions, scholarships, and award recognitions for her tremendous compositional output. The biographical information in this study gives several perspectives of Kolb's personal life: her persistence to pursue a career in music and also to maintain a private life. To serve as a reference for piano instructors or performers, this work journals performance challenges, options, and technical concerns with pre-recorded accompaniment in *Solitaire* (1971). Focused on the performance practice of other keyboard works *Appello* (1976), and *Antoine's Tango* (2001), this study serves as an overview of selected keyboard works.

Acknowledgements

Dr. James Miltenberger

Dr. Christine Kefferstan

Dr. Andrew Kohn

Dr. Mary Ferer

Dr. Lucy Mauro

Dr. Aric Agmon

Richard Trythall

Henry Skolnick

Marissa Pulice

TABLE OF CONTENTS

Abstract	ii
Acknowledgements	iii
Table of Contents	iv
List of Figures	v
List of Tables	vi
CHAPTER ONE: INTRODUCTION	1
CHAPTER TWO: BARBARA KOLB	9
CHAPTER THREE: <i>SOLITAIRE</i> (1971) FOR PIANO WITH PRE-RECORDED ACCOMPANIMENT	23
CHAPTER FOUR: OTHER KEYBOARD WORKS OF BARBARA KOLB	
<i>Appello</i> (1979).....	39
<i>Antoine's Tango</i> (2001).....	47
CHAPTER FIVE: EPILOGUE- EXPLORING AND SEARCHING	51
Bibliography	56

LIST OF FIGURES

Figure 3.1: Kolb, <i>Solitaire</i> , section D, mm. 45- 48.....	34
Figure 3.2: Kolb, <i>Solitaire</i> , section e, mm. 5-6.....	34
Figure 3.3: Kolb, <i>Solitaire</i> , section A, mm. 32.....	36
Figure 3.4: Kolb, <i>Solitaire</i> , section b, mm. 16-18.....	36
Figure 3.5: Kolb, <i>Solitaire</i> , section b, mm. 34-36.....	36
Figure 3.6: Kolb, <i>Solitaire</i> , section D, mm. 9-12.....	37
Figure 4.1: Kolb, <i>Appello</i> , Movement II “A vague chimera that engulfs the breath,” mm. 1-3.44	
Figure 4.2: Kolb, <i>Appello</i> , Movement III “... a perhaps hand (which comes carefully out of Nowhere),” mm. 38-43.....	45
Figure 4.3: Kolb, <i>Appello</i> , Movement IV “And I Remembered the Cry of the Peacocks,” Introduction.....	46
Figure 4.4: Kolb, <i>Antoine’s Tango</i> , mm. 9-11.....	48
Figure 4.5: Kolb, <i>Antoine’s Tango</i> , mm. 35-38.....	48
Figure 4.6: Kolb, <i>Antoine’s Tango</i> , mm. 63-66.....	49

LIST OF TABLES

Table 2.1: Updated vita and published works of Kolb, 1939-2004	15
Table 3.1: Structure of <i>Solitaire</i>	29
Table 4.1: Structure of <i>Antoine's Tango</i>	47

CHAPTER ONE

Introduction

The main goal of this research project is to provide an in-depth study of selected works by Barbara Kolb. The discussion focuses on the performance practice specifically of her keyboard piece, *Solitaire* (1971) for piano and pre-recorded tape. Other keyboard works, such as *Appello* (1976) and *Antoine's Tango* (2001) are also briefly discussed. Born in 1939, Kolb has composed a series of electroacoustic works that rely strongly on sound-mass. In contrast to tonality, sound-mass reduces the importance of individual pitches and instead relies on texture, timbre, and dynamics as the basic core of the composition. Kolb wrote many non-conventional keyboard works as well as chamber works that require prerecorded sounds. *Solitaire* features layers of sound through complicated ostinato patterns, pointillist-like passages, and quotations from Chopin and Scarlatti.

We understand that women composers have had a challenging time in establishing and finding a platform for their works. Evidently, it has been a process for women composers to break through the stigma of their gender and to receive the credit they deserve. One of the expected challenges for research is the limited number of resources of comprehensive theoretical analyses and bibliographical information on avant-garde composers and their experimental works. However, more literature and works by women composers have been published after 1950.

Paul Griffith's 1981 book *Modern Music: the Avant-Garde Since 1945* has often been used as a textbook for academic courses. The text refers to only two female composers: Cathy Berberian and Nadia Boulanger. In 2010, Griffith's third edition, *Modern Music and After*, acknowledged the growth of women's music scholarship and creativity with further inclusion of

a short, informative commentary.¹ Works by Sofia Gubaidulina, Galina Ustrolskaya and Kaija Saariaho were included in the discussion. Another recognition which is worth mentioning is that the number of Guggenheim awards to women in the 1970s more than doubled the figure for the preceding forty years. No Koussevitzky commissions were awarded to women between inception (1942) and 1958 yet five were made between 1959 and 1976. Similarly, no Fromm Foundation commissions were made from women between 1952 and 1968, yet six have been awarded since 1969.² Since then, women composers have experienced greatly expanded opportunities for musical expression, enabled in part by the feminist movement's push for professional and educational equality.

The earliest association between women and electroacoustic music³ can be traced back to the mid-1800s.⁴ Lady Ada Lovelace (1815-1852), a British mathematician, was known for her collaboration with Charles Babbage, the inventor of a general-purpose computer. Lovelace invested most of her wealth and time pursuing the use of a machine to write music. She translated and annotated an algorithm on Babbage's analytical engine in hopes that the engine might be able to compose "elaborate or scientific pieces of music."⁵ In the latter part of the nineteenth century, the experimentation with musical sounds continued. Several musicians were fascinated by these new sounds (calling them a new "orchestra of sounds"), which were derived from the sound of machines, nature, war, and industry.

¹ Paul Griffiths, *Modern Music and After* (Oxford University Press, 1995 and 2011), 6-10.

² Oxford Music Online "Women in Music," http://www.oxfordmusiconline.com/public/page/Women_in_music [accessed March 23, 2016].

³ Music produced or altered by electrical means. Types of electroacoustic music may be classified according to the source of the sound material and the compositional approach. These approaches may result either in a composition written for performers to present in real time, or in a studio composition, prepared by the composers in the traditional sense.

⁴ Elizabeth Hinkle-Turner, *Women Composers and Music Technology in the United States*, chapter 2.

⁵ The Vinyl Factory Limited, "The Pioneering Women of Electronic Music." <http://www.thevinylfactory.com/vinyl-factory-releases/the-pioneering-women-of-electronic-music-an-interactive-timeline/> [accessed February 1, 2016].

In 1938, a German-American woman composer and pianist, Johanna Magdalena Beyer (1888-1944), scored her first piece for electronic instruments titled *The Music of the Spheres*.⁶ She earned her two degrees from the Mannes College of Music while studying composition with Dane Rudhyar, Ruth Crawford, Charles Seeger, and Henry Cowell. Besides teaching piano, she was Cowell's informal secretary and agent after working as a correspondent for Percy Grainger. Beyer was actively involved in concerts and events in New York City. As a pianist performing the music of Cowell, Beyer had opportunities to feature her own works during recitals. On May 20, 1936, Beyer's half of a program included her *Movement for Two Pianos, Suite for Soprano and Clarinet, String Quartet No. 1*, and excerpts from a piano suite. The *New York Times* gave no review. It was not until the following year that the *New York Herald Tribune* described her works in the recital as "experimental in form and modernistic in harmony" and noted there was a "good size audience."⁷ According to the article, "Total Eclipse: The Music of Johanna Magdalena Beyer," her works:

... [Betray] a sardonic sense of humor and a hint of embittered mockery. Among the evidence that she indeed felt frustrated and indignant is that her major unfinished work was to be a political opera called "Status Quo", in which she hoped to express the injustice of the time in which she was living. Her works were generally not well received and rarely did she have the opportunity for feedback or the trial-and-error learning process of having works performed. In spite of this, her most interesting scores show a sense of internal discipline and conscious definition of limits, strongly suggesting a consistent and well-thought-out intention regarding the nature of work.⁸

⁶ "Johanna M. Beyer," *Electrospective Music: The Study & Presentation of the History of Electronic Music*, "Johanna M. Beyer", <http://www.electrospectivemusic.com/johanna-m-beyer-1888-1944/> [accessed Jan. 29, 2016].

⁷ John Kennedy and Larry Polansky, "'Total Eclipse': The Music of Johanna Magdalena Beyer: An Introduction and Preliminary Annotated Checklist," *The Musical Quarterly* 80, no. 4 (winter, 1996): 719–78.

⁸ *Ibid.*, 726.

Since 1988, Beyer's works have been regularly performed by non-profit organizations and artists dedicated to publishing and producing experimental, unpublished, unrecorded, and unperformed works. For example, Frog Peak Music published annotated editions of scores available for purchase through the Frog Peak Music/Johanna Beyer Project.

A new generation of women composers, from the late 1940s to the early 1950s, saw opportunities in electroacoustic music and music education. They experienced opportunities for growth and influence. For example:

- a. They advanced in higher education during the peak of the women's movement. Since 1947, women have constituted slightly over half of the undergraduate population majoring in music. Between 1950 and 1980, the percentage of women receiving a master's degree grew from about a third to half of the total; the proportion of women among those who received a PhD nearly doubled between 1970 and 1980.⁹
- b. They established themselves creatively during a challenging time, socially and culturally, in the United States;
- c. They saw opportunity in the field of music technology and expansion for electroacoustic music to be a more common part of the college curriculum;
- d. More opportunities in music education appeared. Women's roles continued to expand as several women composers became affiliated with collegiate level teaching.

By the early 1970s, many colleges had small electroacoustic facilities available in order to include music technology as part of the curriculum. The first electroacoustic teaching started when Otto Luening and Vladimir Ussachevsky were hired as faculty members in the music

⁹ Oxford Music Online, "Women in Music," http://www.oxfordmusiconline.com/public/page/Women_in_music [accessed March 23, 2016].

department of Columbia University in 1959. Collaborating with Milton Babbitt from Princeton University, they established the first fully-equipped academic electroacoustic music studio in the United States named Columbia-Princeton Electronic Music Center (CPEMC).¹⁰ Alice Shields (b. 1943), a pupil, apprentice, and assistant of Ussachevsky, served as a technical instructor and eventually took the position as the Associate Director for CPEMC from 1965 to 1996. Shields's compositions were recognized due to their unique combination of electronic sound, voice, and texts. One of the most notable works, *Study for Voice and Tape* (1968), featured Shield's own voice. The electronic sounds served as an accompaniment that enhanced the emotion of the texts.

On the west coast, Stanford Artificial Intelligence Laboratory and the University of California at Santa Barbara offered facilities and programs that were highly regarded as experimental music centers with a world-class faculty. The majority of the students who were trained in these facilities established themselves as independent or academically-affiliated composers, multimedia artists, as well as software and hardware engineers. However, New York City remains the hub for independent electroacoustic composers.

An East Coast-based composer, Kolb believes that conductors often neglect contemporary music and that performers tend to have reservations in programming contemporary (or electroacoustic) works in recitals. Kolb gave the following comments on contemporary music during one of her interviews:

It is really a sad state of affairs when you think of the few orchestras that exist and the limited number of conductors who would even think about programming a contemporary piece. Conductors of orchestras cannot take a chance on the unknown quality for they must please the audience as well as the board of trustees who give them their jobs. So, to program a contemporary piece is a thorn in everyone's side—you must educate your audience slowly with contemporary music because they are so

¹⁰ Hinkle-Turner, *Women Composers and Music Technology in the United States*, 2.

filled with the classics. Part of the problem is the conductors who are not good enough, those who have not studied contemporary techniques and have had little, if any, experience with contemporary music. They have to spend too much time learning complicated scores and usually they don't want to be bothered. New music needs good conductors.¹¹

The purpose of this study is: a) to serve as an introduction to selected piano literature written by Barbara Kolb; b) to discuss the pedagogical and performance practice and issues of these selected works; and c) to serve as a reference for future study of Kolb's piano works, especially for those who wish to promote and to perform lesser known works by female composers. Three works were selected for discussion in this study. They are *Solitaire* (1971) for piano and pre-recorded tape, *Appello* (1976) for solo piano, and *Antoine's Tango* (2001) for solo piano.

This research paper consists of five chapters. The first chapter features an introduction to early women composers, a brief background on electroacoustic music, and a discussion of precedents, and pioneers of women composers in the United States. Chapter Two focuses on the biography of Barbara Kolb and includes a detailed narrative of Kolb's background, existing interviews, her musical training, and her overall journey as one of the few leading female American composers. A general survey of Kolb's compositional style and works is also presented. Chapter Three addresses the pedagogical concerns and the performance practice of Kolb's piano work, *Solitaire* (1971) for piano and pre-recorded tape. The learning process for this work, which was programmed in my final solo recital, drives this comprehensive study. The entire chapter is devoted to this piece as it was relevant to address performance challenges and concerns that arose during the learning process.

¹¹ Jane Weiner LePage, *Women Composes, Conductors, and Musicians of the Twentieth Century: Selected Biographies* (Scarecrow Press, 1980), 222.

Chapter Four introduces and addresses the pedagogy and the performance practice issues of the two additional works for solo piano: *Appello* (1976) and *Antoine's Tango* (2001). These selected works are representative of early as well as more recent compositions for piano solo and works with and without pre-recorded components. The final chapter includes the conclusion of the study along with suggestions for future research.

The intent of in depth study of selected piano works of Barbara Kolb commenced when *Solitaire* (1971) for piano and pre-recorded tape was programmed for my final recital. Kolb's scores and the pre-recorded tapes (now on CDs) were only available through the publisher, Boosey & Hawkes. Typical biographical information about women composers is fragmented; the most notable scholarly work is the three-volume of anthology of the composer, Kolb's vita has been published in *Women Composers, Conductors, and Musicians of the Twentieth Century: Selected Biographies* by Jane Weiner LaPage. Typically biographical information about women composers is fragmented, but this is notably the most scholarly work and has served as a valuable resource.

A surprising aspect of this project was that it was not possible to obtain any participation or contribution from Kolb. Since October 2015, several requests have been sent out to former agencies, organizations and institutions regarding Kolb's contact information. In March 2016, Boosey and Hawkes denied my request to reach out to Kolb citing various reasons, such as: "Ms. Kolb is no longer taking any interviews" and "Ms. Kolb's schedule has become quite packed and she will be unable to answer these questions for you or to have a continued dialogue." According to public domains such as White Pages, Kolb has been a resident of North Providence, Rhode Island, and New York City, New York. The Rhode Island location corresponded to an active

phone number; however, there was no response after several attempts trying to reach her. Letters were returned and the post office indicated that the mail was unable to be forwarded.

More successful was my attempt to connect with the pianist who premiered *Solitaire* in 1972. Richard Trythall, the music liaison between composers and performers for the American Academy in Rome, has overseen the institution's musical program in Rome since 1970. Besides serving as a correspondent for the American magazine *Keyboard*, he frequently publishes literature on American music for various Italian publications as well as premieres piano works by American composers. One of his featured performances was the world premiere of *Solitaire* on October 27, 1972. This work was originally dedicated to Richard Trythall and his wife at the time, Nona Hershey, as a wedding present. According to Trythall, he has lost his contact with Barbara Kolb in recent years and is curious to receive her latest updates. Based on the correspondence from the publisher dated between February and March 2016, Kolb's busy schedule makes it impossible for her to answer my interview questions. Unlike other contemporary composers, Kolb has no personal website.

During the course of my research, I have used online databases such as WorldCat, ProQuest Dissertation & Theses, and RILM Abstracts of Musical Literature to find publications on similar topics by using keywords "Barbara Kolb" and "piano" and "solo" or "pre-recorded," which led to several relevant results. Most of the sources are relatively brief and no scholarly studies of Kolb's work have been found. Related literature was identified by using the following keywords: "women composers," "1900," "electroacoustic," "American female composers." Information derived from current websites and blogs was considered, and the appropriate steps of evaluating Internet resources have been taken during this process. All social media and online

recourses are taken into account. Steps have been taken to evaluate the online sources which includes the author's credential and affiliation to the field.

CHAPTER TWO

Barbara Kolb

Barbara Anne Kolb (b. 1939) recalled, "I often sang on the radio when I was little...when you're an only child and your father is a music director, you get these opportunities... Once, I even made some records of old songs – things like "Paper Doll."¹² Born to a musical family in Hartford, Connecticut, Kolb was the daughter of Harold Judson Kolb, an organist, pianist, and composer of popular music. He was the director of music for the WTIC radio station in Hartford, Connecticut, and the conductor of many semiprofessional big bands of his time.¹³ At a young age, Kolb was exposed to music-related activities, such as listening to live jazz at a club with her parents, and she was also introduced to interesting musicians who would be guests on her father's radio programs.

As a composer, Kolb viewed "musicians as exciting and fun people to be around who were paid for doing what they would do without remuneration."¹⁴ As a clarinetist, her first composition, *Rebuttal* for two clarinets, was written during her first year in college before she

¹² Diane Jezic, *Women Composers: The Lost Tradition Found* (New York: The Feminist Press, 1988), 196.

¹³ *Ibid.*, 197.

¹⁴ NewMusicBox Staff, "When did first you know that you would be a composer and what is the earliest work that you still acknowledge? Barbara Kolb", NewMusicBox, <http://www.newmusicbox.org/articles/When-did-first-you-know-that-you-would-be-a-composer-and-what-is-the-earliest-work-that-you-still-acknowledge-Barbara-Kolb/> [accessed March 1, 2016].

began taking composition lessons. She completed her undergraduate studies in clarinet and composition (with Arnold Franchetti), at the Hartt School of Music at the University of Hartford. Kolb recalled that the reason she chose the clarinet was because it “was one of the most unfeminine things you could do in music in the 1950s.”¹⁵ Kolb’s father was opposed to her career path in music composition and was despondent when Kolb decided not to major in music education. Kolb has commented on her father’s disagreement over her decision:

... But what he really wanted me to be was a nurse, like any good New England girl. He wanted me to lead a normal life -- he didn’t know that there is no such thing as a normal life, even for a nurse. He was a jazz pianist and he knew musicians as alcoholics, dope addicts, and generally disreputable human beings. He himself had been playing in vaudeville houses at the age of 13. He told his mother he was playing for a dancing school.¹⁶

... Father thought he could stop me from going into music by not giving me money. I loved my father and respected him, but he stuck to his point of view. Right to the end he never did give me money.¹⁷

... He wanted me to graduate and get a good safe public school job.¹⁸

Kolb has rarely discussed her family except when she lost her father to cancer in 1966. She admired her father’s natural talent in improvisation. As Kolb has remarked, “To them [her parents] music meant drugs and alcohol, a life filled with debauchery. They knew nothing of the serious music world.”¹⁹ Without much support, Kolb never stopped working towards her goal of being a successful composer. At one point, Kolb expressed her interest in “writing background music for film because I like film people for one thing and I like theater for another and I like drama in general. It also pays money, and I enjoy money as much as I enjoy the others.”²⁰

¹⁵ Donal Henahan, “Rebel Who Found a Cause,” *The New York Times*, November 17, 1976.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ LePage, *Women Composers, Conductors, and Musicians of the Twentieth Century*, 130–32.

²⁰ Ibid., 131.

Nevertheless, Kolb's wish to continue with film music was brief. The only film production with Kolb's music was *Cantico* in 1982.²¹

Kolb found alternative means of financial support by playing for the Hartford Summer Band and Hartford Symphony Orchestra. With the help of Mr. Moshe Paranov, her father's friend, she was able to complete her course requirements for music composition and graduated from the Hartt School of Music. Kolb continued her education by pursuing her master's degree in composition with Lukas Foss and Gunther Schuller at Boston University and remained active throughout the summer during her master's program at the BUTI (Boston University Tanglewood Institute). Foss, along with Schuller and Arthur Berger, are considered Kolb's most influential mentors. Kolb has stated, "I've known Lukas for 12 years—he's more like a brother to me."²²

In 1965, Kolb moved to New York City and lived on grants and awards while supplementing her income by working as a music copyist. Earning a minimum wage with a yearly salary between \$2,500 and \$3,000 a year, Kolb once commented, "There is nothing as degrading as that—copying other people's scores. You are doing nothing for yourself. A copyist puts down what's in front of his nose."²³ In the same year that her father died, 1966, Kolb received a Fulbright Scholarship and moved to Vienna, Austria. She was also the first female American composer to win the Prix de Rome. This latter scholarship supported the cost of her residence in Rome from 1969 to 1971.

²¹ *Cantico*, a tape collage score for the film on the life of St. Francis of Assisi, was a collaborative product of Barbara Kolb and James Herbert (filmmaker and painter).

²² LePage, *Women Composers, Conductors, and Musicians of the Twentieth Century*, 132.

²³ Joan Peyser, *The Music of My Time* (White Plains, New York: Pro/AM Music Resources Inc., 1995), 228.

The Prix de Rome scholarships are awarded in several fields including musical composition to individuals based on evidence of ability and achievement. The award provides a stipend for a period of study in Rome for a scholarly and artistic project use.²⁴ Kolb was invited to serve as a composer-in-residence at the American Academy in Rome where she spent the year composing *Spring River Lowers Moon Night*, *Sounding*, and premiering works such as *Solitaire*. This prestigious award gave her a chance to join an impressive group of contemporaries and previous fellowship winners, such as Lukas Foss, Randall Thompson, Samuel Barber, and Howard Hanson. Although Kolb's living situation in Rome was uncomfortable, this never affected her musical output.

After two years at the American Academy, Kolb spent the next decade moving between the East Coast of the United States and Europe. She commented,

In New York there are so many choices available, so many cliques and schools. Here, I feel a compulsion to join some clique. Should I follow Babbitt? Wuorinen? Foss? But going to Rome freed me from certain principles that were being stressed in New York. In Rome, I knew no other composer and I could write what I myself felt... In Europe that isn't so [composers unaware of or uninterested in the other arts]. There is an artistic community that includes composers, painters, film makers, poets and literary people.²⁵

One might wish that Kolb's journey in pursuing an education while residing abroad was smooth and carefree; however, there were some drawbacks throughout the process. In order to sustain a career as a composer, committing to short-term teaching appointments became a necessity. In between her relocations, she received her first full time teaching position as a professor of composition and musical analysis at Brooklyn College in 1973. In addition, Kolb continued to be

²⁴ American Academy in Rome, "Apply Procedures & Requirements," <http://www.aarome.org/apply> [accessed March 2, 2016].

²⁵ Henahan, "Rebel Who Found a Cause."

a freelance composer, which was made possible by continued performances, commissions, awards, and grants. Her short-term teaching positions included Brooklyn College, New York (1973); Temple University, Philadelphia (1978); Eastman School of Music, Rochester (1984); and Rhode Island College, Providence (2006). Kolb has served as a visiting professor at the Eastman School of Music (1984-85) and as Artistic Director of Contemporary Music at the Third Street Music School Settlement (1979-82). She also created a music theory instruction program for the blind and physically impaired under the sponsorship of the Library of Congress.²⁶ Chronological details on commissions, awards and grants can be found on Table 2.1.

Despite much success in composition, Kolb seems to be removed from the public scene. Her most recent invitation was to the International Festival of Women Composers at Indiana University of Pennsylvania in March 1998 for the premiere of *Virgin Mother Creatrix*, an *cappella* choral work inspired by Hildegard of Bingen. She has continued to work with a regional performing arts group in Providence, Rhode Island, as part of the Meet the Composer Residency. While serving as an adjunct professor at Rhode Island College, occasionally Kolb was featured as the artist and mentor in collaboration with the faculty and students on new initiatives or compositions. It has been confirmed by Rhode Island College that Kolb was an Adjunct Professor of Music Theory in the Department of Music, Theater, and Dance from 2008 to 2012. None of the current staff of Rhode Island College have been in touch with Ms. Kolb since the summer of 2012.

Because she seems to have been in relative seclusion since the mid-1990s, several of Kolb's colleagues and collaborators experienced the same challenges in trying to reach out to her. Henry Skolnick, a bassoonist and a current Assistant Librarian of the St. Louis Symphony,

²⁶ Hinkle-Turner, *Women Composers and Music Technology in the United States*, 58

indicated in an email communication that he was in contact with Kolb between 1995 and 2009. It was mostly through periodic phone and email conversations, that had been initiated by Skolnick in an effort to motivate Kolb to complete the revision of her bassoon work, *Sidebars*, composed in 1995. However, no result came from these conversations and they ended in 2009.²⁷

It was discovered from other name searches that not only was Kolb the only child of her parents but also she has never been married. She does not seem to believe in marriage. She was very open in expressing her frustration in relationships, saying:

I ask a lot from a man, and single men in New York are hard to find... They go to parties all the time, and I am continually bored with them. Then sometimes when I meet some very interesting men, they turn out to be homosexuals. I don't try to change them... Homosexuality is so open now that there is no reason they shouldn't be what they choose.²⁸

Never committed to a marriage, Kolb devoted her life to composing and short-term teaching.

She spoke about her exclusive contract with Boosey and Hawkes as a way to establish herself as a freelance composer.

A tremendous revelation occurs when you realized that a company of the stature of Boosey and Hawkes is truly interested in you and will publish everything you write... There is a whole new attitude that develops when you discover that people actually like your music. Writing music is a very painful process and it is very solitary. With the recognition from Boosey and Hawkes, there is a feeling of responsibility to them, not just to myself, which is a tremendous incentive to continue.²⁹

Kolb has never actively participated in the women's movement.³⁰ Yet, she has contributed and addressed feminist concerns on several occasions. As Kolb explained to Julia Weiner LePage, "Music is a matter of art not gender. If anything, composing a piece of music is

²⁷ Henry Skolnick, e-mail message to the author, April 23, 2016.

²⁸ Peyser, *The Music of My Time*, 226.

²⁹ LePage, *Women Composers, Conductors, and Musicians of the Twentieth Century*, 119.

³⁰ *Ibid.*, 130.

very feminine. It is sensitive, emotional and contemplative. By comparison, doing housework is positively masculine.”³¹ Kolb expressed her concern and felt that women still had a long way to go in being recognized in the male-dominated field of music composition. In 1987, she stated:

[People say], “Oh, how wonderful you’ve made it in this profession,” but I’m not so sure I have. As a women composer, I am, in some ways, a novelty, since there are very few of us who have had international exposure. So, yes, in that respect it’s true. But in comparison to some of my male colleagues who are roughly my age—people like Joe Schwanter, David Del Tredici, John Harbison—I’m not doing so well, really... I mean, I don’t even have a job. I don’t think I want to dwell on what it means specifically to be a woman in the composing field.... Although I will say this: when you’re young, when you’re up and coming, nobody cares much whether you’re a woman. When you get older and the money gets bigger, it is a little different. To be a peer is not necessarily what a lot of men composers want you to be. Recognition is fine, but I’m at a point in my life where remuneration means something.³²

The most comprehensive biographical summary of Kolb is available through two sources, *Women Composers, The Lost Tradition Found* by Diane Peacock Jezic; and *Women Composers, Conductors and Musicians of the Twentieth Century: Selected Biographies* by Jane Weiner LePage. However, neither of these summaries have been updated since the 1990s. An updated version of her biography is presented below, including a list of her awards, commissions, premiere dates and locations, teaching institutions and works, particularly those for keyboard that are relevant for this research project.

³¹ Ibid.

³² Jezic, *Women Composers*, 197.

Table 2.1, cont. Updated vita and published works for Kolb, 1939- 2004

Year	Vitae	Commissions/Awards/ Recognitions	Significant Works
1939	Born in Hartford, Connecticut		
1950	Began her musical studies when she took up the clarinet		
1961	Earned a Bachelor of Arts degree from the Hartt College of Music at the University of Hartford		
1964	Graduated from Hartt College of Music with a master degree in music composition		
1965	Moved to New York City and worked as a music copyist		<i>Rebuttal</i> (for two clarinets), premiered by Peter Cokanias and Barbara Kolb, in Connecticut
1966-67	Spent a year in Vienna, Austria on a Fulbright Fellowship	<i>Appello</i> , commissioned by Diane Walsh and the Washington Performing Arts Society	<i>Appello</i> (for solo piano)
1968	Spent the summer at Tanglewood taking composition lessons from Schuller		
1969	Won the American Prix de Rome award in music composition; spent two years at the American Academy in Rome		<i>Crosswinds</i> (for wind ensemble and percussion) <i>Toccata</i> (for harpsichord) <i>Solitaire</i> (for piano and pre-recorded tape) for Richard Trythall, pianist <i>Trobar Clus</i> (for chamber ensemble)

Year	Vitae	Commissions/Awards/ Recognitions	Significant Works
1970		First woman composer recognized by the Fromm Foundation; <i>Trobar Clus</i> was (commissioned in 1969) completed to be performed during the Fromm Festival Concert at Tanglewood Music Center, MA	
1971	Awarded John Simon Guggenheim Award in Music Composition		
1972	Named a trustee of the American Academy in Rome	<i>Soundings</i> , commissioned by Koussevitzky Foundation and Chamber Music Society, conducted by Gunther Schuller	<i>Soundings</i> (for chamber orchestra)
1973	Served as composer-in-residence at the Marlboro Music Festival, Vermont Appointed as Assistant Professor of music theory at Brooklyn College, New York	Grants received from the Institute of Arts and Letters and National Endowment of the Arts	<i>Toccata</i> (for harpsichord), premiered in 9/12/1973, by Igor Kipnis, at Southwest Texas University
1974	Served as a composer-in-residence at the American Academy in Rome		<i>Spring River Flowers Moon Night</i> (for two pianos and pre-recorded instruments on tapes)
1975		(Revised) <i>Soundings</i> (for full orchestra) performed by New York Philharmonic with Pierre Boulez and David Gilbert	<i>Looking for Claudio</i> (for solo guitar and pre-recorded tape) for David Starobin, guitarist
1976	Lived and worked in Paris on a Guggenheim Fellowship	Chicago FM Radio Station commissioned <i>Songs Before an Adieu</i>	<i>Songs Before an Adieu</i> (for soprano, flute/alto flute, guitar)
1978	Served as a visiting professor at Temple University, Philadelphia		<i>Grisaille</i> (for orchestra)

1979	Served as the Artistic Director of Contemporary Music at the Third Street Music School Settlement	First composer ever honored under the Willamain McPhee Thaxter Memorial Composition Fund; <i>Grisaille</i> was premiered by Portland (Maine) Symphony Orchestra University of Wisconsin at Fall River commissioned and premiered <i>Chromatic Fantasy</i>	<i>Chromatic Fantasy</i> (for narrator and chamber ensemble)
1980			<i>Three Lullabies</i> (for guitar)
1981	Spent a few months in Italy working with a film maker, James Herbert, on a tape collage for his film <i>Cantico</i> , on life of St. Francis of Assisi		
1982	Embarked on the development of a music theory instruction course for blind and disabled, sponsored by the Library of Congress		<i>Related Characters</i> (for E flat alto saxophone/viola/trumpet and piano) <i>The Point that Divides the Wind</i> (for organ, percussion and voice)
1983	Spent nine months in residence at IRCAM in Paris at the invitation of Pierre Boulez	IRCAM commissions <i>Millefoglie</i> (for chamber ensemble and computer tape) <i>Cantico</i> received first prize in the visual essays category of the American Film Festival	

1984	Held the post of visiting professor of composition at the Eastman School of Music, Rochester, New York, for one year		<i>Millefoglie</i> (for chamber ensemble and computer tap)
1985	Performance of <i>Grisaille</i> , with Pittsburgh Symphony Orchestra		<i>Time...And Again</i> (for oboe, string quartet and computer generated sound), premiered on 11/22/1985, by National Musical Arts, in Washington DC
1986	Completed, under the auspices of the Library of Congress, a music theory instruction program for the blind and physically impaired		<i>Umbrian Colors</i> (for guitar and violin), premiered on 8/15/1986, by David Starobin and Pina Carmirelli at Marlboro Festival
1987		Received Friedheim Award for <i>Millefoglie</i> ; <i>Yet That Things Go Round</i> was commissioned by the Fromm Music Foundation	<i>Yet That Things Go Round</i> (for chamber orchestra), premiered on 5/2/1987 by 92nd Street Y, NY
1988			<i>Broken Slurs</i> (for guitar solo) <i>The Enchanted Loom</i> (3 untitled movements for orchestra) <i>Extremes</i> (for flute and cello)
1990			<i>Piano Concerto with chamber orchestra</i> , premiered in December 1990 on Paris's Radio France, by pianist, Jay Gottlieb <i>The Enchanted Loom</i> (3 untitled movements for orchestra), premiered on 2/15/1990 by Atlanta Symphony, in Woodruff Centre, Atlanta, Georgia

1991		Commissioned by Readers Digest Consortium, <i>Piano Trio</i> , for the Monticello, Leonardo and Francesco Trios	<i>Cloudspin</i> (for solo organ) <i>Voyants</i> (for piano and chamber orchestra)
1992			<i>Voyants</i> * (for solo piano and chamber orchestra), commissioned by Radio France in 1991, was premiered in the U.S. on an all Kolb Program by the Theater Chamber Players at the Kennedy Center *One of the Kolb's most widely performed works <i>Broken Slurs</i> (for guitar solo) revised
1994		Commissioned by the New York Philharmonic Orchestra to celebrate their 150th season, <i>All in Good Time</i> (for orchestra) was premiered on 2/24/1994 by the New York Philharmonic	<i>Turnabout</i> (For Flute and Piano), premiered on 3/16/1994, by Renee Krimier and Deborah DeWolf Emery, in Merkin Hall, New York <i>In Memory of David Huntley</i> (for string quartet), premiered on 10/13/1994, in Merkin Hall, New York
1995			<i>Sidebars</i> (for bassoon and piano) <i>New York Moonglow</i> (for ensemble)

1998	Featured as the guest composer at the International Festival of Women Composers at Indiana University of Pennsylvania		<i>Virgin Mother Creatrix</i> , an a cappella choral work inspired by the Mysticism of Hildegarde of Bingen, had its premiere at the Festival, 3/19/1998
2001	Served as composer-in-residence in Providence, Rhode Island, under the auspices of a Meet The Composer New residencies program. The sponsors were Festival Ballet Providence, Water Fire Providence, and the Rhode Island Philharmonic ³³		<i>Antoine's Tango</i> (for solo piano), premiered on 3/5/2001 by Louise Bessette, in Paris <i>Broken Slurs</i> (for guitar solo) revised, world premiered on 10/19/2001 by Lily Afshar, in Fleixton House, Manchester
2003			<i>Aubade</i> (for mandolin orchestra) <i>The Web Spinner</i> (for chamber orchestra), premiered by Rhode Island Philharmonic, conducted by Larry Rachleff at VMA Arts & Cultural Center, Providence, Rhode Island
2004		Recognized as one of four "Outstanding Women of the Year" presented by the YWCA of Greater Rhode Island	

³³ Molly Sheridan, "Meet the Composer Awards 5 New Residencies Grants," NewMusicBox, <http://www.newmusicbox.org/articles/Meet-The-Composer-Awards-5-New-Residencies-Grants/> [accessed March 4, 2016].

2005		<p>Received The MacDowell Colony Fellowship (\$25,000) administered by the Rhode Island Foundation in its inaugural year ³⁴</p> <p>Received Individual Artist Fellowship Award in Music Composition by The Rhode Island State Council on the Arts</p>	
2007	<p>Accepted offer as an adjunct music faculty of Rhode Island College</p> <p>Kolb collaborated with RIC music composition students, orchestrated/premiered, <i>Who Follows Whom</i>, at a new music concert on 5/2/2007 at Sapinsley Hall in John Nazarian Center for the Performing Arts</p>		<i>Cloudspin</i> (for solo organ) revised
2012	Left Rhode Island College as an adjunct music theory faculty	Received Fellowship in Music Composition by The Rhode Island State Council on the Arts	<i>Once Upon a Clarinet</i> (for clarinet and speaker/soprano), premiered 3/8/2012, during the Faculty Woodwind Quintet Recital of Rhode Island College, in Roberts Hall, Rhode Island

³⁴ MacDowell Freedom to Create, Home Page, <http://www.macdowellcolony.org/artists-indexfellows.php> [accessed April 15, 2016].

CHAPTER THREE

Solitaire for solo piano with pre-recorded accompaniment (1971)

Kolb's music has been described as follows: "Rich sounds and vivid instrumental color and texture are central to the music of Kolb, who uses a variety of often complex techniques to create her own highly individual and enticing musical language."³⁵ *Solitaire*, Kolb's only solo keyboard work with pre-recorded accompaniment, certainly fits this description. Multiple layers of sounds are derived from the combination of live and pre-recorded sound; complex rhythmic patterns are modified and transformed from the works of Chopin and Scarlatti. Kolb crafted a unique work that challenges a pianist to be creative and sensitive to the color of sound.

Composed in 1971, *Solitaire* was conceived as a solo work with an external added voice; the pre-recorded accompaniment (piano and vibraphone) re-contextualized the same music as the live performance part. The multi-layered sound is realized from the solo and two pre-recorded channels overlapping throughout the piece. The title references the one-person card game of the same name, played by forming particular arrangements and sequences.

Solitaire has been described as a game "with neither motivation nor intent but to exist for and by itself; growing singly or separately; not forming clusters or masses."³⁶ Given that games need "rules," Kolb provided the "rules" for this work, which include how to comfortably align the live performance part to the pre-recorded accompaniment. The detailed instructions can be found in the preface of the score. The player of the game has the opportunity to determine the next moves and to strategize an overall game plan. Likewise, the performer must start with planning the performance scheme and decide on a practice/rehearsal strategy.

³⁵ Sophie Fuller, *The Pandora Guide to Women Composers: Britain and the United States, 1629–present* (London/San Francisco: Pandora, 1994), 166.

³⁶ James McCalla, *Twentieth-Century Chamber Music* (New York and London: Routledge, 2004), 100.

Solitaire was dedicated to Cheryl Seltzer, as indicated in the 1972 Peters edition.

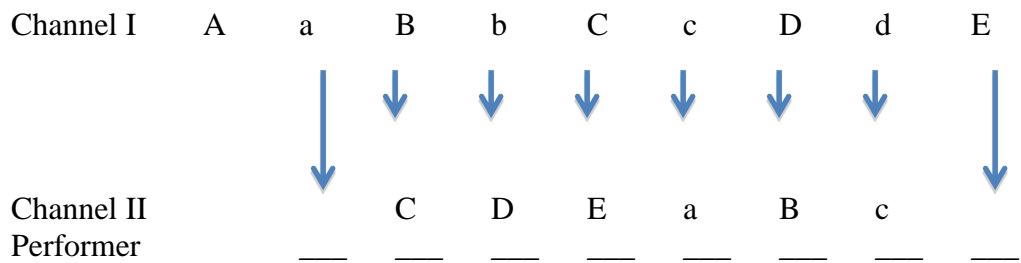
Although Kolb never formally discussed or mentioned this in detail during her official interview published by Gagne,³⁷ Seltzer is a pianist and was the founder in 1966 of *Continuum*, New York's oldest contemporary music organization that produces concert programs promoting twentieth-century repertoire. Seltzer received her graduate degree in musicology from Columbia University and has appeared as a soloist and a collaborative pianist. An active teacher and an officer of the Stefan Wolpe Society, Seltzer oversees the restoration, promotion, and publication of Wolpe's works. The only connection between Kolb and Seltzer apart from *Solitaire* is perhaps that both of them participated in the Tanglewood Festival in 1968. This event occurred before Kolb traveled to the American Academy in Rome as a Fulbright scholar.

The Boosey and Hawkes edition of *Solitaire* was also copyrighted in 1972. However, there was no dedication listed on the score. This is the most noticeable difference between the two editions. Even though Richard Trythall confirms his giving the premiere along with details of the personal contact, his name is never mentioned in the score. In September 1964, Trythall arrived at the American Academy in Rome as a Rome Prize Fellow in Music Composition. A recipient of a Guggenheim Fellowship and a winner of the 1969 *Kranichsteiner Musikpreis* in piano, Trythall remained in Rome as a freelance composer-pianist. In 1970, he was composer-in-residence at the Academy and began assisting with its music program on a regular basis. Trythall met Kolb in 1971 while Kolb was revising the orchestral version of *Soundings* and working on *Appello* for solo piano.³⁸

³⁷ Cole V. Gagné, Tracy Caras, and Gene Bagnato, "Barbara Kolb," in *Soundpieces: Interviews with American Composers* (Metuchen, N.J.: Scarecrow Press, 1982), 268.

³⁸ Barbara Kolb, *Solitaire* (Boosey and Hawkes, 1997), score note.

The entire work is organized into ten discrete sections, some in the tonal area of A and some in A flat. Each section lasts about 1.5 minutes. Channel I, pre-recorded piano part, is labeled in alphabetical order with an uppercase letter followed by a lowercase letter. The vibraphone part is added in a consecutive sequence; alternating between upper and lowercase letter is permitted, as long as the pattern continues consecutively. Channel II is recommended by Kolb; she noted that “the complexity of creating new tape for each scheme is such a monumental procedure that I have chosen on preferred version.”³⁹The performer(s) then divide this material into a different sequence for each of the three constituent layers to produce a sense of continuous musical flux.⁴⁰ In other words, the objective of the “game” is to plan a performance scheme based on the pre-recorded scheme listed below: (Channel I – piano and II- vibraphone)



As a pianist plans the overall scheme, it is critical to keep the following “rules”:⁴¹

- Keep a consecutive sequence regardless of upper and/or lower case letters;
- Select eight different sections to perform;
- An upper case letter must be followed by a lower case letter;
- Never repeat a letter either horizontally or vertically;
- Allow a performer to create his or her own version of the pre-recorded tape.

It is possible to have more than one performance scheme. Below is what Kolb has suggested:

³⁹ Barbara Kolb, *Solitaire* (Boosey and Hawkes, 1997), score note.

⁴⁰ David Wright, “Looking for Barbara Kolb,” *The Musical Times* (January, 1993): 9–10

⁴¹ Barbara Kolb, *Solitaire* (Boosey and Hawkes, 1997), score note.

Channel I	A	a	B	b	C	c	D	d	E
		↓	↓	↓	↓	↓	↓	↓	↓
Channel II			C	D	E	a	B	c	
Performer		A	a	B	b	C	c	D	e

John Cage initially defined indeterminacy as “the ability of a piece to be performed in substantially different ways.” Hence, this work could potentially be called “indeterminate.”⁴² As a performer, I found it was an interesting experience to produce several performance schemes. I have created several schemes listed below to serve as references:

Option I:

Channel I	A	a	B	b	C	c	D	d	E
		↓	↓	↓	↓	↓	↓	↓	↓
Channel II			C	D	E	a	B	c	
Performer		A	a	B	c	D	d	E	e

Option II:

Channel I	A	a	B	b	C	c	D	d	E
		↓	↓	↓	↓	↓	↓	↓	↓
Channel II			C	D	E	a	B	c	
Performer		A	a	C	c	D	d	E	e

⁴² *Grove Music Online*, s.v. “Indeterminacy.”

Option III:

Channel I	A	a	B	b	C	c	D	d	E
		↓	↓	↓	↓	↓	↓	↓	↓
Channel II			C	D	E	a	B	c	
Performer		A	b	C	c	D	d	E	e

Both the score and the pre-recorded tape (now on CD) are available for purchase through Boosey and Hawkes. Purchasing the original score is highly recommended as a performer may add his or her cues for performance purposes. However, as indicated by Boosey and Hawkes, the score is a special imported item that may require six to eight weeks before delivery. Before the pre-recorded tape was made available in the CD format through the publisher, an initial task included preparing the pre-recorded part. This would have required additional assistance in recording as well as the assistance of someone who is fluent in electronic music and electronic studio operation. Since the pre-recorded tape is now accessible, familiarizing oneself with it before rehearsal is a critical step. As Kolb indicated, “the performer should not expect to hear these cues very clearly due to various manipulations which have been composed in the electronic studio.”⁴³ It can be confusing at first as the manipulated sounds may interrupt the live sound. An alternative way to set up for rehearsal is to store the sound file electronically in a file hosting service, such as DropBox, for easy access via other electronic or mobile devices.

Direct melodic quotes or rhythmic patterns from Domenico Scarlatti’s *Sonata k. 380, L. 23*, transposed from E major to C Major, and Frederic Chopin’s *Prelude in A flat major, Op. 28*,

⁴³ David Wright, “Looking for Barbara Kolb,” *The Musical Times* (January, 1993): 9–10.

No. 18, may be identified by the audience. These quotes can be more prominent in a few sections (such as in sections A or E) than others. Table 3.1 is an overview of the structure of *Solitaire* presented by sections and of the use of the quotations of these two pre-existing works. It demonstrates the significance of the influence of the music of Scarlatti and Chopin in *Solitaire*.

Table 3.1 Structure of *Solitaire*

Sections from <i>Solitaire</i>	Quotation Source (Scarlatti or Chopin)	Examples from Kolb (section- measure #)
A	Scarlatti	Inverted dotted rhythm (A-m.1) Right hand thrills (A-m. 29, 30) Ties/Syncopated rhythm (A-m. 1, A-m. 46) Upbeat scale pattern (A-m. 17)
a	Scarlatti	Extension of section A with fragmented elements of Scarlatti (a-m.1-23) Clear three descending notes on the top voice, later with syncopation (a-m. 41-54)
	Chopin	Short excerpt of Chopin Prelude introduced in the top voice (a-m. 26-28) “Spinning” with inner voice in repetition (a-m. 33-35)
B & b	Chopin	Dreamlike quality; Lyrical left hand ostinato accompanying (in 3/4) right hand syncopated Long sustained melodic line Right hand outlines the fragmented melodic line of Scarlatti three-note descending line Hinted Chopin melodic line on the upper voice Complicated rhythmic pattern in multiple voices
C & c	Chopin	Faster left hand ostinato accompanying (in 4/4) Major mood/stylistic change: Pointillism ⁴⁴ Random fragmented sustained notes and cluster chords Long sustained pedals
	Scarlatti	Long trills; Imitations of Section A and a
D	Chopin and Scarlatti	Stasis Sustained mood with hinted fragments of melodic and rhythmic motives from previous sections
d	Chopin	Completely pointillist presentation outline melodic line of Chopin prelude
E	Chopin	First appearance of key signature, A flat Augmentation of Chopin prelude of theme 1 and 2
e	Chopin	Direct quotation of Chopin prelude

⁴⁴ A compositional technique, named after Georges Seurat’s method of painting with tiny dots of color, in which each note has a distinct quality of timbre, loudness, length, etc. Pointillism can be a by-product of advanced serial thought.

During an interview in the early 1980s, Kolb was asked to discuss the structure of *Solitaire*. She addressed the structure and the reason for using a quotation from Chopin in the following:

The idea is that if you have an expanse of time from [section] A to E, —which amounts to approximately thirteen minutes and thirty seconds on the record—what you really have is a form of modulation in which you begin in the area of A [major] and end up in the area of A flat [major]. (A flat is the key in which the original version of the Chopin prelude is played.) But you never really hear this modulation as a modulation because there is no nineteenth- or eighteenth- century technique in which one modulates. Instead there is a gradual change of pitches over a slow period of time, which culminates in A flat.⁴⁴

Through different speeds, tempos, as well as rhythmic diminution and augmentations, Kolb was able to achieve seamless modulation throughout the transitions between sections. Kolb went into more detail by stating:

as the piece progressed, I gradually changed the pitch area from A to A flat, beginning slowly at first then progressing more rapidly towards the end.⁴⁵

I eliminate the pitch area of A [major], because it disturbed the prelude itself. In order to create a harmonic progression, which is smooth, I employed certain enharmonic relationships. For example, if I use a D flat (enharmonically C sharp) within the framework of A [major], it becomes a major third relationship to A, and a perfect fourth relationship to A flat; so it's not so dissonant after all.⁴⁶

In the same interview, Kolb explained:

It's very hard to say how one thinks of an idea for a piece [*Solitaire*] at the beginning. First of all, I was living in Rome, and that is already a fantasy world. Secondly, I was working on a particular stylistic approach to writing which was a little different from the one I had been working on prior to going to Rome. I was

⁴⁴ Cole V. Gagné, Tracy Caras, and Gene Bagnato, "Barbara Kolb," in *Soundpieces: Interviews with American Composers* (Metuchen, N.J.: Scarecrow Press, 1982), 270.

⁴⁵ *Ibid*

⁴⁶ *Ibid.*, 271.

working with letters, sections and superimpositions of different speeds. Also, I had been influenced literally by Trobar Clus, which is Provençal poetic form of the eleventh century.

One day, I was just fooling around with letters and decided that I wanted to write a rather rhapsodic piano piece. I thought I would like to write a quote piece; it seemed to me that a very sentimental, rather rhapsodic, sensual type of piece with tape would be rather fun to do. (It's an idea that probably came to me after a bottle of wine!) In any case, I thought of Chopin because he's so rich harmonically, and because he's someone I've always very much respected. It seemed to me that one of his preludes would probably be a very good piece to use. So, for a period of seven to ten days I drove everyone at the American Academy crazy: I played all of the Chopin preludes at least five hours a day. In a kind of superficial way, I analyzed the harmonies would be the best suited for me. I decided on the A flat major prelude because it was highly chromatic and very nebulous in its progression from one area to another, and because it had also a very beautiful melody.⁴⁷

Quoting works of Chopin and Scarlatti, it is critical to understand the basic technique and the contrast in stylistic expression of each work. Here are a few suggestions on performance practices and pedagogical concerns:

- Prepare and create visual cues for one's performance scheme:

Every edition provides visual cues above the solo part; these sporadic cues are the notations of the pre-recorded accompaniment. However, depending on the scheme, cues may vary. Based on the performer's choice, marking these visual cues based on one's performance scheme is recommended. These cues can assist with the alignment of live sounds and the pre-recorded accompaniment. Visual cues should be placed to assure the duration of each section during the live performance.

⁴⁷ Cole V. Gagné, Tracy Caras, and Gene Bagnato, "Barbara Kolb," in *Soundpieces: Interviews with American Composers* (Metuchen, N.J.: Scarecrow Press, 1982), 270.

- Complex rhythmic ostinato⁴⁸ patterns:

The first half of *Solitaire* consists of continuous rhythmic ostinato patterns. Common challenges include shifting from one pattern to the next, keeping steady eighth notes to accommodate meter change, and aligning complex syncopated rhythms between the two hands. Suggested practice methods include:

1. Subdivide/count eighth or sixteenth notes; slow practice with metronome.
2. Align subdivision with a visual aid; distribute voicing appropriately among two hands to accommodate passages that are close in range; use nontraditional fingering to play overlapping notes in the same register.
3. Listen to the pre-recorded accompaniment part repeatedly to become familiar with the aural cues from both channels. This will ease the nerves if one decides to perform a different scheme.

- Pedaling:

Suggested pedaling is clearly marked in the score published by Boosey and Hawkes. For sections D and d, the goal is to sustain the sound in order to interact with the pre-recorded part. Sections prior to D consist of rapid, ostinato like passages in which the pedal may not be needed. Unless the pedal marking is provided, *una corda* is suggested to achieve a soft and sustained sound. For section E, the pedal changes should correspond to the chord progression. In this case, the pedal should be changed approximately every half measure.

⁴⁸ The repetition of a musical pattern many times in succession while other musical elements are generally changing.

However, one can always consult with other Chopin prelude scores for suggestions. The last section is a direct quote of the return theme of the Chopin prelude. Kolb suggests a few non-traditional pedal markings for the prelude to achieve a longer sustained sound. See Figure 3.2. Naturally, taking a slight pedal change in between measures 5 and 6 may be suggested. However, in this case, Kolb indicated a pedal marking throughout the measures. In a different context long pedals (see Figure 3.1) are suggested to sustain notes throughout passages.

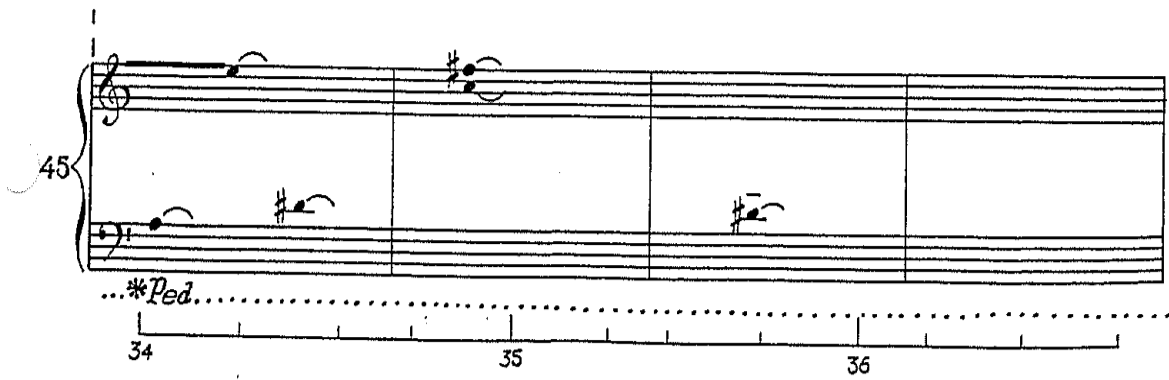


Figure 3.1: Kolb, *Solitaire*, section D, mm. 45- 48

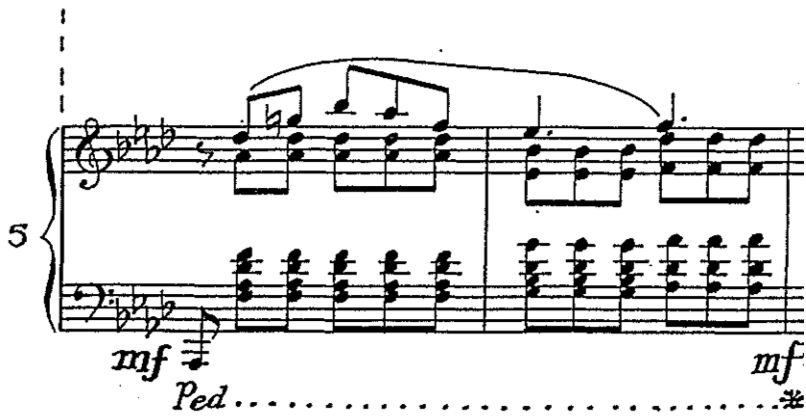


Figure 3.2: Kolb, *Solitaire*, section e, mm. 5-6

- Juxtaposition of the hands:

Using a short section of the Chopin Op. 28, No. 17 prelude is a great way to introduce *Solitaire*. A few valuable teaching objectives include learning how to cope with complex chords, how to adjust the hand position in order to play these complex chords, why the hand position changes would make sense, and how to bring out the inner voices when they are embedded in between a series of chords. Here are a few suggested critical teaching concepts:

1. Play and distribute primary chords for each hand;
2. Understand the placing of the thumbs to avoid interlocking them within a measure or a phrase;
3. Plan and practice using high versus low wrist positions to synchronize the movement (this will help with voicing, recognizing patterns, and the repetition of the chords, as well as help with visual memorization);
4. Practice moving alternating hands closer to or away from the keyboard for comfort as well as for more physical mobility to perform various articulations;
5. Focus on listening to the melodic lines, contrasting articulations as well as keeping the inner voice by distributing hand weight towards fingers four and five;
6. Understand the quality of the chords, chord progression, and the chromatic pitch movement (mostly the inner voice).

- Suggested fingering and distribution:
 1. Often, repeated pitches in the same register can be found in this piece. It is more effective to use one hand to play, which will ease some stress during performance tempo. For example, in Figure 3.3, one may use the left thumb to play both B flat notes.



Figure 3.3: Kolb, *Solitaire*, section A, mm. 32

2. Complex ostinato patterns may be distributed between two hands. See Figure 3.4. Use slight pedal to sustain the left hand note D (stem down notes), which will free up the rest of the hand to play the top voice.

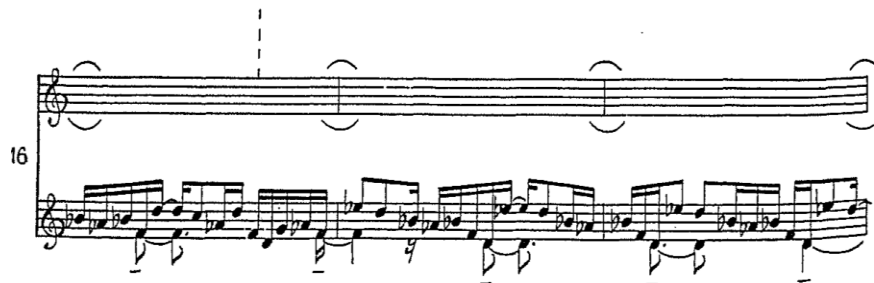


Figure 3.4: Kolb, *Solitaire*, section b, mm. 16-18

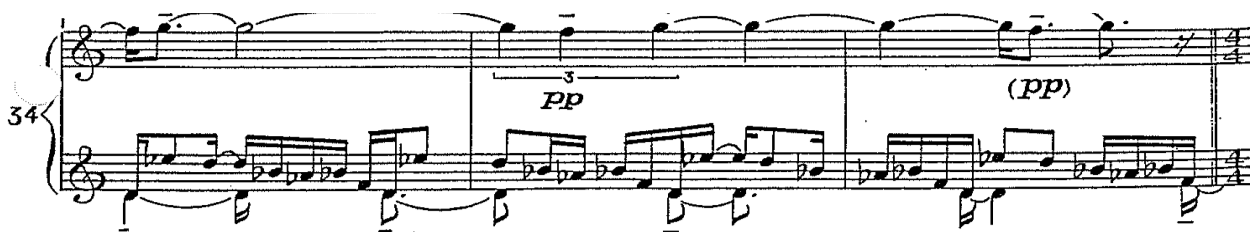


Figure 3.5: Kolb, *Solitaire*, section b, mm. 34-36

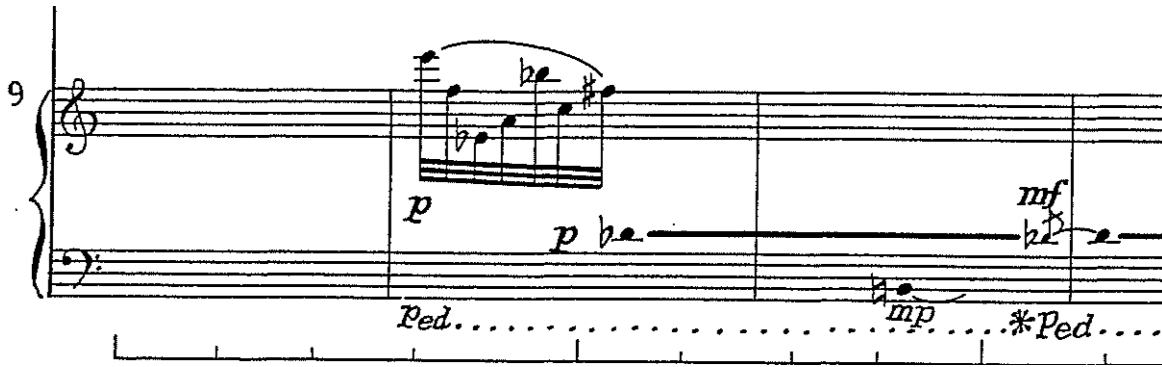


Figure 3.6: Kolb, *Solitaire*, section D, mm. 9-12

Similarly, when the ostinato pattern is presented with added voice(s), like in Figure 3.5, use light pedal to sustain the D even though the score does not indicate a pedal marking. Passages with rapid and large leaps, such as Figure 3.6, can be done by re-distributing the notes E flat and A for the left hand.

The suggestions listed above focus on the fundamental preparations necessary to master what is given from the score. It requires another level of artistry and maturity to gain control of the sound as well as to respond to the indeterminate quality of this work. It takes time and effort to plan and arrange the schemes, to learn the transitions between sections, to experiment with different arrangements, to adjust to the different audio sound and the environment, and ultimately to react and to imagine different types of sound and mood. Depending on the size and the acoustic setup of the performance hall, the first option is to use the built-in speakers of the performance location, so that the sound balance can be adjusted based on the size of the piano and the placement of the speakers. However, in the event that the speakers are considered as an add-on, it is necessary to have two speakers placed on both sides of the piano and turned slightly towards the center. This way, the pianist will be able to hear both tracks and will be able to adjust the balance accordingly. Based on my personal experience, the volume of the speakers should be louder than the live piano part. If the control panel is on the stage, the pianist will be

able to start the audio part. However, it is my personal preference to have a stage assistant start the recording.

Like other works by Kolb, *Solitaire* is presented in an unconventional way and displays numerous characteristics of both old and new practices. In a through-composed form, the work uses quotations from Chopin and motivic ideas from Scarlatti. In an unorthodox style, this work combines pre-recorded sound, unresolved dissonances, and uses random schemes that provide ultimate freedom for the performer.

Chapter Four

Other keyboard works of Barbara Kolb: *Appello* (1976), *Antoine's Tango* (2001)

Commissioned by Diane Walsh, *Appello* was written with the support of a grant from the Edyth Bush Charitable Foundation, Inc., for the Bicentennial Piano Series of the Washington Performing Arts Society.⁴⁸ Edyth Bush, a ballet dancer, actress, musician and playwright, built and operated her own theater in St. Paul, Minnesota. The foundation was created in 1973 and its mission was to focus on the needs of the community and to engage organizations in fostering art, as well as to promote health and human service programs.⁴⁹

Using serial technique, *Appello* is based on a twelve-tone row borrowed from Pierre Boulez's *Structures Book 1a* (1955). This row was itself taken from the first division of Messiaen's *Mode de valeurs et d'intensités* (1949).⁵⁰ *Appello* means "to call" in Italian; the piece has four sections in which each section reflects a specific type of call, "calls which are reaching and enticing, rather than insistent or demanding."⁵¹ Each movement has its "calling" purpose and is reflected or inspired by Japanese music or selected American poetry.

The first movement, titled "Quietly, and with a cruel reverberation," was inspired by the second movement of Toru Takemitsu's *Pause Ininterrompue*. Takemitsu once stated, "to make the void of silence live is to make live the infinity of sounds. Sound and silence are equal."⁵²

Appello has extreme dynamics, from loudness to silence, to create the isolated sonority. The

⁴⁸ Barbara Kolb, "*Appello*," program notes.

⁴⁹ Edyth Bush Charitable Foundation, "About the Foundation," Edyth Bush Foundation, <http://www.edythbush.org/about> [accessed July 15, 2016].

⁵⁰ Brent Bailey, "Serial Techniques Used in Barbara Kolb's *Appello*: A Detailed Study" (Master's Thesis, University of Rochester, 1981), 1–8.

⁵¹ *Ibid.*

⁵² College Music Symposium, "Toru Takemitsu and the Unity of Opposites" http://symposium.music.org/index.php?option=com_k2&view=item&id=2070:toru-takemitsu-and-the-unity-of-opposites [accessed August 1, 2016].

score has no bar lines. This is meant to create the dissolution of boundaries between the farthestmost opposite in dynamics and rhythmic values, which produces the concept of reverberation, the prolongation of a sound or resonance. Such presentation reflects on the continuous, uninterrupted experimental sound, parallel to both the title and the source of inspiration.

The titles of the next three movements were taken from the following three selected poems:

II. Second movement/ “A Vague Chimera that Engulfs the Breath,” from *An Explanation of America*, Part Two: Its Great Emptiness, Section II: Bad Dreams, by Robert Pinsky (b.1940), published in 1979.

III. Third movement/ “...a perhaps hand (which comes carefully out of Nowhere),” from *The Complete Poems: 1904-1962*, “Spring is Like a Perhaps Hand,” Section III, by e.e. Cummings (1894-1962); the poem was originally published in 1923. This movement was constructed by strict control of the rhythmic acceleration that progresses throughout the movement.

IV. Fourth movement/ “And I remembered the cry of the peacocks,” from *Harmonium*, “Domination of Black,” by Wallace Stevens (1879-1955), published in 1916.

There is no direct explanation from Kolb regarding her relationship to the poets; however, here are some common experiences and interesting facts that may demonstrate the connections:

- Residency: Kolb spent most of her time on the East Coast of the United States, specifically in Connecticut, Massachusetts, New York, and Rhode Island. e.e. cummings was born in Cambridge, Massachusetts, and spent most of his career in New Hampshire

and Connecticut. Stevens spent most of his life working as an executive for an insurance company in Hartford, Connecticut.

- Non Profits, Academic, Professional Awards and Achievements:
 - Currently residing in Cambridge and teaching in the graduate writing program at Boston University, Pinsky, the thirty-ninth Poet Laureate of the United States, founded the Favorite Poem Project shortly after the Library of Congress appointed him to the post in 1997.
 - Continuously recognized by scholarships and non-profit organizations, Cummings was awarded with Guggenheim Fellowships in 1933 and 1951 (Kolb was awarded a Guggenheim Fellowship in 2009).⁵³
 - After he received the Pulitzer Prize for Poetry in 1955, Stevens declined a faculty position at Harvard and continued his vice-presidency for the Hartford Accident and Indemnity Company in Hartford, Connecticut.⁵⁴ He received an honorary Doctor of Humanities degree from the Hartt College of Music in 1955. Alumni of the Hartt College both received recognitions and persistently working toward their passion.
- Modernists foster literature and the arts:
 - cummings's works remained traditional yet with occasional use of the blues and satire. While cumming's poetic theme demonstrates traditional romantic love, his works come with unconventional syntax and rhyme scheme, radical experimentation with form, punctuation, and spelling. As a poet from a younger generation, Pinsky incorporated his works into modern American culture and

⁵³ *Britannica Academic*, s.v. "e.e. Cummings."

⁵⁴ *Britannica Academic*, s.v. "Wallace Stevens."

media. For example, Pinsky was commissioned to write the libretto for *Death and the Powers*, an opera by Tod Machover, in 2011, and guest-starred in an episode of *The Simpsons* TV show, “Little Girl in the Big Ten” in 2002. In 2007, Pinsky appeared as a guest judge on the late-night television show *The Colbert Report*.⁵⁵

These selected poems shared a common theme. They imply two kinds of distances and different meanings of “to call.”⁵⁶ One is the distance that separates the caller from the receiver, or, in more philosophical terms, one may refer to this as the difference between consciousness and unconsciousness, or between silence and music. Like *Solitaire*, *Appello* gives the performer the freedom to manipulate the sound. “‘To call,’ by definition, is to take initiative, to leave barriers behind, to look for that newness which is in itself creative.”⁵⁷

Brent E. Bailey presented a detailed musical analysis of *Appello* in 1981. Titled “Serial Techniques Used in Barbara Kolb’s *Appello*: A Detailed Study,” this master’s thesis provides detailed information on the theoretical concerns of the work. The topics for discussion include pitch classes, the serial matrix, the transformation of the row in various movements, the comparison between *Appello* with *Structures Book Ia*, and the use of time-point system by Kolb. Bailey states, “Kolb is definitely interested in the harmonic or vertical aspects of the twelve-tone row,” and that “Boulez implements total serialization of pitch, rhythm, dynamics and mode of attack while Kolb deals only with serialization of pitch and time.”⁵⁸

The *Appello* score provides specific instructions on pedaling, tempo changes, with emphasis on pitches and extreme dynamic contrasts. A few non-conventional elements include

⁵⁵ *Britannica Academic*, s.v. “Robert Pinsky.”

⁵⁶ Kolb, *Appello*, program notes.

⁵⁷ *Ibid.*

⁵⁸ Bailey, 67–69.

the use of a single staff (movement II) and the lack of time signature (movements I, II, IV). Especially in movement II, the mood of the piece should be mysterious, with a murmuring or doodling effect. Perhaps this best illustrates what Kolb is trying to achieve in *Appello*: new sounds and freedom.

In comparison to *Solitaire* and *Antoine's Tango*, the *Appello* score is much more challenging to follow, especially with the extreme ranges of pitches, complex rhythmic patterns and detailed pedal markings. Other performance and practice concerns include the following:

- Complex notation: Aurally, *Appello* is very dissonant. The complexity of the notation is challenging to read. The visual presentation includes tone clusters, disjunct melodic patterns, detailed non-musical notation, and an extreme range of pitches spread apart in multiple staves. Some shifts and transitions from phrase to phrase take time to master. Visual markings and rearrangement of notes can be effective, including re-arranging and re-distributing notes between the two hands. A good example of complex notation can be found in movement II. This movement starts with a stream of pitch classes that is freely repeated. Each repeated segment spells out a tetrachord of a row. There is no specific durational value given to any pitches in the movement. During these uninterrupted recurrences of pitches, the beamed notes “should remain separate from the others as if trying to extricate themselves.”⁵⁹ As the pitch group starts to get longer, it would be helpful to divide these longer segments into several small phrases, and use alternating hands to play those beamed notes or to switch hands in between each fragment. See Figure 4.1.

⁵⁹ Kolb, “Performance Note,” *Appello*.



Figure 4.1: Kolb, Appello, Movement II “A vague chimera that engulfs the breath,” mm. 1-3

- Tempo and rhythm: Suggested tempo markings are available in all but the last movement. Nevertheless, there are numerous descriptive markings. Given that there are tempo markings, one needs to recognize the importance of rhythmic stability.
- Note distribution and pedaling: Specifically in Movement III, the extreme pitches spanning a wide range are presented in three staves, which can be challenging to read. However, rearranging pitches for re-distribution will be effective. It is recommended to use pedals to sustain the notes during the re-juxtaposition process. In Figure 4.2, hand distribution has been indicated; however, accurate pedaling will provide clear articulation of pitches. For example, in mm. 41 of Figure 4.2, all the pitches from mm. 40 will sustain through pedaling, which allows the left hand to reach for the large leap on the down beat of mm. 41.

The image shows two systems of musical notation for a piano piece. The first system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. It contains various musical notations such as triplets, 4:3 ratios, and dynamic markings like ppp, mf, and mp. A 'ten.' (tension) marking is present in the second measure of the first system. The second system also consists of three staves and includes similar notations, with dynamic markings like f, pp, p, and mf. A double bar line with a fermata-like symbol is located between the two systems.

Figure 4.2: Kolb, *Appello*, Movement III “... a perhaps hand (which comes carefully out of Nowhere),” mm. 38-43

- Tone clusters: Seamless pedaling will assist greatly with changing tone clusters. Break the clusters—based on chord progression and comfort level—to accommodate one’s hands. In the situation where the cluster is notated in three staves, clusters can be performed from the top to the bottom note to create an ominous cluster, specifically in Movement IV. Figure 4.2 illustrates the tone clusters, hand distribution and the detailed tempo and dynamic markings. Tempo can be interpreted in many ways. For instance, time is needed between chord changes; fermata markings aid the transition between one to another. A series of notes between systems one and two can be beamed differently as

the frequency of chord striking increases. The damper pedal is essential in easing transitions.

The musical score consists of three systems. The first system shows the L.H. with a *pp* dynamic and a 4-measure rest, followed by the R.H. with a *mf* dynamic and a damper pedal marking. The second system features the R.H. with *sfz* dynamics and a section marked "loco" and "strident and erratic, secco!" with a damper pedal marking. The L.H. part in this system is marked *ff*. The third system shows the L.H. with *ff* dynamics and the instruction "Vary dynamics and inflections but always remain forceful." The R.H. part continues with *ff* dynamics.

Figure 4.3: Kolb, Appello, Movement IV “And I Remembered the Cry of the Peacocks,” Introduction

Louise Bessette (1959–) premiered the most recent keyboard solo work by Kolb, *Antoine’s Tango*, on March 5, 2001, in Théâtre du Châtelet, Paris. Kolb dedicated this lullaby-tango to Bessette’s son, Antoine. Born in Montreal, Bessette was admitted to the Montreal Conservatory in 1971 and studied with Georges Savaria and Raoul Sosa. Since 1996, she has served as a Professor of Piano at the Montreal Conservatory. Bessette dedicated the year 2008 to the centenary of the birth of Messiaen; her efforts led to the birth of an organization, “*Automne Messiaen*,” which featured more than fifty performers, ensembles, and organizations celebrating Messiaen in Montreal.⁶⁰ One of Bessette’s recordings, *Tango Diablo!*, was published in 2003, which included Kolb’s *Antoine’s Tango*. Since 2008, Bessette has regularly programmed this work along with other tangos by Astor Piazzola, William Schimmel, Jackson Hill, Robert Berman, Michael Sahl, Colin Bright, Isaac Albeniz, Igor Stravinsky, Raoul Sosa and others.

In ABA form, this slow tango is written in four voices. Below is an overview of the structure of the piece:

Section	Measure No.	Tempo
Introduction + A	1-34	♩ = 58-60
B	35-45	♩ = 50 (Slightly Slower)
Introduction + A	46-78	♩ = 58-60
Coda	79-88	Gradually Slower- Freely

Table 4.1: Structure of *Antoine’s Tango*

The basic features of a tango in general include:

- The use of duple meter and the syncopated repetitive rhythmic pattern give the tango its distinct feel;

⁶⁰Louise Bessette, “In Concert,” <http://www.louisebessette.com/english/biography/> [accessed July 15, 2016].

- A characteristic rhythmic figure includes dotted eighth plus sixteenth plus two eighth notes (See Figure 4.2.) or sixteenth plus eighth plus sixteenth-note, two eighth-notes;



Figure 4.4: Kolb, *Antoine's Tango*, mm. 9-11

- It is very common to see two contrasting sections in a tango. Table 4.1 illustrates the differences in tempo between sections A and B. However, the tempo is not the only indicator. The left-hand tango accompaniment changes from the dotted rhythm to a slow eighth note pattern. Section B of *Antoine's Tango*, measures 35-38 (Figure 4.3.), is marked *molto legato*.

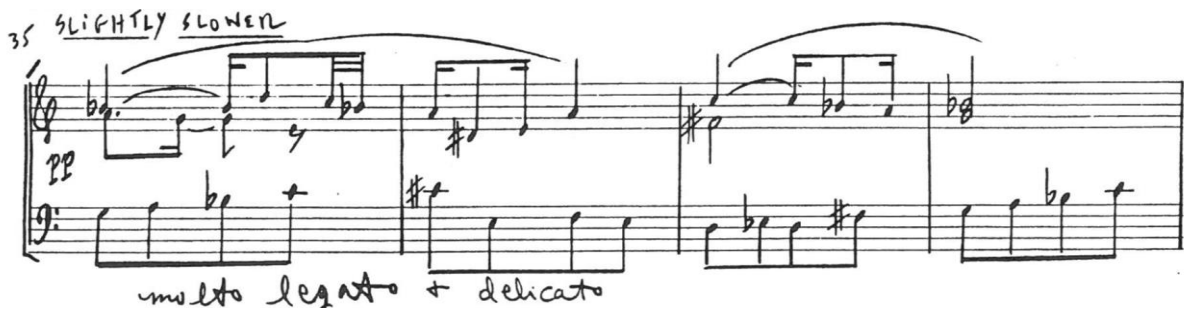


Figure 4.5: Kolb, *Antoine's Tango*, mm. 35-38

Compared to Kolb's other keyboard works, *Antoine's Tango* is less complicated and may be suitable for younger students. During the learning process, there are a few pedagogical concerns that one may encounter:

1. Rhythm –

Stylistically, it is strongly recommended that the dotted rhythm left hand pattern be performed as if it was double-dotted. This is in keeping with the traditional tango style. The alignment of the ostinato pattern against the melodic line requires the left hand to be independent and secure. One can always align the melodic line, either on or off the beat. In my opinion, the goal is to accommodate the melodic line with the double dotted accompaniment. The slower tempo will help to fit all the expressive melodic elaborations in a comfortable and graceful way.

2. Pedal to sustain long notes –

There are a few pedal markings indicated by Kolb. However, a touch of short and shallow pedaling can be added at the first half of the measure in order to sustain the long bass notes.

3. Fingering –

There are no specific fingering indications. Figure 4.4 is an example of suggested fingering for a chromatic passage:

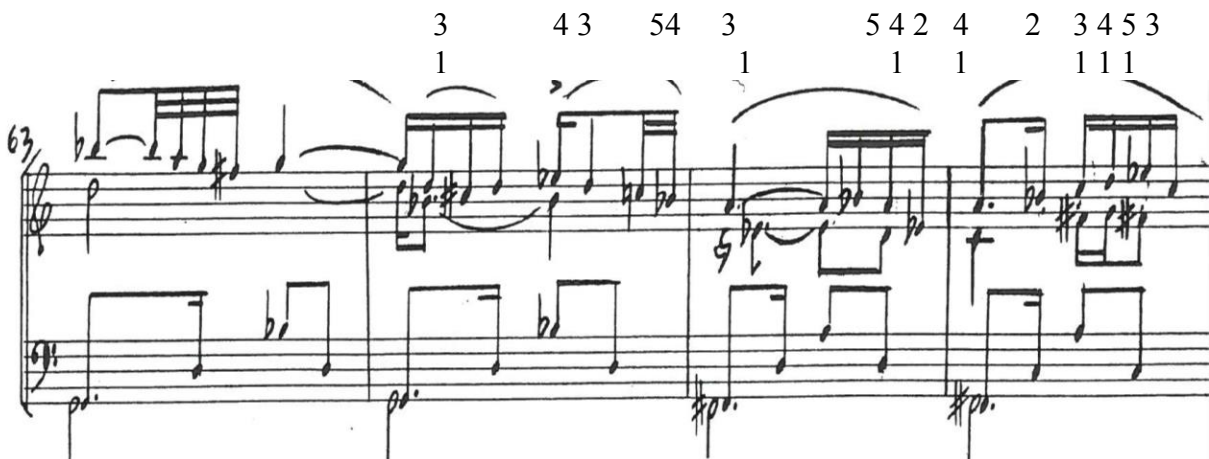


Figure 4.6: Kolb, *Antoine's Tango*, mm. 63-66

3. Tempo –

As indicated, the performance tempo should be between $\text{♩} = 58-60$; however, I find a comfortable performance is $\text{♩} = 54$. The B section is slightly slower with approximately $\text{♩} = 50$ with a legato bass line. It should be a bit tentative and calmer than the other sections. The coda can be more relaxed; the rolled chord can be freely spelled from the lowest to the highest pitch. This sets up the final resolution of the 7th chord back to the g minor.

These works—*Appello*, *Solitiare*, and *Antoine's Tango*—represent three different stylistic approaches of the twentieth century: serialism, post modernism, and twentieth-century vernacular/jazz influenced. Kolb integrates serialism into a larger stylistic repertoire that exemplifies the concept of sound masses. *Appello* is highly influenced by the organization of serialism. *Antoine's Tango* represents what can be described as light music, incorporating the most basic of Latin rhythmic patterns into her latest piano solo works. Kolb's works are rich, often dense, and expressive. She is particularly interested in using poetic ideas and visual images rather than just preconceived mathematical models of serialism.

CHAPTER FIVE

Epilogue – Exploring and Searching

There are two other keyboard works of Kolb that are worthy of exploration: *Spring River Flowers Moon Night* for two pianos and pre-recorded instrumental accompaniment and *Toccata* for solo harpsichord. *Spring River Flowers Moon Night* was commissioned by the New York State Council for the Arts, with assistance from the National Endowment for the Arts, and was premiered by pianists Robert Phillips and Franco Renzulli in 1975. The pre-recorded part comprises of an unconventional group of instruments—mandolin, guitar, and a percussion ensemble. The live performance requires two pianists and a group of percussionists. During the premiere, Kolb conducted an additional percussion ensemble of chimes, vibraphone, marimba, and non-pitched percussion.⁶¹ Listeners to a recording might think the work was written for a large ensemble. Instead, the only live performers are the two pianists; the rest is all previously recorded. A pre-recorded performance tape is available from Boosey & Hawkes. However, it is possible for those who wish to make their own pre-recorded tape to do so; the information and the instructions are provided in the score.

Combining features from both *Appello* and *Solitaire*, *Spring River Flowers Moon Night* was inspired by one of the most unique and influential Tang poems of Chang Jo- Hsu (translated by David Lattimore). It is worth mentioning that the original poem is titled “Spring River Flower Moon Night”; however, Kolb titled this work as “Spring River Flowers Moon Night.” There is no explanation as to why Kolb would make the plural form of the word “flower.” Perhaps it is to avoid copyright; or it could simply be a typographical error.

⁶¹ Hinkle-Turner, *Women Composers and Music Technology in the United States*, 59–61.

The poem has inspired numerous Asian artists; one of the most well-known works was a calligraphy on canvas by the internationally acclaimed Chinese calligrapher, Wang Dongling (b.1945). This six-meter long, eleven-meter wide massive cursive script calligraphy was part of the Chinese Lantern Festival celebrations in Hong Kong in February 2013. The artwork was donated to the Hong Kong Museum of Art.⁶² Several different musical arrangements with the same title as this poem were written for traditional Chinese ensembles and solo *guzheng* (also known as Chinese zither). Kolb's intent was simply to "let the text of the poem speak for [itself]."⁶³

The work is divided into five contrasting movements, with a total performance time of twenty minutes. As is the case in most of Kolb's scores, detailed dynamic, pedal, and descriptive markings are provided. Despite all of the specific tempo markings, there are two general contrasting tempi: slow-lyrical versus brisk, rhythmic contrapuntal styles.⁶⁴ One additional feature is the extended technique of plucked piano strings. It is possible to associate the plucking of piano strings with the plucking sound of a *guzheng*. Some other unique features include:

1. The percussion part is based on eight different rhythmic patterns;
2. The pitched percussion part is structured from multiple ascending triadic patterns;
3. All movements are connected either by the pre-recorded accompaniment or the live piano parts that continue to sustain the sound between the movements;
4. A traditional time signature has been omitted and the pulse is governed by the rhythmic patterns from the pre-recorded percussion part.

⁶² Beyond Calligraphy, "Event," Wang Dongling, <https://beyond-calligraphy.com/event/moon-river-spring-night-art-calligraphy-wang-dongling/> [accessed January 2, 2017].

⁶³ Tim Page and Barbara Kolb, NWCR 576 CD Program Notes (Anthology of Recorded Music, Inc., 2007) <http://www.newworldrecords.org/uploads/files/Qjn7.pdf> [accessed March, 2016].

⁶⁴ Hinkle-Turner, *Women Composers and Music Technology in the United States*, 59.

Toccata for Harpsichord (1971) was written for a well-known American harpsichordist, Igor Kipnis (1930–2002). Drawing connections between *Solitaire* and *Toccata*, Kolb’s original program notes express her fascination with the works of Domenico Scarlatti, as the *Toccata* was based on the Scarlatti’s *Sonata in B minor* (K.87, L. 33). Kolb stated:

What I found interesting about this material in this particular sonata was its homophonic nature, with harmonies so rich and chromatic that they seem to forecast the nineteenth century. My idea was to embellish these harmonies, thereby creating an entirely different character, which emerges out of Scarlatti’s harmonies. The result is rather like a jazz improvisation.⁶⁵

The work is scored for three parts: two pre-recorded channels and a live performance. All three parts are performed simultaneously in different tempi. However, there is no exact tempo. Kolb continues to describe how all these layers of the sound could create tension, by explaining,

Color and texture are the primary goals, also a movement toward and against tonal agreement. An aural confusion on the part of the listener will occur... a maze-like moving in and out from what he thinks he hears to what he wishes he had heard. Finally, as the continuous motion wears itself out, all voices coincide in tonal agreement and the dissension of contrapuntal involvement is resolved. The original Scarlatti sonata is heard first, preceding my interpretation.⁶⁶

After taking a closer look of these keyboard works, there are several common features that can be found in Kolb’s keyboard works: accompaniments by a pre-recorded part; inspiration from pre-existing art works, literature, music, and images; and contrasting elements in creation. Often, the use of sound mass creates vertical structure through simultaneous fragmented rhythmic or melodic motifs/patterns. Many of Kolb’s chamber works mirror features of the keyboard works, including some of her signature features and themes. For example, *Looking for*

⁶⁵ Page and Kolb, NWCR 576 CD Program Notes.

⁶⁶ Ibid.

Claudio (1975) and *Soundings* (1971) are both reflective of an aspect in searching. According to Kolb,

Soundings is a technique which makes it possible to ascertain the depth of water by measuring the interval of time between sending of a signal the return of its echo. *Soundings* begins at the surface, at the thin edge where the sea spans the earth and the horizon, descending through layers of sound, all of which remain present, whether or not they are actually heard, and suffers “a sea-change into something rich and strange.”⁶⁷

Another highly regarded chamber work is Kolb’s, *Millefoglie* (1984), commissioned by Pierre Boulez at Institut de Recherche et Coordination Acoustique/Musique (IRCAM). It is written for nine instruments and a computer-generated tape. This nineteen-minute work is highly structured yet does not feel constrained or strained in any way. It is interesting to note that Kolb collaborated with Boulez on both *Soundings* and *Millefoglie*. Just a month before the concert date, Kolb received a note confirming that the New York Philharmonic would premiere *Soundings*, under the leadership of Boulez. According to Kolb’s interview, she received a call from Boulez inquiring about the number of conductors necessary in *Soundings*. Kolb answered, “two,” which was how the conversation ended.⁶⁸

As stated in chapter two, there has been little in the way of any biographical update since 2001. Even through networking and referrals, and use of online databases, digital archives and social media, there were several returned letters and no response from the publishers. As this project continued, I sent out emails and letters in the spring and fall of 2016. There was no response, yet there was no rejection either, so I consider this relative success. I had the privilege of expanding and building my connections during this process. This included some of the colleagues, students, and friends who worked, collaborated, and /or performed with Kolb.

⁶⁷ Page and Kolb, NWCR 576 CD Program Notes.

⁶⁸ Gagné et al., “Barbara Kolb,” 274.

Common to most responses from Kolb's acquaintances was the hope for more frequent performances of Kolb's work. Many audiences and performing institutions still have a resistance to new music and are hesitant to program music by women. Joan Tower (b. 1938) has pointed out that there has been some, but not enough, improvement in this area:

There has been a significant increase in the performance of women's music since I started out. I think a lot of that reflects the fact that there are more women involved in the decision-making process now—presenters, administrators, conductors as well as performers. Women composers are still played less than their male colleagues. Scheduling a work by one woman composer during an orchestral season is a rarity. Scheduling two, as the New York Philharmonic did this season [works by Tower and Barbara Kolb] is a miracle.⁶⁹

It is interesting that similar issues of inequality between the sexes also can be found in other professions, such as the arts, military, health professions, politics, and athletics. The most recent Olympic Games (2016) became a platform for discussion of inequality for female athletes. Since 2012's Olympics in London, American female athletes have outnumbered and outperformed male athletes for the first time in history. It has been claimed that no nation has ever brought more women to the Olympic games. In the world of politics, it has been a continuous struggle for those who value the importance of performing arts, regardless of nationality and gender. I hope this research project will contribute to the growth in interest in promoting works of female composers.

⁶⁹ Karin Pendle, *Women & Music: A History* (Bloomington, IN: Indiana University Press, 1991), 108.

BIBLIOGRAPHY

Books

- Ammer, Christine. *Unsung: A History of Women in American Music*. Westport, Connecticut: Greenwood Press, 1980.
- Boosey & Hawkes Inc. *Barbara Kolb*. London; New York: Boosey & Hawkes, 1984.
- Briscoe, James R., ed. *Contemporary Anthology of Music by Women*. Bloomington, IN: Indiana University Press, 1991.
- Brody, Martin. *Music and Musical Composition at the American Academy in Rome*. Rochester, NY: University of Rochester Press, 2014.
- Fuller, Sophie. *The Pandora Guide to Women Composers: Britain and the United States, 1629-Present*. London/San Francisco: Pandora, 1994.
- Glickman, Sylvia and Schleifer, Martha. *From Convent to Concert Hall: A Guide to Women Composers*. Westport, CT: Greenwood Press, 2003.
- Gagné, Cole V., Tracy Caras, and Gene Bagnato. "Barbara Kolb." In *Soundpieces: Interviews with American Composers*. Metuchen, NJ: Scarecrow Press, 1982.
- Green, Lucy. *Music, Gender, Education*. New York, NY: Cambridge University Press, 1997.
- Griffiths, Paul. *Modern Music and After*. New York, NY: Oxford University Press, 1995 and 2011.
- Hinkle-Turner, Elizabeth. *Women Composers and Music Technology in the United States: Crossing the Line*. Aldershot, England, and Burlington, VT: Ashgate Publishing Company, 2006.
- Jezic, Diane. *Women Composers: The Lost Tradition Found*. New York: Feminist Press at the City University of New York, 1988.
- LePage, Jane Weiner. *Women Composers, Conductors, and Musicians of the Twentieth Century: Selected Biographies*. Metuchen, N.J.: Scarecrow Press, 1980.
- McCalla, James. *Twentieth-Century Chamber Music*. New York and London: Routledge, 2004.

Pendle, Karin. *Women & Music: A History*. Bloomington, IN: Indiana University Press, 1991.

Peysner, Joan. *The Music of My Time*. White Plains, N.Y.: Pro/AM Music Resources Inc., 1995.

Dictionaries and Encyclopedias

Edmondson, Jacqueline. *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories that shaped our Culture* [4 volumes], 2013.

Sadie, Julie Anne, and Rhian Samuel. *The Norton/Grove Dictionary of Women Composers*. W.W. Norton & Company, 1994.

Newspaper Articles

Henahan, Donal. "Rebel Who Found a Cause." *New York Times*, November 17, 1976.

Theses and Dissertations

Bailey, Brent E., "Serial Techniques used in Barbara Kolb's Appello: A Detailed Study." M.A. Thesis, University of Rochester, 1981.

Clemensen, David. "A Performer's Response to Barbara Kolb's Piano Music." M.M. Thesis, California State University, Fullerton, 1985.

Chan, Wei Tuck. "A Study of Brain Bevelander's Syntheicisms No.2 for Piano and Pre-Recorded Tape." D.M.A. diss., West Virginia University, 2013.

Ellis, Lydia Kathryn. "An Analysis of Barbara Kolb's Solitaire for Piano, Vibraphone and Tape." D.M.A. diss., West Virginia University, 1978.

Maris, Barbara English. "American Compositions for Piano and Tape-Recorded Sound." D.M.A. diss., Peabody Institute of the John Hopkins University, 1976.

O'Connor, Carol Ann. "A Comparative Stylistic Analysis of Selected Solo Vocal Works by Twentieth-Century American Women Composers: Barbara Kolb, Ruth Lomon and Judith Lang Zaimont." Ph.D. diss., University of Connecticut, 1996.

Steva, Elizabeth Ryland. "Reflections on the Life and Works of Barbara Kolb and a Discussion of Her Work 'Soundings'." D.M. diss., Florida State University, 2002.

Wachter, Clair LaRue. "American Women Composers: Selected Piano Works Written and/or Published Since 1970." D.M. diss., University of Texas in Austin, 1993.

Periodicals

Kennedy, John, and Larry Polansky. "'Total Eclipse': The Music of Johanna Magdalena Beyer: An Introduction and Preliminary Annotated Checklist." *Musical Quarterly* 80, no. 4 (Winter, 1996): 719-78.

Perconti, Ellen S. "Three Keyboard Pieces by Barbara Kolb." *Women of Note Quarterly: The Magazine of Historical and Contemporary Women Composers* 4, no. 2 (May, 1996): 20-6.

Wright, David. "Looking for Barbara Kolb. David Wright Introduces the Work of One of the USA's Leading Composers." *The Musical Times* 134, no. 1799 (Jan., 1993): 9-12.

Recordings

Kolb, Barbara. *Looking for Claudio: Spring River Flowers Moon Night*. Barbara Kolb, David Starobin, Gordon Gottlieb, Alexandria Ivanoff, Patrick Mason, Robert Phillips, Franco Renzulli. Brooklyn College, Composers Recordings Inc. CD#576, 1976.

_____. *Trobar Clus: Solitaire for Piano, Vibraphone and Tape*. Barbara Kolb, Richard Fitz, Cheryl Seltzer. University of Chicago, 1972.

Scores

Kolb, Barbara. *Solitaire*. New York: Boosey & Hawkes, Inc., 1972.

_____. *Appello*. New York: Boosey & Hawkes, Inc., 1978.

_____. *Antoine's Tango*. New York: Boosey & Hawkes, Inc., 2001.

Web Sites

American Academy in Rome. "Apply Procedures & Requirements." <http://www.aarome.org/apply> [accessed March 2, 2016].

AZ Quotes. Barbara Kolb Quotes. http://www.azquotes.com/author/48278-Barbara_Kolb [accessed November 16, 2015].

Besette, Louise. "In Concert." <http://www.louisebesette.com/english/biography/> [accessed July 15, 2016].

Beyond Calligraphy, "Event." <https://beyond-calligraphy.com/event/moon-river-spring-night-art-calligraphy-wang-dongling/> [accessed January 2, 2017].

Boosey & Hawkes. Composer Index: Barbara Kolb. <http://www.boosey.com/composer/Barbara+Kolb> [accessed April 15, 2015].

- College Music Symposium, "Toru Takemitsu and the Unity of Opposites."
http://symposium.music.org/index.php?option=com_k2&view=item&id=2070:toru-takemitsu-and-the-unity-of-opposites [accessed August 1, 2016].
- Edyth Bush Charitable Foundation, "About the Foundation." <http://www.edyhbush.org/about> [accessed July 15, 2016].
- Electrospective Music*, "The Study & Presentation of the History of Electronic Music, Johanna M. Beyer." <http://www.electrospectivemusic.com/johanna-m-beyer-1888-1944/> [accessed Jan. 29, 2016].
- MacDowell Freedom to Create*, "Home Page." <http://www.macdowellcolony.org/artists-indexfellows.php> [accessed April 15, 2016].
- NewMusicBox*. "When Did First You Know that You Would be a Composer and What is the Earliest Work that You Still Acknowledge? Barbara Kolb." *New Music USA*, [July] 2001. <http://www.newmusicbox.org/articles/When-did-first-you-know-that-you-would-be-a-composer-and-what-is-the-earliest-work-that-you-still-acknowledge-Barbara-Kolb/> [accessed August 15, 2015].
- Page, Tim. Program Notes for *Barbara Kolb*. NWCR576.
<http://www.newworldrecords.org/uploads/filenQjn7.pdf> [accessed March 3, 2016].
- Sheridan, Molly. "Meet the Composer Awards 5 New Residencies Grants." *NewMusicBox* <http://www.newmusicbox.org/articles/Meet-The-Composer-Awards-5-New-Residencies-Grants/> [accessed March 4, 2016].
- Trinity Laban Conservatoire of Music and Dance. "Staff Biographies."
<http://www.trinitylaban.ac.uk/students-staff/staff-biographies/sophie-fuller> [accessed May 15, 2016].
- The Vinyl Factory Limited*. "The Pioneering Women of Electronic Music."
<http://www.thevinylfactory.com/vinyl-factory-releases/the-pioneering-women-of-electronic-music-an-interactive-timeline/> [accessed February 1, 2016].
- "Women in Music." *Oxford Music Online*.
http://www.oxfordmusiconline.com/public/page/Women_in_music [accessed March 23, 2016].

