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## Living Female American Composers of Selected Flute Music of the 20th and 21st Centuries

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LIVING FEMALE AMERICAN COMPOSERS OF SELECTED FLUTE MUSIC OF  
THE 20<sup>TH</sup> AND 21<sup>ST</sup> CENTURIES

A thesis creative project submitted in partial fulfillment  
of the requirements for the degree of  
Master of Humanities

By

DONNA HANGEN  
B.A., Wright State University, 2010

2015  
Wright State University

WRIGHT STATE UNIVERSITY  
GRADUATE SCHOOL

May 1, 2015

I HEREBY RECOMMEND THAT THE PROJECT PREPARED UNDER MY SUPERVISION BY **DONNA HANGEN** ENTITLED **LIVING FEMALE AMERICAN COMPOSERS OF SELECTED FLUTE MUSIC OF THE 20<sup>TH</sup> AND 21<sup>ST</sup> CENTURIES** BE ACCEPTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF HUMANITIES.

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## ABSTRACT

Hangen, Donna. M. Hum. Department of Music, Wright State University, 2015. Living Female American Composers of Selected Flute Music of the 20<sup>th</sup> and 21<sup>st</sup> Centuries.

Gender has an impact on 20<sup>th</sup> and 21<sup>st</sup> century female flute music composers and their ability to have music published and performed. Rigid gender roles and stereotypes often prevent female composers from being able to share their music with the world. Because their music may not be published it is not readily available and is not heard, so they receive no publicity or recognition. My creative work was a flute recital of music written by living female 20<sup>th</sup> and 21<sup>st</sup> century American composers which will accompany my project essay. The potential benefits of this project include fostering a greater interest and awareness of music written by this underrepresented population.

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## I. INTRODUCTION

Music composition has historically been a male-dominated field. Throughout history, women were not allowed to make music professionally and were discouraged by “being denied proper training, performance opportunities, salaried positions, and commissions” (Locke 2). For example, female composer Marianna Martines (b. 1744) composed over sixty-five works including masses, solo motets, oratorios, orchestral works, and keyboard works. Unfortunately, in the eighteenth century women were not permitted to hold official musical posts in court or church and the field of opera composition was also restricted to professional male composers so she was unable to compose an opera or make a living as a professional musician (Glickman 101). Building from contemporary examples that are unfortunately not so dissimilar from this illustration, I will document some of the difficulties of female composers. I will examine history, gender roles and stereotypes, absence of role models, statistics, music publishing, and make suggestions for social change.

To better understand why women are so challenged as composers in modern times, I will examine the role of women in music in the preceding two hundred years. In nineteenth century United States, music supplied a valuable outlet for the middle classes but it was also a means of social control. Women of privilege were expected to stay at home and they occupied their time by playing music (Pendle 193). The social norm was for boys to go to school, men to go to work, and women and girls to take care of the home. Often servants did housework, allowing the women to have more time for creative

domestic pursuits. The piano was central to the home and women would play for their own, and others' pleasure (Burkholder 597). Young women took music lessons and met a rigorous practice requirement demanded by teachers, keeping them busy and engaged at home. Many became quite proficient but it was not possible for an upper-class woman to perform in public; musical ability was just a tool to attract a spouse and entertain family friends (Pendle 193). Men and women met different expectations. Men composed exceptional works while women could only treat music as a hobby (Burkholder 630). Women faced many challenges when they attempted to pursue professional careers, so many did not even try to follow their passions (Kimber 120). The composition of large public works such as symphonies was off-limits for women, but chamber music was acceptable (Burkholder 648).

In the nineteenth century, composer Fanny Mendelssohn Hensel, the older sister of famous composer Felix Mendelssohn, lived in her younger brother's shadow. She was an accomplished composer, pianist, and conductor. Though both Felix and Fanny studied theory and composition and showed extraordinary musical ability and intelligence, after Fanny married and had a child, her life centered on her household in Berlin and private music making (Burkholder 616). Fanny Mendelssohn wrote more than four hundred works, including at least 250 songs and 125 piano pieces, but because of her father and brother's staunch resistance, she published few of her musical works in her lifetime. The attitudes of her family mimicked those of the culture at the time (Burkholder 619).

Ruth Crawford Seeger, who composed from 1926 to 1932, was one of a handful of Modernist composers who were women. Despite the barriers she faced while working in the male-dominated field of music composition, Seeger was able to successfully

contribute to musical modernism and had a strong impact on the musical accomplishments of subsequent American composers. Her compositional style was considered unique through her preference of melody and counterpoint over harmony, pre-compositional schemes, rhythms integrated with pitch, and heterophony. She pioneered ultra-modern independent American music that abandoned the forms and sounds of traditional European art music and created a new approach to Modernist expression (Allen and Hisama 2).

Seeger and other female Modernist composers dealt with immense opposition from the male Modernist composers and critics (De Graaf 277). As the Modernist movement grew, there was a fixation on the arts becoming masculine. Ellie Hisama writes in her book *Gendering Musical Modernism* that the Modernist composer Charles Ives “described musical modernism by using language fraught with masculine imagery, modernism itself is marked as male” (10). Modernism was associated with virility and although women were not entirely left out of the Modernist movement, traditional creative feminine expression was scorned. The old traditional musical tonality was feminine and sentimental while atonality and serialism were deemed masculine (De Graaf 288). This generated much harsher ridicule of female composers’ works in comparison to the evaluations of male composers. Male Modernist composers were not subject to the cruel taunts of sarcasm that the female Modernist composers faced when defending their work (De Graaf 296). Even though she outwardly appeared to handle this criticism with grace and dignity, Seeger resented the power of men over women and their freedom from responsibility. In fact, the negative responses from male Modernist composers and critics may have caused many women to turn away from the pursuit of



musical careers (Cook and Tsou 95). This led to a minority of female composers in the Modernist era being recognized for their contributions to Modernist music (Cook and Tsou 93).

## II. GENDER ROLES AND STEREOTYPES

Historically, men and women have had different roles, with men occupying the outside world of work and women being in charge of the home. Women have traditionally been caregivers for children and other family members (Halstead 110). In eighteenth and nineteenth century America, privileged women were not allowed to be professional musicians and instead were encouraged to make recreational music in the home (Locke 35). Women were discouraged from advanced training in music education, which would give them a good foundation for composing. Women were allowed to have very basic instruction on “ladylike” instruments such as violin or piano but were restricted to perform their own compositions in their homes or “parlors”, as any performance outside of the home was frowned upon for women. Some women were clever in getting around this by using pen names or initials to mask their femininity (Von Glahn 8).

After the American Civil War ended, the situation for women changed gradually. The women’s movement began, empowering women to move from their domestic roles into positions of public employment (Pendle 193). The years 1850 to 1910 were a time of steady transition. The percentage of female music teachers grew from 41 percent in 1870 to 81 percent in 1910, including part-time work (Locke 35). Women entering the workforce challenged the idea of “manliness,” especially in male-dominated careers like

composing (Macleod 31). Due to this rigid gender role, women were not respected as musicians moving toward a professional career (Halstead 110).

Until the late twentieth century, there were not many recognized female American composers. Cameron tells us that “The genetic obstacle is the claim that women are, in some ways, simply not suited to certain activities and are thus destined to fail compared with men” (910). Despite the progression of women’s rights, the stereotypes of women lingered through the twentieth century. For example, while studying music at college, composition student Elizabeth Maconchy, who later became a successful composer, was turned down for a prestigious scholarship, only to be told “the scholarship was of little consequence, since she would only get married and never write another note” (Halstead 110). Schlegel shares a comment by Emma Lou Diemer, who explains how difficult it is for female composers to juggle both family duties and career:

If composing is a difficult, isolating, complicated way to choose to spend one’s life, it HAS been easier for a man to choose it...because he could spend long hours composing while someone else took care of the practicalities. This has been the case in every field of endeavor. (29)

Composer Emma Lou Diemer’s thoughts of being a serious composer collided with cultural beliefs, which included getting married and starting a family. Schlegel writes that Ms. Diemer

remembers clearly thinking that if she married, her husband might object to her composing, and that she would surely resent having sole responsibility for the care of the children and house” (29).

Women have difficulty publicizing their music. This situation has improved but there are still obstacles to overcome. Negative judgments of female musical ability still linger (Gates 8). Composer Miriam Gideon says

Since serving on many committees and juries I've come to sense that there is a subtle discrimination against women. It's almost unconscious, but I've recognized it even in myself. When I'm being very honest, trying to nab my prejudices as I come across them, I'm aware of the tendency to be more skeptical about a woman composer than about a man (Hinely 44).

When comparing the works of men and women, psychological research has proven that works of men are frequently more respected. Archer and Lloyd report research findings that show the views of men and women towards their failures. Women report their failures as lack of ability while men think of them as a lack of hard work. Men report their successes as due to ability and hard work while women believe luck plays a part (228).

Composer Judith Shatin relates an experience she had at Tanglewood. She told her colleagues she was studying composition. The response she received was "Ooh a lady composer." The term "female composer" is a classification that is noticed by others in a gendered way, although Shatin does not think of herself as a female composer (Slayton 431).

### III. LACK OF FEMALE ROLE MODELS

Since there are fewer female composers, as evidenced by the statistics presented later on in this paper, young women have a lack of role models and advisors. Men are more likely to guide young men, and even if a woman does have a male mentor, the

relationship may be perceived as something romantic, rather than professional (Payne 99).

Men have controlled the historical narrative in Western culture for centuries. Women need to be aware that they are part of a vivid musical history. Since they do not read about other women composing, they may have little confidence in their creative talents. Composer Annea Lockwood slowly realized that all but one of her music teachers at the college level were male. Annea believes her learning experience would have been different had she received mentoring from a female composer:

I would have become aware of the cultural imbalance much sooner and it might have enabled me to see what I thought were merely personal problems in a truer and broader context. ...As for the benefits of growing up learning about the women musicians and composers of earlier periods, they were so totally absent from texts and consideration that I can't fathom the extent of the difference it would have made having their names and work before me (Gates 8).

#### IV. STATISTICS

Statistics prove women fall behind men in music employment. Lawson conveys that in 1980 women led only 2.9 percent of major orchestras (48). The Bureau of Labor Statistics states that in 2012 only 35.5 percent of musicians, singers, and related workers were women. Further, in 1970 less than “10 percent of the instrumentalists in America’s major symphony orchestras were women, and women made up less than 20 percent of new hires” (Bureau of Labor Statistics 36). Some major American symphony orchestras started an experimental procedure in the 1970s. During the audition process, there was a

screen placed between the auditioning instrumentalists and the committee of judges. The results of this procedure showed that the proportion of women hired by major symphony orchestras went from 20 percent to 40 percent” (Banaji 146).

The League of American Orchestras compiled the following data from the 2010-11 classical season repertoire based on information submitted by 62 of their member orchestras:

- Of the 4,006 performances, there were 28 performances of works by women – **0.6%**(\*Note: these figures include every reported performance of every work, including repeat performances)
- Of the 1,099 individual compositions performed, there were 25 pieces by women composers – **2%**
- Of the 316 composers represented, 13 were women - **4%**
- **None** of the works by women performed during the season were composed by a historic composer – all are living women who were able to advocate for their own works.
- Of the 62 orchestras who reported, 16 performed works by women – **25%**” (Women’s Philharmonic Advocacy).

According to a study done by the Baltimore Symphony which compiled statistics from the 2014-15 concert season programs of over 20 of the largest and most affluent orchestras:

- Collectively, the 21 orchestras will perform more than 1,000 different pieces in part or full by 286 different composers a total of almost 4,600 times.

- 9.5% of all pieces performed are written since the year 2000.
- The average date of composition of a piece performed during the year is 1886.
- A little more than 11% of the works performed are from composers who are still living.
- **Female composers account for only 1.8% of the works performed. When only looking at works from living composers, they account for 14.8%**
- German composers account for more than 23% of the total pieces performed, followed by Russians (19%) and Austrians (14% — in large part due to Mozart).
- American composers made up less than 11% of the pieces performed. When looking at only works by living composers, however, they account for more than 54% (Baltimore Symphony Orchestra).

Although the percentage of works by female composers being performed has increased from previous years, according to Marin Alsop, Music Director of the Baltimore Symphony Orchestra, “Just because you have a gaggle of women doing something, there's no guarantee that it will ultimately change the landscape” (Baltimore Symphony Orchestra).

## V. MUSIC PUBLISHING

The process of music publishing begins with the composer presenting a composition to a publisher. The submission can be voluntary or the composer may have an agreement with the publisher to produce a quota of works within a certain period.

Editors review the work for quality and practicality and return it to the composer if rejected for publication. If the work is accepted, licenses or permissions are secured and a contract is drafted. The composer and publisher then discuss details such as the engraving process, printing, sale or rental of the composition, and copyright registration. After printing, the publisher may promote the sales of the composition. The piece is marketed through press releases, magazine ads, mailings, conventions, and recordings (Music Publishers Association of the United States).

Halstead says “to be considered a professional composer requires more than full-time commitment to composition.” Composers receive success and public acceptance when their music is published and performed. There was a time when a musical work written by a woman was sure to be rejected by a publishing company (110). According to twentieth century composer Elizabeth Maconchy (1907-1994) “The publishers weren’t interested in works by women. They were all men, of course, and tended to think women composers being capable of only the odd song or two” (202). Women found it difficult to become recognized as composers as their works were often unnoticed and neglected even when publicized (110). “If music is not performed, it is not perceived to exist; women’s music is a tangible and intangible part of world heritage” (Women in Music).

## VI. CONCLUSION

My findings conclude that gender can prevent women composers from getting their musical works published and performed. Composing has long been a male-dominated profession and it has been hard for women to break through gender-based barriers. There are stereotypes that prevent women from composing and there are still rigid gender roles in place that may force a woman to choose between career and family.

As Macleod tells us, “The debilitating aspects of gender stereotyping altered or stunted women’s musical growth, forcing some to develop their talents in different ways and others to abandon music altogether” (2). There is a deficiency of female composing mentors for young women and unless female composers are more visible, young female musicians will not be inspired to take up composing.

How can social change occur? Publishing companies such as Arsis Press and Hildegard Publishing were established to specialize in the publication of women’s musical works. By salvaging music written by female composers, Arsis Press heightens awareness of these works so that musicians perform them and their audience is treated to a fresh piece of music (Arsis Press). Hildegard Publishing looks for outstanding works written by female composers, with the aim of making these pieces accessible for performance (Hildegard Publishing).

Performers are commissioning music of female composers and recording their works, making them readily available to listeners. For example, flutist Linda Chatterton commissioned “This Floating World” and produced a recording (Edie Hill website). Music teachers can encourage students to seek out these underperformed works, as learning music that is not standard repertoire keeps music study fresh and interesting. Programming their music on a concert schedule is a great way to make the music of female composers known to audiences (Kosack 55). This is what I hope to accomplish through my project.

There are organizations that encourage awareness of musical compositions written by women. The International Alliance for Women in Music uses their publications and website to heighten attentiveness to the offerings of female composers.



IAWM also sponsors competitions and conferences, promotes concerts, and supports publishing activities, research, and broadcasts (IAWM). Another group, New York Women Composers, Inc. generates “performing, recording, networking, and mentoring opportunities for its members” to advance the work of women composers. Residents of the State of New York and the New York City area who are women composers of “serious concert music” and the musicians who advocate for them are eligible for membership (New York Women Composers, Inc.). Women in Music formed in 1985 to promote awareness of women in the musical arts. All areas of the music industry are represented, along with music of all genres (Women in Music). The non-profit group Women’s Philharmonic Advocacy was founded in 2008 to honor the accomplishments of The Women’s Philharmonic and further support the performing of musical compositions written by women by ensembles worldwide (Women’s Philharmonic Advocacy).

I suggest the following research questions for further study:

- What impact do the factors of ethnic background, age, and level of education have on the employment of women as composers?
- In what way does the deficiency of female composer role models affect the career choices of female college music students?
- What are some ways that attitudes of musical organizations which are steeped in male traditions can be changed in order to reflect the diverse society that we live in?

Schlegel writes that Emma Lou Diemer believes that “the hardest nut for any composer to crack, especially a woman composer, is the upper echelon of the recording industry: the music festivals and professional orchestras, choruses and opera companies”

(30). I think there should be female representation in organizations such as arts agencies and foundation boards. The world does not consist of only one group of people and music organizations should accurately reflect that diversity. History needs to be accurately depicted, rather than only seen through the eyes of one privileged group of people. Women's voices need to be heard so that their valuable contributions to society are recognized. The musical compositions of women need to be on concert programs. Women require encouragement from other women to compose and perform. By hearing the musical compositions of other women they are inspired to create and perform their own compositions.

## VII. COMPOSERS AND WORKS

Choosing pieces for my recital program was a valuable learning experience. Since there is a large amount of music written for flute, I needed to set some parameters. The first restriction was that the flute music needed to be composed by women, as I felt the topic of "female composers of flute music" would lend itself to an interesting project. I further narrowed my field to female American composers. My advisor suggested that I conduct interviews with those composers to provide firsthand information for my project paper, so the next step was to eliminate composers who were deceased and narrow the focus to 20<sup>th</sup> and 21<sup>st</sup> century composers. I decided that I would only choose pieces written for flute and piano or flute alone, due to time constraints for rehearsals. I searched for music on the internet, listened to recordings, read reviews, and purchased sheet music. I drafted a preliminary program, but found that some of the pieces were too difficult, would take too much rehearsal preparation with piano, or did not fit well into the flow of the program—so it was back to researching more music and repeatedly preparing more draft programs. Knowing that my family and friends would be attending

my recital, I wanted to make this an enjoyable experience for them as well. I purposely chose pieces that would please the ears of the person who may not have a lot of musical training. I was not able to interview each composer as planned, but I did notify each that I was playing their piece. One of the composers, Beth Denisch, even attended the recital. All were grateful that their pieces were being played, and were enthusiastic about the all-female composer program. I will supply a short biography of each composer, and a description of each work that is listed on the recital program (Appendix A).

#### Emma Lou Diemer—Sonata for Flute and Piano or Harpsichord

Emma Lou Diemer was born in 1927. She studied piano and began composing while a young girl. Her education includes Bachelors and Masters Degrees in composition from the Yale Music School in 1949 and 1950, and she obtained her Ph.D. from the Eastman School of Music in 1960. Other study included an abroad educational opportunity in Belgium on a Fulbright Scholarship and she spent two summers studying composition at the Berkshire Music Center (now the Tanglewood Center) in Massachusetts. A prolific composer and keyboard performer, Ms. Diemer has composed in many genres such as keyboard, choral, vocal, orchestral and chamber ensemble and her compositions have been highly honored (Emma Lou Diemer website).

“Sonata for Flute and Piano or Harpsichord” takes its inspiration from J.S. Bach’s flute sonatas. The Sonata consists of three movements: “Moderately Fast, Gracefully”; “Moderately Slowly, Expressively”; and “Joyfully, Fast”. The flute and keyboard are constantly in conversation, with the composer making use of multiple motives, and melodic lines are expressive and continuously moving forward. The key of D major is used as the tonal center for movements one and three, and movement two centers around

the key of B minor. The piece is primarily tonal, except for movement three's fugal section, but repeated changes of tonality can be found. The two concepts of the first movement include an ascending musical line in D major and a dotted rhythm, which run through a development before being restated. The expressive second movement centers on the key of B minor and is in 6/8 time with lilting dotted rhythms. Movement three is fast and exuberant, contains three themes, and is in sonata allegro form (Kosack 13).

#### Judith Lang Zaimont—Reflective Rag

Judith Lang Zaimont has composed over 100 works, including symphonies, opera, chamber works, and solo music for piano, organ, strings, voice, and wind instruments. Many of her works have won awards. She formerly taught at Queens College, Peabody Conservatory, Adelphi University, and the University of Minnesota. She also served for the College Music Society as a National Board Member for Composition and served as an advisory board member for the International Alliance for Women in Music.

Arranged for flute and piano, but originally written for solo piano, “Reflective Rag” was commissioned by the National Flute Association and had its premiere at their 2001 annual convention (Judith Lang Zaimont website). The piece contains the trademark rhythmic syncopation of ragtime and typical 2/4 meter. (Berlin 1) As Jack Rummel tells us “Judith Lang Zaimont has taken contemporary classical music and made it very approachable through the medium of ragtime” (Judith Lang Zaimont website).

#### Beth Denisch—Three Women

Composer Beth Denisch received her Bachelor of Music degree from North Texas State University and her Master of Music and Doctor of Musical Arts degrees in composition. She has received numerous awards and fulfills many commissions. She is

currently a Professor at Berklee College of Music and is active in several advocacy organizations such as the International Alliance of Women in Music and Gender Research in Music Education. Nature and art often provide creative motivation for the composition of her works.

“Three Women” was adapted from the composer’s song cycle “One Blazing Glance”, which expresses the stories of women in different stages of their lives. Poetry written by Rosie Rosenzweig, Kim Nam-Jo, and Allison Joseph provided the inspiration for the piece, which consists of three movements (Beth Denisch website).

Movement 1, “Miriam’s Ballad”, was inspired by the poem of the same name by Rosie Rosenzweig:

There is a song I hear,  
Resting and rocking the warm air.  
It enters me from out of old  
Vocanic rock  
As dense as the dark past;  
I know it like my own blood running unseen  
In the hidden chambers of my soul;  
It resounds as thunder, appears as fire,  
Becomes a pillar, clouds,  
And wish-fulfilling stars.  
With a skip and jangle, I follow  
The trope, rising, swept dry by waves.  
Where I move

To the music that I am,

Have been,

And always will be.

(Denisch, Three Women, Juxtab Music).

The poem describes Miriam's celebration after crossing the Sea of Reeds. The movement, in 6/8 meter, is lyrical and evocative and contains "crisp choreography" between piano and flute (Jampole 15).

Kim Nam-Jo's poem "My Baby Has No Name Yet" inspired movement two, "Rachel's Song":

My baby has no name yet;

Like a new-born chick or a puppy,

My baby is not named yet.

What numberless texts I examined

At dawn and night and evening over again!

But not one character did I find

Which is as lovely as the child.

Starry field of the sky,

Or heaps of pearls in the depth.

Where can the name be found, how can I?

My baby has no name yet;

Like an unnamed bluebird of white flowers

From the farthest land for the first,

I have no name for this baby of ours.

(translated by Ko Won)

(Denisch, Three Women, Juxtap Music).

“Rachel’s Song” reveals Rachel’s yearning for a baby through a bird song. This is accomplished by use of piccolo, which lends a birdlike quality to the movement, and reinforced with the “persistently pecking piano” (Jampole 15).

“Ruth’s Dance”, the final movement, is inspired by the poem “Facial” by Allison Joseph:

Remember all the hands that loved your skin,  
The soft plains of your cheeks, your jaw and chin,  
And think of them, the way they ached to stroke  
Each inch, in need of all your face evokes.  
Caress each wrinkle with a fingertip,  
Glide down the slope of nose, the curve of lip.  
Each line that you embrace reveals a life  
That no one else can know-each joy or strife,  
Each moment that your face can map for years-  
The brows, the folds, the scars, the pores, the fears,  
The knowledge in your eyes, your regal head,  
The selves you’ve painted on, then rinsed to shed.  
Be proud of all the progress you can trace  
By touching every contour of your face  
(Denisch, Three Women, Juxtap Music).

The poem is deeply contemplative, yet appreciative of years of achievements attained in the life of a woman. “Ruth’s Dance” is a fast flowing waltz with tricky meter changes and provides an impeccable ending to an inspiring piece (Jampole 15).

Judith Shatin—Coursing Through the Still Green

Judith Shatin attended Douglass College for her undergraduate degree and received her Masters in Music from The Juilliard School and her Masters of Fine Arts and Ph.D. from Princeton University. She has fulfilled many commissions for organizations such as the National Endowment for the Arts and the Virginia State Arts Council, as well as having her music featured at festivals such as Aspen and Network for New Music. She has held residencies in Europe, such as at Bellagio (Italy) and La Cité des Arts (France), as well as in Israel and the United States. She founded the Virginia Center for Computer Music at the University of Virginia and has received numerous awards including National Endowment for the Arts Fellowships. Shatin has been active in advocacy organizations such as the International Alliance for Women in Music (IAWM) and American Women Composers Inc.

“Coursing Through the Still Green” was written for solo flute and was inspired by the poetry of Wang Wei, a Chinese poet living in the eighth century (Judith Shatin website).

Walking by the bank of Yellow Flower Brook

I chase a blue stream

Turning and twisting down the mountain

The path is not long

Water splashes from one stone to another



*Coursing through the still green*

*Deep inside the pine forest*

Ripples radiate from water chestnut weeds

Reeds reflect in the clear water

My heart is quiet like a still pool

I want to stay on this flat stone

And cast my fishing line forever

(Yu 24).

Shatin explains that she “tried to capture the sense of stillness with bursts of motion that joyfully spring out” (Judith Shatin website).

#### Edie Hill—This Floating World

Composer Edie Hill was born in 1962. Her compositions have been extensively performed not only in the United States but also Canada, Europe, and Asian. She has received grants from ASCAP and other organizations and has guest lectured at numerous universities. It is important to her to encourage young composers and musicians and advocate for the music of today. Ms. Hill received a B.A. in music composition/piano performance from Bennington College, studying with Vivian Fine. She obtained M.A. and Ph.D. degrees from the University of Minnesota, studying with Lloyd Ultan. She also undertook additional compositional studies with Libby Larsen. Through St. Paul’s Schubert Club, she mentors young composers by being Composer-in-Residence. She works as a freelance composer in Minneapolis, and owns her own publishing company, Hummingbird Press (Edie Hill website).

“This Floating World” consists of five movements which musically illustrate scenes in nature, and is inspired by the haiku of 17<sup>th</sup> century Japanese poet Matsuo Basho. The piece requires the performer to produce flute sound in non-traditional ways to set the mood of each movement (Edie Hill website).

Movement One: “Skylark”

Midfield,  
attached to nothing,  
the skylark singing

(Hill, “This Floating World”, Hummingbird Press).

This movement mimics the song of the skylark, a bird that sings while it is flying, and is appropriately marked “As if singing and skipping across the sky”. Staccato notes, grace notes and flutter tonguing add to the forward movement of the melodic lines, which contributes to the birdlike quality of the movement.

Movement Two: “Harvest Moon and Tide”

Harvest moon –  
the tide rises  
almost to my door

(Hill, “This Floating World”, Hummingbird Press).

Marked “peacefully, mysteriously”, the Moon theme is played with a pale sound using little to no vibrato. The tempo is slow with changes of meter every measure. Pitch bends signify the rising of the moon. The tide is characterized by slurred winding passages in the flute’s low register, giving a mysterious quality to the phrases. Big dynamic changes ranging from niente to forte represent the ebb and flow of the tide. The movement is

done in an improvisatory style and has no bar lines or time signatures. The performer is free to interpret the speeding up and slowing down of the lines and trills and tremolos add tension and release.

Movement Three: “Winter solitude”

Winter solitude –

in a world of one color

the sound of the wind

(Hill, “This Floating World”, Hummingbird Press).

This movement indicates a “Free, meditative, and quiet” style and is freely structured with no bar lines. The tempo is slow and there are no time signatures, with the rests being approximate and open to the performer’s interpretation. This movement is quiet throughout, using the full range of the flute without any extreme intervals. The performer should use a sound that is pale, breathy and vibrato-free. The extended techniques of harmonics and whistle tones are required of the performer to effectively contribute to the movement’s style (Kosack 26).

Movement Four: “A petal shower”

A petal shower

of mountain roses,

and the sound of the rapids

(Hill, “This Floating World”, Hummingbird Press).

This movement is marked “delicately, like falling petals” and short separated eighth and sixteenth notes represent the sporadic falling petals. Soft dynamics and a moderate tempo are used at the beginning, with the tempo rapidly increasing. The rhythm changes

to downward moving triplets representing the constant shower of petals. This “petal” theme contains a wide range of dynamics. The “rapids” theme is marked “breathy, as if off in the distance”, and uses soft dynamics with a rhythmic pattern of triplets ending with trills. The entire movement sets a delicate and simple mood and contains no extended techniques (Kosack 27).

#### Movement Five: “A Wild Sea”

A wild sea –  
and flowing towards Sado Island,  
the Milky Way  
(Hill, “This Floating World”, Hummingbird Press).

The first section of this movement indicates “Wild, with abandon”, calling for the performer to produce an edgy sound by nearly overblowing the notes. Chromaticism adds to the “wildness” of the theme. A wide range of dynamics is used with a fast, forward-moving tempo with the time signature changing every few bars. Sharply articulated staccato sixteenth notes and tremolos with crescendo/decrescendo add to the reckless style. The second section is marked “cantabile, pulling back a bit but building intensity”. This theme uses a slower tempo and begins softly. The theme builds intensity by using dynamics, flutter tonguing and tempo. The coda is marked “Legato, panoramic” and moves at a slower tempo, with a big rallantando at the end. This theme represents the calm sea and sky. Quarter notes embellished with grace notes represent “twinkling stars” ending in the flute’s upper register (Kosack 28).

Nancy Galbraith--Atacama

Nancy Galbraith has been a composer for over 30 years. She is a Professor of Composition at the Carnegie Mellon University School of Music. Words used to describe her music include “rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide range of expression”. Some of Galbraith’s compositions for wind ensembles are often played and are on numerous college and professional recordings. Her “Danza de los Duendes” is very popular, being performed in hundreds of concerts. Her other works include choral compositions and works for piano and organ. She also composes in the genre of sacred music, providing vocal and organ music. Her education includes a bachelor’s degree in composition from Ohio University, a master of arts from West Virginia University (MA), and studies in composition, piano, and organ at Carnegie Mellon University (Nancy Galbraith website).

“Atacama Sonata” for flute and piano was written in 2001 for Alberto Almarza (flute) and Luz Manriquez (piano), both musicians from Chile. The title of the piece is inspired by the Atacama Desert in Chile. The sonata consists of three movements: Capricho; Nocturno; and Volante. The first and third movements are “lively” and “jazzy”, with constantly changing meter. The second movement is somber, reflective and improvisational and uses “breath-tones” and “multiphonics”. This movement is dedicated to victims of violence in Chile who vanished in the Atacama Desert, and the phrase “in memory of the missing” was added to the title to show respect for these individuals (Nancy Galbraith website).

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APPENDIX A

GRADUATE RECITAL

DONNA HANGEN, FLUTE  
WITH SPECIAL GUEST AMANDA ROBERTS, PIANO

Tuesday, March 31, 2015, 8 p.m.  
Wright State University  
Schuster Hall, Creative Arts Center

- |   |                               |
|---|-------------------------------|
| Sonata for Flute and Piano (1958)       | Emma Lou Diemer (b. 1927)     |
| I. Moderately Fast, Gracefully          |                               |
| II. Moderately Slowly, Expressively     |                               |
| III. Joyfully, Fast                     |                               |
| Reflective Rag (2001)                   | Judith Lang Zaimont (b. 1945) |
| Three Women (2012)                      | Beth Denisch (b. 1958)        |
| I. Miriam's Ballad                      |                               |
| II. Rachel's Song                       |                               |
| III. Ruth's Dance                       |                               |
| Coursing Through the Still Green (1995) | Judith Shatin (b. 1949)       |
| This Floating World (2004)              | Edie Hill (b. 1962)           |
| I. Skylark                              |                               |
| II. Harvest Moon and Tide               |                               |
| III. Winter Solitude                    |                               |
| IV. A Petal Shower                      |                               |
| V. A Wild Sea                           |                               |
| Atacama (2001)                          | Nancy Galbraith (b. 1951)     |
| I. Capricho                             |                               |
| II. Nocturno – In Memory of the Missing |                               |
| III. Volante                            |                               |