

CANADIAN WOMEN PERFORMERS

**A CRITICAL EXAMINATION OF WOMEN PERFORMERS
WITHIN A CANADIAN, FEMINIST CONTEXT**

By

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Abstract

This thesis, *A Critical Examination of Women Performers Within a Canadian, Feminist Context*, is based upon the premise that in order to re-discover the women of the past we must develop a new methodology, a fresh approach, to thinking about history.

In order to understand the past we must begin with the present. By examining the context within which a woman can successfully pursue a career in the 1990s, with a consideration of the obstacles she has had to overcome, we can perhaps formulate a series of questions to ask our sisters of history in order that we might write their “herstory”.

This approach is being undertaken by several fine scholars as they re-visit the women composers of the past and bring their music once again to life. However, performers appear thus far to have been neglected. This study presupposes that the women who perform music play an important role in the musical life of society. By allowing these women to tell their own story in their own way we may in turn be able to gain a glimpse through the window of history.

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Introduction

While preparing a critical review of *The New Grove Dictionary of Women Composers* for an Independent Study at McMaster University, I questioned the decision to create a text which included only those women who have composed music, disregarding, among others, women performers. As I investigated the methodologies of lexicography and biography, I realized that finding out about the women of the past was no easy task. First, I began by acquainting myself with the current literature dealing with biography. Having done so, I was then forced to purge myself of many of those ideas as I attempted to assimilate the ideas of feminist biography. A familiarization with the new musicology increased my belief that unorthodox methods would need to be applied in order to document the lives of women performers.

Susan McClary reminds us that

prior to 1970 very little was known—or, at least, remembered—about women in music history. Women had vanished; virtually no traces remained on concert programs, on library shelves, or in the textbooks that musicians (more than practitioners in most other fields) absorb as gospel.¹

One way of discovering the past is by learning about the present. It occurred to me that if I could talk with women who have established themselves as performing artists, the resulting discussion may provide some clues to the investigator who wants to research the past. As I prepared in the traditional fashion, a list of names, based on documented

¹ Susan McClary, "Reshaping a Discipline: Musicology and Feminism in the 1990s," *Feminist Studies*, Vol. 19 (Spring 1993), p. 399.

accomplishments in standard sources, such as the *Encyclopedia of Music in Canada*, I recalled what feminist writers have been saying about the male hegemony of such texts. I decided instead to pursue a more *female* approach to the selection of my candidates: networking.

Singers are not included in this survey, because they have not experienced the same kind of marginalization as instrumentalists. Jane Bowers and Judith Tick tell us, in the introduction to *Women Making Music: The Western art Tradition, 1150-1950*, that as early as the mid-sixteenth century there was “an increased participation of women in professional singing,” and “women were sought out and brought to courts specifically to be trained as musicians.”² Linda Kivi suggests, in *Canadian Women Making Music*, that “most accounts of Canadian musicians of the 19th century give the impression that the great opera divas were the only Canadian musicians of note, male or female.”³

As I spoke with friends and associates about my project I listened to their suggestions about whom I might consider interviewing. I had some ideas of my own as well, beginning with Valerie Tryon who was my teacher. What is her story? I remembered when Rivka Golani came to speak with the students at McMaster a couple of years ago: she had some very definite ideas about all kinds of issues. I met Nina Brickman and Jane Manes during a rehearsal in my hometown of Milton, Ontario. Convinced that, as brass players, they would have a story to tell, I approached them with my ideas. During the course of our conversation—they were extremely enthusiastic—we discovered that we had a mutual friend, trumpet player Anita McAlister, who they were sure would have some opinions about being a woman performer.

² Jane Bowers and Judith Tick, “Introduction,” *Women Making Music: The Western Art Tradition, 1150-1950* (Chicago: University of Illinois Press, 1986), p. 5.

³ K. Linda Kivi, *Canadian Women Making Music* (Toronto: Green Dragon Press, 1992), p. 23.

My supervisor suggested Evelyn Bedford. I was delighted to discover when I telephoned her to request an interview that she remembered me as a former winner of the Bedford Scholarship. Sandra Mangsen was someone a mutual friend had suggested I speak with regarding career choices. Knowing that she was an early music specialist I asked her to participate in this study. I had met Patricia Wright several years ago when she was the conductor of a local choir, the Milton Choristers. As a full-time organist in the city of Toronto and former president of the Royal Canadian College of Organists, she seemed a likely candidate. Finally, a pianist I admire, Janina Fialkowska just happened to be giving a concert in Toronto on January 14, 1997. I introduced myself to her briefly after the concert and she hastily scribbled her facsimile number on my programme, reminding me that she would be “on the road” for the next two weeks. Each of these women responded to my request with unbridled enthusiasm.

The women in this study represent a broad cross section of musical experiences, from solo concert performers to orchestral players, ranging from thirty-six to eighty-eight years of age. I realized that I could have extended my survey to include dozens of women, but that I would risk preparing yet another dry document listing statistics and accomplishments, although to be sure there are a few of those to be found in the pages to follow. But more important, I wanted to provide a personal glimpse into the lives of these women. Do they share common concerns? What are their backgrounds? Who has encouraged them in their pursuits? What do they think about their career, about issues of gender and their role in Canada's cultural life?

I prepared a questionnaire, with open-ended questions, that allowed the artists an opportunity to elaborate on any one subject. It is divided into four sections. The first section, Musical Experience, contains questions relating to education, performance experience, favourite composers, contemporary compositions and other activities such as

teaching and composing. By answering the questions in the second section, Influences, the artist is given an opportunity to discuss the influence that various teachers, friends, family members and other performers have had on their careers. Section three, Gender Issues, contains questions that deal specifically with issues such as being a woman in a “man’s” world, and the role that the artist’s play as women performers in Canada. This section also deals with issues pertaining to the personal choices a woman is required to make if she is to have a career such as whether or not to marry or to have children. Finally, section four, Other Issues, invites the women to comment on subjects such as critics and reviews, support from Canadian arts organizations and women’s organizations. For a complete version of the questionnaire refer to Appendix B.

The candidates were given a choice of how they would like to be interviewed. Valerie Tryon, Evelyn Bedford, Patricia Wright and Janina Fialkowska were all interviewed personally. In Janina Fialkowska’s case, she graciously set aside an hour of time during a one-night stopover in Toronto between engagements. Rivka Golani had also agreed to an interview, but although I arrived at the pre-arranged time to meet with her, it soon became apparent that we would have to reschedule: she was only in Toronto for a couple of weeks and had a hectic schedule. We did however have a chance to meet for a few minutes, and the interview took place the next day by telephone.

Because of her busy schedule Sandra Mangsen suggested that I send my questionnaire by e-mail, which she completed and returned. I met with the three brass players, Nina Brickman, Jane Manes and Anita McAlister, between rehearsals with the Kitchener-Waterloo Symphony Orchestra, at The Centre in the Square in Kitchener, Ontario.

Each of the different interviewing experiences provided quite different results. I found that I pared down the questions significantly when interviewing over the telephone.

When time was an issue I was also quite careful about how the discussion proceeded. I had my miniature tape recorder with me, and experienced the usual glitches, forgetting to press the correct buttons at one point and missing fifteen minutes of an interview! (Fortunately I took notes.)

I decided wherever possible, that I would let the women speak for themselves. In order to capture more than facts and figures about what they had done, I wanted the reader to hear their voices, to share in their triumphs and challenges. In a conference report published in *The Journal of Musicology*, Marcia J. Citron describes the text of a paper by Elizabeth Wood as “rich, metaphorical, and suggestive rather than conclusive, a strategy often employed by feminist writers.”⁴ Wood structured her presentation as a fugue “much like the contrapuntal strands of [Ethel] Smyth's life and music.”⁵ Similarly, the chapters in this study which are dedicated to the results of the survey are woven together in a tapestry of ideas. If I have been successful the reader should feel like one more person in a room full of colleagues discussing issues and sharing ideas that are relevant to each and every one of them.

In order that the reader may be acquainted with the artists, a brief biographical sketch of each follows. In the spirit of this study, I have decided *not* to include a list of degrees and performance credits. They will tell us some of these things themselves. Instead what follows is just a brief suggestion of who they are and what they are doing today.

Evelyn Bedford (b. 1909) pursued a successful career as a duo pianist with her husband Reginald Bedford, debuting in 1938 in Chicago. In 1948, the same year they were

⁴ Marcia J. Citron, “Conference Report,” *The Journal of Musicology* Vol. 9, No. 4 (Fall 1991), p. 536.

⁵ Citron, p.536. The paper presented by Elizabeth Wood at *Beyond Biography: Seventh International Congress on Women in Music*, Utrecht, The Netherlands 29 May-2 June 1991, was entitled *Lesbian Fugue: Ethel Smyth's Contrapuntal Arts*.

married, they opened the Reginald Bedford Piano Studios in Hamilton, Ontario. The Bedford Scholarship and medal are awarded annually in a piano competition open to students or future students at McMaster University. Mrs. Bedford is regularly seen in the audience at these competitions, as well as at other concerts in and around Hamilton.

Nina Brickman (b. 1954) plays French horn with the Kitchener-Waterloo Symphony Orchestra. She is also busy as a chamber musician and teaches at Wilfred Laurier University in Kitchener, Ontario.

Janina Fialkowska, born in 1951 in Montreal, now makes her home in Connecticut. In demand as a concert pianist, she founded *Piano Six* in 1994, a group of Canadian pianists which travels throughout the country bringing live classical music to centres where it might otherwise never be heard.

Although violist Rivka Golani (b. 1946) was born in Tel Aviv and now resides in London, England, she considers herself a Canadian, having lived and worked here for a number of years. Numerous compositions have been written for her by Canadian composers and she therefore plays a decisive role in the musical life of this country. Aside from her musical activities, Golani is a visual artist. In 1985 she published a book of her drawings entitled, *Birds of Another Feather—My Musical Colleagues*.

Jane Manes (b. 1955), who plays with the Kitchener-Waterloo Symphony Orchestra, is the only professional female tuba player working in an orchestra in Canada. She is also busy as a chamber musician and teaches at Wilfred Laurier University.

Sandra Mangsen (b. 1944) is perhaps best known as a musicologist, but her ability to combine an academic career with a career as a keyboard performer, coupled with critical decisions she has had to make in her personal life in order to pursue her career in music, make her an excellent candidate for this study.

Anita McAlister (b. 1961) is a successful freelance trumpet player. She regularly plays with the Kitchener-Waterloo Symphony Orchestra, the Hannaford Street Silver Band and at the Stratford Festival, as well as occasionally playing with the Toronto Symphony Orchestra, Canadian Opera Company and the National Ballet of Canada.

Pianist Valerie Tryon (b. 1934) has been performing in public since age nine when she toured as soloist with the Northern Youth Orchestra of Great Britain. She is an active member of the musical community in Hamilton where she is Artist-in-Residence at McMaster University, and continues to perform internationally.

Patricia Wright (b. 1945) holds one of the major full-time organist/choir director positions in Toronto: Metropolitan United Church, which boasts the largest organ in the city, a five-manual Casavant organ. She is active as a performer and adjudicator throughout North America.

Each of these women has an interesting story to tell; they discussed many awkward and painful issues with frankness. As McClary notes in her article *Reshaping a Discipline: Musicology and Feminism in the 1990s*, “one of the chief tenets to fall by the wayside with feminist historiography is the notion that the individual artist operates autonomously with respect to context.”⁶ She also notes that in the accounts of women in music that have appeared since the early 1980s, more attention is paid to “the social conditions within which musicians have operated.”⁷ By listening to the artists in this study discuss their own experiences as both women and musicians, we can perhaps better understand the sacrifices, if any, that a woman must make in order to succeed as a performer of music. Perhaps in the same way “the emergence of a history of women musicians has proved empowering to contemporary women composers, as they discover how their predecessors negotiated with

⁶ McClary, p. 401.

⁷ Ibid.

social restrictions to become artists,” this study of contemporary women may provide inspiration to future performers.⁸

The three brass players, Nina Brickman, Jane Manes and Anita McAlister, were probably the most influential in the preparation of this study; I realized, after talking to them, that orchestral players face a unique set of problems and prejudices. Inspired by them, I contacted numerous orchestras in Canada with a questionnaire requesting a gender-specific breakdown of both full-time and part-time players (Appendix D). In Chapter Two, which is a brief sketch of the history of women as performers, a pattern associated with the types of instruments women traditionally play emerges. I was determined to find out if things have changed at all. Before reading about the history, however, a discussion of the problems surrounding writing women's history, and feminist biography in particular, is in order.

Chapter One

Feminist Biography

Women have always been involved with music, but how do we discover their history? Historians are beginning to uncover the stories of women of the past, but it is not easy. Often, the lives of women lie hidden in the biographies of their husbands or teachers, and the lives of performers are bound to be more deeply buried than those of composers: unless a woman has written music, she is not likely to be found in any history books. Julie Anne Sadie, one of the editors of the *New Grove Dictionary of Women Composers*, also looked to the lives of men as she searched for women composers of the past. She realized that “because historically women composers were often the daughters, sisters, wives or lovers as well as the pupils of famous men composers, the number of women represented in these earlier dictionaries can be substantially augmented by reckoning in those hidden in the entries of their ‘menfolk’.”⁹ By embarking on a “treasure hunt” and investigating obscure references to women in articles of famous men, the biographer can begin to piece together hidden “herstories.”

As Jane Bowers and Judith Tick note in their introduction to *Women Making Music: The Western Art Tradition, 1150-1950*, women are excluded from traditional music histories not because they were not active, but rather because musicologists have paid little

⁹ Julie Anne Sadie, “Women Composers in Musical Lexicography,” *New Grove Dictionary of Women Composers*, Julie Anne Sadie and Rhian Samuel ed. (New York: W.W. Norton and Company Inc., 1995), p. ix.

attention to the sociology of music, focusing instead on documents (manuscripts, prints, treatises), which deal, for the most part, with men's achievements.¹⁰

The publishers of the *New Grove* series of dictionaries decided to limit their latest volume, *The New Grove Dictionary of Women Composers*, to those women who have written music. Are performers, teachers and others involved in the field of music less creative than composers? Certainly the *New Grove Dictionary of Music and Musicians* ("The New Grove") includes those who have contributed to music in ways other than composing. Had Wanda Landowska and others like her, such as Nadia Boulanger, not also been composers, would they have been omitted from this text? The "opera divas" are included in the *New Grove Dictionary of Opera*, but where will we learn about women's contributions in other areas?

In his foreword to the *New Grove Dictionary of Women Composers*, Stanley Sadie acknowledges that in the *New Grove*,

the criteria governing the inclusion of women composers—those same criteria of supposed merit and prominence as governed the inclusion of men composers—seemed perfectly adequate.¹¹

However, the same criteria may not be appropriate for a text devoted to women's achievements. Although Sadie also states that this text is "a record of achievement, not of promise; and it is not a directory," he gives no indication, nor do the editors in the *Preface*, of the criteria used to judge whether a woman composer is worthy of inclusion.¹²

One of the more famous women performers and composers of the past is Clara Schumann. Her biography is included in the *New Grove Dictionary of Music and*

¹⁰ Bowers and Tick, p. 3.

¹¹ Stanley Sadie, "Foreword," *New Grove Dictionary of Women Composers*, p. vii.

¹² Ibid.

Musicians, *Baker's Biographical Dictionary*, and the *International Encyclopedia of Women Composers*.¹³ Let us compare her biography in these texts with the article in the *New Grove Dictionary of Women Composers*.

While *Baker's* documents her career, with some brief comments on her reception as a performer, the *International Encyclopedia of Women Composers* provides a little more information about her musical education. It also acknowledges that not only was her father Friedrich Wieck a piano teacher, but also that her mother, Friedrich's first wife, Marianne Wieck was a pianist in her own right. Both of these books provide a bibliography, but only Cohen's *International Encyclopedia of Women Composers* includes a list of compositions, and publications.

A comparison of the article about Clara Schumann in the *New Grove* with the article about her in the *New Grove Dictionary of Women Composers* provides an interesting contrast. The attitude toward writing a woman's biography has clearly changed between the publication dates of these texts. We get a surprisingly different picture of Clara Schumann from these two contrasting entries. Both articles document the struggles between Clara and her father. Pamela Susskind paints him as a dominating father in the *New Grove*: "he had resolved even before her birth to develop the child into a musician of consummate artistry."¹⁴ The *New Grove* makes no mention of Clara's mother's accomplishments, whereas the *New Grove Dictionary of Women Composers* informs us that not only was Marianne Wieck a pianist, she was in fact "the daughter and granddaughter of professional

¹³ The *New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie was published in 1980, the 7th edition of *Baker's Biographical Dictionary*, revised by Nicolas Slonimsky was published in 1984, and the *International Encyclopedia of Women Composers* edited by Aaron I. Cohen was published in 1981.

¹⁴ Pamela Susskind, "Schumann [nee Wieck], Clara (Josephine)," *New Grove Dictionary of Music and Musicians*, p. 827.

musicians, placing Clara within a tradition of performers, perhaps even women performers.”¹⁵ Marianne (Tomlitz) Wieck “performed in the Leipzig Gewandhaus as a singer, and solo pianist and in later years taught the piano in Berlin.”¹⁶ While the *New Grove* merely lists where Clara Schumann lived and taught, and the compositions she wrote, the entry written by Nancy Reich in the *New Grove Dictionary of Women Composers*, is a little more personal in its approach. Some of the difficulties Clara encountered in her personal life are mentioned, including the fact that “one child died in infancy, and three adult children predeceased her.”¹⁷ Reich also reminds us that “although Robert Schumann strongly supported her efforts at composition and contacted publishers for her, his work took priority over hers, and for many years her composing and practicing were relegated to hours when her husband would not be disturbed.”¹⁸

Suddenly Clara Schumann is transformed into a woman who, in spite of her talent, maintained a household and cared for her husband, grasping any spare moments she could to further her own art. Following Robert's death she used her talent to support herself and her family: quite a feat for a woman of her time. Clara Schumann's many achievements seem even more impressive when one considers the obstacles she must have had to overcome in her personal life, in order to accomplish what she did. Although the *New Grove Dictionary of Women Composers* provides us with more of a picture of the person as a whole than the previous dictionaries, it still leaves us wanting to know more.

¹⁵ Nancy Reich, “Schumann [nee Wieck], Clara (Josephine),” *New Grove Dictionary of Women Composers*, p. 411.

¹⁶ Ibid.

¹⁷ Ibid., p. 412.

¹⁸ Ibid., p. 413.

“How do women enter history? In whose words, whose images, under whose editorial knife?”¹⁹ Esther Parada, in her article *Women's Vision Extends the Map of Memory*, clearly illustrates how the way in which a story is told can influence our perception of a person's life. She compares a story about Nora Astorga (Nicaragua's ambassador to the United Nations) in the *New York Times* and another in *Time* magazine, with Astorga's portrayal by Margaret Randall in the book *Sandino's Daughters: Testimonies of Nicaraguan Women in Struggle*.²⁰

Astorga achieved notoriety by luring General Reynaldo ('the Dog') Perez Vega, second-ranking officer in Nicaragua's notorious National Guard, into her home and disarming him, so that five of her accomplices could slit his throat “from ear to ear.”²¹ *Time* magazine portrays her as a “woman who ‘betrayed with deadly ease’,” and the *New York Times* portrays her as a *femme fatale*, complete with a photograph which shows a “tough” looking lady taking a drag on a cigarette.²² In comparison, the elegant photograph of Nora Astorga in Randall's book creates “an image that suggests both vulnerability and idealism.”²³ The way in which these traditional journals have portrayed Astorga suggests that perhaps we should be looking at alternate methods of telling a woman's life story.

The rest of Parada's article deals with the works of four artists who have done just that. They “share the fundamental aim of redressing what the artist perceives as an

¹⁹ Esther Parada, “Women's Vision Extends the Map of Memory,” *Michigan Quarterly Review* Vol. 26 (1977), p. 196.

²⁰ Ibid.

²¹ Ibid., p. 198.

²² Ibid.

²³ Ibid., p. 197. It should be noted that “just as other important figures have been barred from even entering the United States, Randall is currently threatened with deportation from the U.S. under the ideological exclusion clause of the McCarran-Walter Act. This attempted deportation is a blatant instance of a more general pattern of information exclusion affecting our awareness, our memory.”

imbalance or distortion of public memory.”²⁴ One of these works, *Ordinary/Extraordinary* by May Stevens, is a study of two women: Rosa Luxemburg, a “Polish ‘politician, revolutionary theoretician and leader, murder victim,’ who was assassinated at age 47 in Germany (1919) for her radical politics and activism; and Alice Stevens, the artist’s mother, a New England ‘housewife, ironer and washer, inmate of hospitals and nursing homes [who was] 85 years old’ when the book was published.”²⁵ At first glance it seems odd to compare an ordinary woman from the present with a stranger of some reputation from the past. However, these studies help the artist to discover the ways in which a woman interacts with the world around her. Parada concludes that “such images are part of a process of disseminating the spirit and energy of women to another generation, to those women who struggle similarly for fullness of life.”²⁶

These alternative ways of looking at women’s lives are important to the investigators of the lives of women musicians. As Susan McClary indicates, unlike the more traditional surveys that trace a succession of “masters,” these new accounts pay more attention to other activities and the social conditions within which these women have operated. She notes that “one of the chief tenets to fall by the wayside with feminist historiography is the notion that the individual artist operates autonomously with respect to context.”²⁷ Performing is a non-traditional female vocation, with further social implications than are faced by women composers. Writing has been more socially acceptable for women than parading themselves in public on the stage or in concert halls. Even today, in order to achieve success in this field, a woman has to make certain, often difficult choices.

²⁴ Parada, p. 204.

²⁵ Ibid.

²⁶ Ibid.

²⁷ McClary, p. 401.

History books and dictionaries often rely on lists of publications and accomplishments to tell a man's life, but in the case of a woman we wonder if this is sufficient. A woman's life may be filled with "gaps" not encountered in the lives of their male counterparts. These breaks in the continuance of the story may occur for several reasons, including "time out" for bearing and raising children and other household responsibilities, or they may simply reflect the difficulties encountered by a woman trying to succeed in a male dominated profession.

It was one of these periods of silence that inspired Abi Pirani to investigate the life of artist Jessie Lipscomb. In her article *Sources and Silences*, Pirani describes how she came to be interested in the life of Ms. Lipscomb (1861-1952). She recalls that it began unexpectedly when she saw two photographs in the catalogue from the 1984 Paris exhibition of Camille Claudel. "The first picture shows Jessie with Camille; both student artists in Paris, young women in worksmocks, smoking and drinking tea in the *atelier*."²⁸ In the second picture from nearly fifty years later "Jessie is elderly, visiting Camille, an unhappy woman whose own incredible story was included in the catalogue . . . Jessie is well-dressed and gently serene; life has not treated her badly."²⁹ Pirani found herself intrigued, certain that there was more than she could see, that Jessie had her own story to tell. "The lifetime between the two pictures ensnared me. What had happened to Jessie in that time?"³⁰

Pirani discovered in Jessie Lipscomb an artist who was "married with the responsibilities of four children and a large house and garden."³¹ There were similarities in

²⁸ Abi Pirani, "Sources and Silences," *All Sides of the Subject: Women and Biography*, Teresa Iles ed. (New York: Columbia University Press, 1992), p. 15.

²⁹ Ibid.

³⁰ Ibid.

³¹ Ibid., p. 14.

the lives of Claudel and Lipscomb that provided a bond between them, both as artists and as women. Jessie Lipscomb and Camille Claudel produced very little art later in life. Each of them “for very different reasons, [was] restricted in art practice, limited by society and family: a sorrow they shared.”³² Reading Pirani's article heightens our awareness of the fact that we need to know more about women's lives beyond their documented works. She also describes many of the difficulties encountered as she tried to “break [the] silence . . . that powerful and restrictive protection, particularly enforced by our patriarchal society, that hides so many truths, so many ‘herstories’.”³³

One of these problems involved simply trying to “find” Jessie. “Like so many women, Jessie became known as ‘wife of . . . and mother of’.” The task was finally made easier by the fact that “her son was in *Who's Who*,” and his middle name was the same as her maiden name.³⁴ Once again the biographer had to rely on the recorded history of a man to find out about the life of a woman!

Biographies of male composers and performers often follow the version of the quest narrative, “the portrayal of a heroic, larger-than-life” figure.³⁵ As Ruth Solie reminds us in her article *Changing the Subject*, the authors

may choose to heroicize or de-heroicize; to take the olympian [sic] or ‘geniusize’ perspective; to focus relatively more on the life or the work, on the public or private aspect of the career. But whatever spin is put upon the story, on the level of cultural myth it remains irremediably a male story.³⁶

³² Pirani, p. 14. Camille Claudel was a French sculptress who was involved with the artist Auguste Rodin. Her family “had her institutionalized and she died after thirty years in a mental asylum. Nineteenth-century France had little time for a woman who had an abortion, a child, or both, by a man she was not married to.”

³³ Ibid.

³⁴ Ibid., p. 16.

³⁵ Ruth Solie, “Changing the Subject,” *Current Musicology*, No. 53 (1993), p. 56.

³⁶ Ibid.

Solie then asks us what is left for women's biographers? At the mythic level, Solie reminds us that there are

two choices: 'happily ever after' or 'she came to a bad end,' [both of which] focus tenaciously on the appropriateness of the heroine's behaviour—she is either rewarded for virtue (with marriage) or punished for transgression (with death); neither story is of the slightest use in explaining or evaluating a life whose very triumphs result from the refusal to behave in 'appropriate' ways.³⁷

Solie suggests that when we write about women we should look

beyond canonic subjects and canonic genres, a perhaps counterintuitive assignment for musicologists since . . . weighty biographies stand with published correspondence, thematic catalogues, and monumental editions of Complete Works as our twentieth century certifications of greatness . . . Feminist practice has been somewhat less interested in what the lives of women have to tell us about felicitous ways of navigating treacherous waters.³⁸

Jane Weiner Lepage's book, *Women Composers, Conductors, and Musicians of the Twentieth Century: Selected Biographies*, is an alternative to traditional biography. The text is limited to discussing only a few women's lives, very few of which are performers. Unfortunately, Lepage's article on performer Wanda Landowska falls into the category of hero worship. The opening paragraph begins with information regarding Landowska's birth and death followed by the following statement, which sets the tone for the article to follow: "Landowska—the woman, the artist, the genius—is held in awe for her great contributions to music."³⁹ The author also refers to her as "a legend in the history of music . . . the high

³⁷ Solie, p. 56.

³⁸ Ibid., p. 58.

³⁹ Jane Weiner Lepage, "Wanda Landowska: Concert Artist, Master Teacher, Writer," *Women Composers, Conductors, and Musicians of the Twentieth Century: Selected Biographies* (Metuchen, N.J.: The Scarecrow Press, Inc., 1980), p. 133.

priestess of the harpsichord,” and “a musical genius.”⁴⁰ Although this article documents many of Landowska's important contributions to music, Lepage's “gushing” admiration of the artist detracts from these issues.

In a slightly different approach to biography, K. Linda Kivi's book *Canadian Women Making Music* provides an intimate look at the lives of several Canadian Women music makers, primarily from the ranks of “popular” or “folk” music performers and composers. Also included is classical composer Ann Southam, who is best known for her electronic music compositions and her work with the Toronto Dance Theatre. This text presents an interesting, personal approach to biography. After a brief introduction., Southam tells her own story in a “down-to-earth” autobiographical conversation. She explains the importance of music in her life in her own words, referring to influences such as teacher Sam Dolin at the Royal Conservatory of Music who “arranged to have his students' works performed by professional musicians so that [they] always had a good reading.”⁴¹ The writing, although less than scholarly, is certainly insightful, as Southam's description of the music of Steve Reich illustrates:

A pattern would keep repeating with one note changing and then two notes would change until the whole thing had changed into something else. Then another process would start and work itself out from beginning to end. It's like knitting, you can't take out the middle of something you're knitting and put a new one in. You have to unravel it all and take it back up again. I like that concept very much . . . I like the idea of something taking damn well whatever time it's going to take to work itself out; it's kind of like a pregnancy in that it's going to take nine months and that's it.⁴²

40 Weiner Lepage, p. 137.

41 Kivi, p. 115.

42 Ibid., p. 116.

Like the art works described in Esther Parada's article, this type of biography allows the artist, Southam, to be a woman and to talk about her work in her own language. The approach used in *Canadian Women Making Music* provides a window into the life of the woman artist unencumbered with the baggage of lists of achievements and publications that usually dominate biography. By allowing women to "speak for themselves," they can better share their experiences about what it means to be a woman making music.

McClary reminds us "that as we have learned more about the implicit or explicit gendering of the music world," we can better understand why women are absent from so many music histories.⁴³ Besides the other obstacles they have had to face, women composers' works were often ignored by performing institutions reluctant to take a chance on programming large-scale works by women. As a result, although a few persevered, many

adopted the strategy of writing music that was guaranteed performers and a clientele; and this often meant composing works that could be presented by the composers themselves or by an extensive network of female musicians who purchased this music for their own purposes. [As a result] the bulk of music by women involved solo voice, piano, or small chamber ensembles.⁴⁴

Perhaps, as these composers and their music are re-discovered, we will also be able to learn something of the women who played this music. The names of past artists may be scribbled in the corners of original manuscripts, or the programmes of local concerts.

The history of women in music is traditionally nebulous. While a thorough dissection of articles about men of music in the past may reveal information concerning women composers, an investigation of the same articles will not necessarily reveal information about women performers. Jennifer Post reminds us that until the 1980's few

⁴³ McClary, p. 400.

⁴⁴ Ibid.

ethnographic studies in the fields of anthropology and ethnomusicology examined women's musical activities.⁴⁵

A search of Canadian histories, even those devoted to women, revealed very little about women performers. A study undertaken as recently as 1992, *Sex and the Professions in Canada*,⁴⁶ lists twenty-seven different professions, with a sub-list of eight divisions for engineers. Of the professions listed, none are in the arts, illustrating that it is not only women in the arts in Canada who are neglected, but men as well. An article, meant to be a guide to those of us wanting to investigate Canadian women in history, *Cousin Cinderella: A guide to historical literature pertaining to Canadian women*,⁴⁷ discusses work, sports and literature among others, but there is no mention of music, or musicians. *Canadian Women: a history*⁴⁸ fares only slightly better with a one-half page discussion on page 139 which segues into a discussion of actresses, and two paragraphs on page 403. These texts are reflective of a general attitude toward the arts in Canadian historical surveys: men too are struggling to find recognition as the history of Canada is recorded.

Descriptions of musical events either omit the sex of the performers, or describe performances by men only. Clifford Ford devotes chapter three of his text *Canada's Music: An Historical Survey* to a discussion of the birth and development of many orchestras in

⁴⁵ Jennifer C. Post, "Erasing the Boundaries between Public and Private in Women's Performance Traditions," *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*, Susan C. Cook and Judy S. Tsou ed. (Urbana: University of Illinois Press, 1994), p. 35.

⁴⁶ Pat Armstrong and Hugh Armstrong, "Sex and the Professions in Canada," *Journal of Canadian Studies*, Vol. 27, No. 1 (Spring 1992), p. 34.

⁴⁷ V. Strong Boag, "Cousin Cinderella: A guide to historical literature pertaining to Canadian women," *Women in Canada*, Marylee Stephenson ed. (Don Mills, Ont.: General Publishers Co. Limited, 1977), pp. 275-274.

⁴⁸ Alison Prentice, Paula Bourne, Gail Cuthbert Brandt, Beth Light, Wendy Mitchinson, Naomi Black (Toronto: Harcourt Brace and Company, Canada, 1966).

Canada, but no mention is made of the inclusion of women in these groups.⁴⁹ Occasionally a clue surfaces: Ford describes an 1893 article in the *Calgary Herald* announcing the formation of the "Saunders Orchestra." Of the nine members in the group all but one, Mrs. Millward, the pianist, are identified by initial and last name only.⁵⁰ One can assume, therefore, that Mrs. Millward was the only female member of the orchestra.

Canada has many outstanding women musicians. The present study takes a direct, personal approach to discovering facts and attitudes about women musicians which may, perhaps, provide a more incisive picture than that which has traditionally reached us through historical studies. But first, an historical overview will assist in the appreciation of the current situation.

⁴⁹ Clifford Ford, "Canadian Music between the Wars (1918-1939)" *Canada's Music: An Historical Survey* (Agincourt Ont.: GLC Publishers Limited, 1982), pp. 121-127.

⁵⁰ *Ibid.*, p. 86.

Chapter Two

An historical view of women as performers

In the homes of nobles or the rich merchant classes, women have provided musical entertainment for centuries. Because women were deprived of the kind of training that provided a thorough music education—study at a cathedral school or apprenticeship to a master player—the principal music professions were closed to them during the fifteenth and early sixteenth century. “Nevertheless, a few women musicians, primarily singers, made their living in low-status jobs—as members of traveling companies of minstrels, household musicians, and the like.”⁵¹

The following letter, written around 1500 by Italian poet Pietro Bembo, to his daughter Elena, illustrates the prevailing attitude towards women as performers of music:

Concerning your fervent wish to allow you to play the monochord, I have to tell you a few things of which, owing to your tender age, you are no doubt ignorant To play music is the thing that a vain, superficial and loose woman does and I want you to be known as the woman with the most honor and the biggest modesty that had ever lived. Besides, if you play badly, music will give you little joy and bring you only disgrace. But to play well, that you can accomplish only if you devote ten or twelve years to your studies without doing anything else besides. To my way of thinking, it is enough that you feel at home in literature and in the kitchen.⁵²

⁵¹ Bowers and Tick, p. 5.

⁵² Frédérique Petrides, “Vol. 11, No. 2, August 1936,” as reprinted in *Evening the Score: Women in Music and the Legacy of Frédérique Petrides* by Jan Bell Groh (Fayetteville: The University of Arkansas Press, 1991), p. 68.

In spite of such attitudes, daughters born into noble or upper class families were often provided with private music teachers, and continued as adults to perform at private social gatherings.⁵³

Jennifer C. Post tells us that during the last decade research has appeared that presents descriptive data on women's musical activities in specific cultures and which recognizes their contributions to community life.⁵⁴ Post notes that women's domestic orientation in many cultures has resulted in musical performances mainly in the private sphere: "women's performances of songs in a more public sphere generally revolve around events related to birth, marriage and death."⁵⁵ In New England, for example, music often existed as an extension of a woman's domestic activities. They sang to themselves or to their children in the kitchen while doing their chores, "to make the time pass more quickly."⁵⁶

In Canada in the late nineteenth century, women were influential in bringing musical activities to the west, as it was being settled. Clifford Ford recognizes that although first-generation immigrants did not play a major role in professional music making, because many of them were from the rural or urban working classes, they did contribute to the cultural life of their community "through the importation of their respective folk traditions and through the formation of amateur bands and choirs."⁵⁷ While the spread of universal education in the countries from which immigrants came initiated a desire for cultural activities, Ford notes that it was the women in particular who had a strong civilizing effect on pioneer society: "many prospective brides from England and eastern

⁵³ Bowers and Tick. p. 5.

⁵⁴ Post, p. 35.

⁵⁵ Ibid., p. 38.

⁵⁶ Ibid.

⁵⁷ Ford, p. 82.

Canada made it a condition that they be provided with a piano in their homes.”⁵⁸ A gentleman from Victoria B.C., Bishop Cride, remembers the musical activity of the time.

There were many pleasant musical and social evenings. There were voices and instruments: Mrs. Mowat, with her piano brought out with her from England; Mrs. Augustus Pemberton [played the] flute; Mr. B.W. Pearse [played the] violin. I did what I could with my cello.⁵⁹

In the 19th century some women, such as Clara Schumann, achieved successful careers as performers. Women also excelled at the organ, although the growing acceptance of women as church musicians seemed to coincide with the decreasing status of church musicians in general.⁶⁰

At around the same time, women were being welcomed as students in the conservatories that were opening up in the United States. Alice Stone Blackwell, a leading feminist and editor of *Women's Journal*, wrote:

It is probably true that more women than men have received musical instruction of a sort, but not of the sort which qualifies anyone to become a composer. Girls are as a rule taught music superficially, simply as an accomplishment . . . In Germany and Italy, the countries where the greatest musical composers have originated, the standard of women's education is especially low and the idea of a woman's sphere particularly restricted.⁶¹

Blackwell argues that not until women have had the same advantages of liberty, education and social encouragement in the use of their brains that men have, may it be right to argue “their mental inferiority if they have not produced their fair share of geniuses.”⁶²

⁵⁸ Ford, p. 83.

⁵⁹ Ibid., p. 87.

⁶⁰ Bowers and Tick, p. 8

⁶¹ *Woman's Journal*, 29 (August 1891), as quoted in Bowers and Tick, p. 334.

⁶² Judith Tick, “Passed Away Is the Piano Girl: Changes in American Musical Life, 1870-1900,” *Women Making Music: The Western Art Tradition, 1150-1950* Jane Bowers and Judith Tick ed. (Urbana: University of Illinois Press, 1986), p. 334.

She contends that it is hardly reasonable to expect women during a few years of “half liberty” and “half education” immediately to produce specimens of genius equal to the “choicest men of all the ages.”⁶³

In Canada, music departments were established in girls' schools and colleges as early as the mid-19th century. In 1865, St. Anne's Academy was founded in New Westminster B.C. “to teach, among other subjects, music to young ladies.”⁶⁴ One of the first teachers at the Academy, Mrs. A. Peele, “also provided the area with numerous recitals.”⁶⁵ In 1910 Jean Robinson came to Vancouver and became an important teacher of piano.⁶⁶ Ford tells us that she was also instrumental in establishing the Vancouver Women's Musical Club and the British Columbia Music Teacher's Federation.⁶⁷ In the province of Quebec, the teaching of music remained largely in the hands of nuns and in convents, where “musical education took place on conventional female instruments and emphasized the role that music was to play within the home and family.”⁶⁸

Maria Tippetts notes that wherever men were admitted, the program offered was far broader than that available in institutions open only to women. Regina's Conservatory of Music, for example, prepared its students “not only for the drawing-room and social circle, but also for concert, church and platform work and for the teaching profession.”⁶⁹

In the years around the turn of the century most teachers of art, music, dramatic expression and elocution were women. The instruction of women in the fine arts—“or what

⁶³ Tick, p. 334.

⁶⁴ Ford, p. 89.

⁶⁵ Ibid.

⁶⁶ Jean Robinson, also known as Mrs. Walter Coulthard, is the mother of composer Jean Coulthard.

⁶⁷ Ford, p. 89.

⁶⁸ Kivi, p. 18.

⁶⁹ Tippetts, p. 33.

some perjoratively referred to as the acquisition of 'ornamental skills'—brought many of the country's first art and music institutions into being. When music was introduced as a subject at McGill University in 1884 it was taught exclusively to women until the McGill Conservatorium opened in 1904.⁷⁰

By the 1890s, places such as Mount Allison University in Sackville, New Brunswick, had established music departments of considerable size. While in Britain women were allowed to take music examinations at universities, but not allowed to attain degrees, "because a university degree conferred the right to vote," no such law existed in Canada, and the University of Toronto began conferring musical degrees on men and women alike in 1886.⁷¹ Most of these musical women became teachers.

As women's roles moved from the domestic to the public sphere around the turn of the century, so the woman performer moved from the parlour to the concert hall. One of the major distinctions that becomes apparent when juxtaposing women's and men's realms, especially before the middle of the twentieth century, is their contrasting degree of involvement in instrumental music. Post suggests that the restrictions on women's instrumental performance in many cultures can often be related to their association with the private sphere. She reminds us that women sang while they were doing housework or caring for children, while men sang more often during their leisure time, when their hands were free to use a musical instrument for accompaniment.⁷²

In music, as in other fields of endeavor, success was shaped and defined by gender expectations . . . for most of the nineteenth and twentieth centuries, women instrumentalists could succeed as public performers only on certain

⁷⁰ Tippet, p. 32.

⁷¹ Kivi, p. 19.

⁷² Post, p. 40.

musical instruments; they were not likely to be accepted in most symphony orchestras; and very few women have held major posts as conductors.⁷³

Restrictions on women's participation in instrumental music in European classical traditions is often related to the sexual stereotyping that began in the Renaissance. "Feminine" instruments in Western classical traditions, such as the keyboard, guitar, and harp, which demand "no alteration in facial expression or physical demeanor," have been deemed acceptable.⁷⁴ Although culture-specific reasons have been given for these restrictions, these standards do not seem unique to Europe. When families could afford an instrument and the leisure time required to play it, girls were taught music much as they were taught embroidery or French, as one of the social graces. Efforts to learn the violin, flute, or even the organ, "whose pedals required an ungainly posture," were frowned on as unsuitable, even as late as 1874.⁷⁵

As church organists, who often combine organ playing with the job of choir director, women remain legion today. As only a tiny percentage of churches are wealthy enough to pay well, the job of church organist is close to the bottom of the professional pay scale. In practically all churches, moreover, the job is part time, thus paying even less. A national survey conducted by the American Guild of Organists in 1973 revealed that, "of those church organists holding a degree in organ or sacred music, unmarried men earned some sixty percent more than unmarried women."⁷⁶ According to Beverly Scheibert, writing in the August 1976 issue of the *Diapason*, women still were being excluded from

⁷³ Beth Abelson Macleod, "Whence Comes the Lady Tympanist? Gender and Instrumental Musicians in America, 1853-1990," *Journal of Social History*, Vol. 27, No. 2, (Winter 1993), p. 291.

⁷⁴ Post, p. 40.

⁷⁵ Christine Ammer, *Unsung: A History of Women in American Music* (Westport, Connecticut: Greenwood Press, 1980), p. 22.

⁷⁶ *Ibid.*, p. 20.

the larger church positions, which are generally filled through word-of-mouth advertising and married men with *no* music degree were earning substantially more than women with years of costly training.⁷⁷

When the students of Madison Female College gave a concert in 1852, John Dwight of *Dwight's Journal of Music* was there to document the novel event. The ensuing article reports, "13 young lady violinists(!), 1 young lady violist (!!), 4 violoncellists (!!!) and 1 young lady contrabassist (!!!!)." ⁷⁸ As the rising chorus of exclamation marks shows, Dwight's tolerance was in inverse proportion to the size of the instrument. Another critic, writing in *Musical America* in 1906, presents the following advice to would-be lady instrumentalists::

For the sake of the veneration in which all women should be held it is to be hoped that none of them will follow the suggestion of [Sidney] Lanier and take to playing the trombone, the French horn, or the gigantic Sousaphone for, as Byron once said: 'seeing the woman you love at table is apt to dispel all romance.' And seeing a woman get red in the face blowing into a brass instrument is just as likely to prove an unpleasant shock⁷⁹

The likelihood that women would play particular musical instruments did not change significantly between the late nineteenth century and the 1980's. "In short, the

⁷⁷ Patricia Wright, organist, and former president of the Royal Canadian College of Organists, stated in the interview for this study that although there is a membership list for the Royal Canadian College of Organists it is not gender specific. She herself was only the third woman national president, elected in 1994, but notes that "the RCCO had its first woman president in the 1950s ahead of both the Americans and the British." The next one was not until the 1980s however, so there was quite a gap. We now have a woman president, Karen Holmes." Wright cautions that as far as membership is concerned the numbers are deceiving in any case, because so many smaller churches employ part-time women music directors who may or may not be members of the RCCO.

⁷⁸ "A Monster Concert by Young Ladies," *Dwight's Journal of Music* 3 (August 6, 1853), p. 142, as quoted in Abelson Macleod, p. 291.

⁷⁹ "The New Woman in Music," *Musical America* 9 (April 28, 1906), p. 8, as quoted in Abelson Macleod, p. 292.

gender expectations that defined and limited women's musical participation at the turn of the century are, for the most part, still in place one hundred years later."⁸⁰

In 1904 James Huneker, noted critic and music journalist, sounded the death of a nineteenth-century stereotype, whom he called the "piano girl": "Passed away is the girl who played the piano in the stiff Victorian drawing rooms of our mothers."⁸¹ As feminist Judith Tick notes, the girl portrayed so lovingly in genre paintings or popular illustrations of the early nineteenth-century artists, was the archsymbol of the dilettante in the literary world of music criticism and in the potential world of cultural feminism. She has been replaced by the "new girl."

The piano girl was forced to practice at the keyboard, even if without talent. Every girl played the piano. Not to play was a stigma of poverty. The new girl is too busy to play the piano unless she has the gift; then she plays with consuming earnestness. We listen to her, for we know that this is an age of specialization, an age when woman is coming into her own, be it nursing, electoral suffrage, or the writing of plays, so our poets no longer make sonnets to our Ladies of Ivories, nor are budding girls chained to the keyboard.⁸²

Have attitudes really changed? The April 16, 1990 issue of *The New Yorker* magazine announced the performance of a piece for trombone and orchestra featuring solo trombonist Ava Ordman. The author felt obliged to add, "those who find themselves a little startled by the prospect of a female trombone soloist may be assured that times are, however tardily, changing."⁸³

Besides piano, harp and guitar, the other solo instrument that gradually became acceptable for women to perform publicly was the violin. We know of a female seminary in

⁸⁰ Abelson Macleod, p. 291.

⁸¹ Tick, p. 325.

⁸² James Huneker, *Overtures* (New York, 1904), p. 286, as quoted in Tick, p. 325.

⁸³ Abelson Macleod, p. 303.

Madison, Georgia, that dared to teach its young pupils string instruments in the 1850s.⁸⁴ In addition to the violin's physical virtues—"it was light in weight, had a high range, and did not require distortion of facial features"—two other factors contributed to its emergence: first, several young violin prodigies began performing in America and paved the way for female soloists; second was "the enlightened attitude of Julius Eichberg, the violinist and teacher who founded the Boston Conservatory of Music in 1867."⁸⁵

During the late 19th and early 20th centuries, as each new profession became open to women, theories were developed as to the appropriateness of each. Theorists suggest that teaching allowed women to nurture children, and social work and nursing gave women an opportunity to express their inborn capacity for sympathy and compassion. As women violinists became more common, reviewers began to describe playing the violin as not only an acceptable but even an appropriate and noble pursuit for women. Critics emphasized the emotive qualities of the instrument with the implication that "females, as emotional creatures, might be among its finest interpreters."⁸⁶ Even so, a performance in 1878 at the Worcester music festival by the Eichberg Quartette prompted the following remarks from the review in the *Evening Gazette*:

A violin seems an awkward instrument for a woman, whose well formed chin was designed by nature for other purposes than to pinch down this instrument into position. Nevertheless, we cheerfully bear witness that four bright damsels in a row, all a-bowing with tuneful precision, is an interesting and even a pretty sight.⁸⁷

The 'cello, which was becoming popular as a solo instrument at the turn of the century, posed a different problem for the woman performer, since "anything held between

⁸⁴ Tick, p. 327.

⁸⁵ Abelson Macleod, p. 293.

⁸⁶ Ibid., p. 294.

⁸⁷ Ammer, p. 30.

the legs—whether horse, bicycle or 'cello—engendered discussion as to its suitability for women.”⁸⁸ *The Techniques of Violoncello Playing*, by E. Van der Straeten, a 'cello methods book, published in 1898, described a method by which the instrument could be played “side-saddle” in great detail. The third edition of the same text, published in 1915, acknowledges that by that time most women were placing the 'cello between their knees to play it, because that position “brings the instrument under more complete control” and that the other methods, which were considered “more graceful,” have become almost obsolete because of the obvious disadvantages.⁸⁹

For a long time, the flute, because of “the absence of facial contortion,” was the only blown instrument considered socially acceptable for women.⁹⁰ Saxophonist Elisa Hall, who studied at the Paris Conservatory commissioned Claude Debussy to write a piece for her, but even after she had paid him he postponed writing it. According to his biographer, Leon Vallas, Debussy had seen her “in a pink frock” playing the “ungainly instrument” and thought it ridiculous.⁹¹ He was “not at all anxious that his work should provide such a similar spectacle.”⁹²

The women's musical clubs which sprang up in several Canadian cities gave soloists and chamber ensembles, in many cases, their only professional engagement. From the Toronto Musical Club, founded in 1898, to Winnipeg's Wednesday Morning Musicale, founded in 1933, women have played a prominent role in supporting Canada's young recitalists, with clubs in Quebec, Montreal, Ottawa, Brantford, Hamilton, Vancouver,

⁸⁸ Abelson Macleod, p. 295.

⁸⁹ Ibid.

⁹⁰ Ibid.

⁹¹ *Claude Debussy: His Life and Works*, by Leon Vallas (London: Oxford University Press, 1929), as quoted in Abelson Macleod, p. 296.

⁹² Ibid.

Victoria and other cities (for a complete listing of Women's Musical Clubs in Canada see Appendix C).

Public performance by women instrumentalists, of course, was scarcely encouraged. True, as early as 1824 a concert at St. Matthew's Church in New York featured Mrs. Fagan, a singer, accompanied by Mrs. Geaufrear, a harp player, but it is safe to assume that neither of these ladies was considered quite respectable—"though a harp, to be sure, was not so terrible."⁹³

Why the harp should have been considered appropriate, and even feminine, is a bit of a mystery, yet one of the earliest solo performances by a woman on a non-keyboard instrument was that of harpist Mrs. Blessner, in Boston, on November 8, 1846.⁹⁴

In 1909, an organist who was writing about the prejudice against women organists said—very optimistically, it now seems—that this bias was fast disappearing:

Unfortunately for the women organists, the average audience accepts as necessarily good the indifferent work of many men organists, but the women must play doubly well to be appreciated, and then—most wonderful of compliments!—"She plays as well as the men do!" It is nearly time that the ears should judge of a musical performance. They are the only competent judges.⁹⁵

In a review of a concert by Camilla Urso in 1893, critic H.E. Krehbiel said that the violin concerto by Edward Lassen was beautifully performed:

She belongs in the rank of the foremost of living artists In her case the idea of sex, which so often obtrudes itself and modifies critical judgement, is never thought of . . . she does not play like either man or woman, but like a sound, noble, earnest, and inspired musician⁹⁶

⁹³ Ammer, p. 22.

⁹⁴ Ibid.

⁹⁵ Ibid., p. 20.

⁹⁶ Ibid., p. 27.

Urso herself thought that women as a rule play in better tune than men, with greater expression and certainty than the average orchestral musician. In an article published in 1891 she said:

My life is made up of hard work, and under the circumstances I should say to young girls who are thinking of becoming professional violinists, 'Don't.' Solo playing and teaching are all that are open to women violinists now-a-days.⁹⁷

Pianist Olga Samaroff, who concertized extensively in Europe and America from 1905 to 1925, observed:

During all the years of my career as a woman pianist at least eighty percent of my press reviews either stated that I played like a man, or alluded to my playing like a woman. When the critic said I played like a woman, it meant that he did not like me at all.⁹⁸

As relatively few musicians, male or female, could have careers as instrumental soloists, ensemble playing was the obvious performing option. However, female participation in most ensembles was unlikely because of the reluctance of men to allow women to join all-male groups, and also because of continued gendered attitudes regarding the appropriateness of particular instruments. Patterns of sexual segregation in a work setting already existed within most organizations. The issue of morality was a frequently-cited concern. "Wherever the sexes work indiscriminately together," argued the American Bureau of Labour Statistics in 1911, "great laxity obtains."⁹⁹

⁹⁷ Ammer, p. 27.

⁹⁸ "Women in Music," *Music Clubs Magazine* 17 (September-October 1937), pp. 7-9, 12 as quoted in Abelson Macleod, p. 292.

⁹⁹ Abelson Macleod, p. 296.

During the 1920's in America, the new symphony orchestras included a number composed entirely of women "founded as alternative institutions, because the standard orchestras typically excluded women."¹⁰⁰

Camilla Urso demanded that women be admitted to theater orchestras for reasons of livelihood. In a paper delivered before the Women's Musical Congress at the 1893 Chicago World's Fair, Urso referred to "many hundred good female violinists who are now without work."¹⁰¹ Five years later, in a letter to the *Musical Courier*, Urso reiterated her position that women should be admitted to orchestras on an equal footing with men: "let my sisters agitate this question and assert their rights. It will in time benefit women with scanty means who have spent their time and money, when now men alone profit."¹⁰²

Until 1904, the Musicians Union legally excluded women from playing in union-controlled public orchestras. When the union became affiliated with the American Federation of Labor, however, it could no longer legally deny women memberships. At that point, the union enrolled thirty-one women members in New York City. "Ten of those women were members of the still surviving *Ladies Elite Orchestra* at Atlantic Garden."¹⁰³

The city's conductors, caught by surprise, reacted predictably. The *Musical Standard* collected their reactions in an article entitled *Opinions of Some New York Leaders on Women as Orchestral Players*, published on April 2, 1904:

Women harpists are most desirable in an orchestra but as cornetists, clarinetists, flutists and the like, they are quite impossible, except in concert

¹⁰⁰ Carol Neuls-Bates, "Women's Orchestras in the United States, 1925-45," Tick, p. 349.

¹⁰¹ Tick, p. 327.

¹⁰² Ibid.

¹⁰³ Ibid., p. 332.

work. Women cannot possibly play brass instruments and look pretty, and why should they spoil their looks?¹⁰⁴

It would appear that any discussion of a woman's ability to function as an orchestral musician eventually turns to the issue of stamina. In an 1895 issue of *Scientific American*, it was stated that a woman's "physical incapacity to endure the strain of four or five hours a day rehearsal, followed by the prolonged tax of public performances, will bar her against possible competition with male performers."¹⁰⁵

The Depression of the 1930s hit orchestral musicians especially hard. Hotels, restaurants, and resorts were forced to dismiss their orchestras. Within a few years of the advent of the talking movie picture, in 1928, the movie-theater orchestra became obsolete, and thousands of musicians lost employment. "Somewhat paradoxically, the demise of jobs in the hotel, movie and musical-theater areas fostered the establishment of new symphony orchestras."¹⁰⁶

In the United States women responded to exclusion from orchestras by forming their own. One reason for women's exclusion is purely economic: if a woman got the job, a man was denied one. Gender stereotypes played a major role in the development of these early women's orchestras, "affecting both their early instrumentation and the public perception of them as oddities and novelties."¹⁰⁷

Like the female minstrel troupes, they exploited the prejudice that made them oddities, since the curiosity value of women playing cornets or double basses could attract audiences on that basis alone. Indeed, so important were their reputations as all-female troupes that if a musician were needed and a

¹⁰⁴ "Opinions of New York Leaders on Women as Orchestral Players," *The Musical Standard* (2 April, 1904), as reprinted in Tick, p. 332.

¹⁰⁵ Abelson Macleod, p. 297.

¹⁰⁶ Neuls-Bates, p. 358.

¹⁰⁷ Abelson Macleod, p. 297.

woman could not be found, then a man would dress as a woman in order to substitute.¹⁰⁸

Because women were less likely to have learned larger instruments or winds and brasses, many early women's orchestras often had gaps in instrumentation.

In Canada, The Montreal Women's Symphony Orchestra, supported by Madge Bowen and family and conducted by Ethel Stark, was formed in 1940 and lasted for approximately twenty-five years. Although women's orchestras had been created in other countries, this was the first and only one of its kind in Canada, and had the distinction of being the first Canadian orchestra of any kind to perform at Carnegie Hall, in 1947.¹⁰⁹ Because few women played anything other than strings or the piano, Stark, rather than dressing male instrumentalists as women, or filling in the parts on the piano, brought in musicians to train individual women on other instruments in order to fill out the orchestra. This institution became an important training ground for future musicians, many of whom would continue on to play in other symphony orchestras.

Composer Violet Archer played percussion in the Montreal Women's Symphony for almost eight years. Trained as a pianist, Archer initially made her living as a piano and theory teacher and as a professional accompanist. According to George Proctor, Archer considered this invaluable experience because it afforded her the opportunity of seeing the orchestra from the inside.¹¹⁰

In 1952 Raymond Paige, music director of the Radio City Music Hall orchestra, wrote in *Etude Magazine* that although women desiring a position in an orchestra would be

¹⁰⁸ Tick, p. 329.

¹⁰⁹ Ford, p. 126.

¹¹⁰ George A. Proctor, "Notes on Violet Archer," *Musical Canada: Words and Music Honouring Helmut Kallmann*, John Beckwith and Frederick A. Hall ed. (Toronto: University of Toronto Press, 1988), p. 194.

assessed according to “musicianship and character and not at all the fact of her being a girl,” it is not advisable for women to play instruments “requiring physical force,” because not only do women lack the strength required to play them, but because “the spectacle of a girl engaging in such physical exertions is not attractive.”¹¹¹ He warned that employment chances for women who play the “heavier brasses, the contra-bass, [and] the big drum,” are “slimmer.”¹¹²

With a few exceptions, such as harpists, women have not generally been hired as orchestral players. In Canada, the situation differed initially because there were not enough men to make up even small orchestras in many urban areas. Due to the scarcity of musicians, orchestras such as the Halifax Symphony boasted eleven women out of thirty-eight players among their ranks as early as 1897, but they were all violinists. In 1917, the Vancouver Symphony Orchestra's first violinist and principal viola were both women. “When more men were available, it seems women were weeded out; by the 1930s there were very few women in Canadian orchestras. It wasn't until the 1940s and 50s that women began to re-populate orchestras.”¹¹³

Nora Clench was one of the first Canadian violinists to gain an international reputation as an orchestral musician. She was a true pioneer, as the following article from Frédérique Petrides' *Women in Music* illustrates:

He Dared! The system of ‘mixed’ symphonic bodies in America was given one of its first tests toward the end of the gay nineties when John Lund, conductor of the Buffalo Orchestra, included among his first violin players a

111 Abelson Macleod, p. 302.

112 Ibid.

113 Kivi, p. 23.

Nora Clench, who stayed with the ensemble over a number of years and ‘fiddled successfully with the best of her colleagues.’¹¹⁴

Born in 1867, Clench studied in Europe and returned to Canada a number of times on tour before she married and retired in London in 1908. “Like the opera sopranos, she left Canada to conduct her career; unlike them, she married. That act signaled the end of her performing career.”¹¹⁵

Two years after Frédérique Mayer Petrides (1903-83) came to the United States from her native Belgium in 1923, she founded and conducted the Orchestrette Classique (later to be renamed the Orchestrette of New York). In 1935 the first edition of *Women in Music*, with Petrides as contributor and editor, appeared. “As conductors she and many of the women about whom she wrote—Eva Anderson, Antonia Brico, Ethel Leginska, Emma Steiner, and Ebba Sundstrom—were truly pioneers. They were frequently told there were no positions available, that their goals were impossible, or worse, after having proved their skills and ability, were openly denied their opportunities because of gender.”¹¹⁶

In addition to her own musical achievements, Petrides worked tirelessly to bring to the attention of the public the very real prejudices that existed against women in music. As Jan Bell Groh tells us,

women who were recognized concert artists of the time—who had managers and were heavily booked—were rarely paid as well as men. Aside from performance, there were other professional avenues in music that were closed to women. It is astounding to realize that the first woman to be admitted to Juilliard as a doctoral candidate in conducting was Victoria Bond (b. 1949). Her degree was granted in 1977.¹¹⁷

¹¹⁴ Frédérique Petrides, *Women in Music*, Vol. 11, No. 5, (Feb. 1937) as reprinted in Bell Groh, p. 71.

¹¹⁵ Kivi, p. 23.

¹¹⁶ Bell Groh, p. 4.

¹¹⁷ Ibid.

Segregation in musical ensembles was a fact of life until World War II. As men left for military service, women gradually were allowed to fill their positions—a process that was changing society's attitudes toward what was appropriate for women in many other occupations as well.

The war effort of the 1940s drastically altered the employment pattern. It depleted the ranks of men and thereby made possible the entrance of female players, Canadian as well as American, into the major symphony orchestras, as well as the orchestras in opera, radio, and the movie and recording industries, from which they had formerly been excluded.¹¹⁸

In contrast to postwar employment patterns in other fields, Carol Neuls-Bates has discovered that “women orchestral players for the most part held their own after the return of the veterans. Once the mixed orchestra became the rule, there was less need for the all-female group.”¹¹⁹ Petrides recalled the demise of the Orchestrette Classique in 1943 after ten seasons of successful activity:

It was not financial considerations [although finances had been problematical] that led to the disbanding of the orchestra in 1943. Rather the first desk players all found positions with major orchestras, replacing men who had left because of the war. I didn't want to stand in the way of their advancement, and it would have been difficult to replace them right away. Besides, at that time the idea of preserving an orchestra seemed insignificant in the face of a world war.¹²⁰

To what extent do appearances continue to define which instruments women are likely to play? Apart from the question of how many women belong to a given orchestra, what is the likelihood that those who do belong will play any given instrument? An

¹¹⁸ Neuls-Bates, p. 363.

¹¹⁹ Ibid., p. 364.

¹²⁰ Ibid.

examination of orchestral membership lists from the 1940's to the 1980's shows that the patterns Paige described in 1952 provide a fairly accurate picture of the instruments women have played and continue to play in American symphony orchestras (see Table 1). Even in the 1980's, fewer than fifteen percent of the orchestra members who played percussion instruments, the string bass, or the "heavier brasses" (any but the French horn) were women.¹²¹

Table 1¹²²

Instrumental Players in Selected American Symphony Orchestras:
Percentage Female

<u>Decade</u>	<u>1940's</u>	<u>1950's</u>	<u>1960's</u>	<u>1970's</u>	<u>1980's</u>
No. of orchestras	47	63	36	49	44
Violin	46	44	41	57	53
Viola	33	29	34	36	45
Cello	44	47	45	55	53
String Bass	23	14	13	16	14
Flute/piccolo	44	43	44	54	61
Clarinet	14	10	9	16	12
Oboe/English horn	3	21	19	30	41
Bassoon	19	14	12	22	36
Trumpet	8	5	2	5	5
Trombone	6	5	4	2	3
French horn	18	14	12	16	27
Tuba	7	2	0	0	2
Percussion	13	9	14	12	6
Keyboard	64	64	42	54	60
Harp	80	89	82	88	90

¹²¹ Abelson Macleod, p. 302.

¹²² Ibid., p. 303.

Although similar statistics have not been accumulated for Canadian orchestras, a survey undertaken in March 1997 yielded the following results. A comparison with the statistics from the 1980s in the first survey reveals a remarkable similarity in gender differentiation (Table 2).

Table 2

Instrumental Players in Selected Canadian Symphony Orchestras:
Percentage Female

No. of orchestras	<u>March 1997</u>	<u>United States survey: 1980's</u>
	19	44
Violin	62	53
Viola	43	45
Cello	47	53
String Bass	24	14
Flute/piccolo	84	61
Clarinet	30	12
Oboe/English horn	46	41
Bassoon	33	36
Trumpet	6	5
Trombone	12	3
French horn	36	27
Tuba	7	2
Percussion	10	6
Keyboard	67	60
Harp	87	90

It appears that by the 1990s, in Canada at least, women have made some gains. There is an increase in the percentage of woodwind players, specifically flute and clarinet. The increased percentage of tuba and trombone players is, however, deceiving. There are only forty-three trombone players represented in the survey, and of those five are women: two full-time, three part-time. In the case of tuba players, seven percent represents one full-time tuba player (Jane Manes, interviewed in this study) out of a total of fifteen.

For the complete data accumulated by this survey, see Appendix D for a list of the orchestras solicited in the survey and those who responded and for a copy of the questionnaire the human resources managers were asked to complete; and Appendix E for complete results charted and graphed in various configurations, which lend themselves to comparison between both actual number and percentages of male and female players on all instruments in all of the orchestras.

During the interview for the present study, Anita McAlister questioned her colleagues as to whether it was intentional that fewer women are hired as orchestral musicians. Nina Brickman has played professionally for almost thirty years and is convinced it is subliminal in the major orchestras. McAlister believes that the players who have the best jobs are usually the best players, and thinks, optimistically, that as the next generation comes along, with more numbers, there will be a larger quantity of good women players.

Dawn Reinhart, an American trumpet soloist who toured widely in the 1960s and 1970s, suggests that "there are three main qualifications for success: excellent training, a great deal of varied performing experience, and a 'strong desire-almost-to-obsession' to succeed."¹²³ She also notes that it is much more difficult to be taken seriously. "That can

¹²³ Ammer, p. 222.

only be accomplished through performing not *as well* but *better* than men.”¹²⁴ Ammer suggests that “musical ability is to some extent a matter of subjective judgment,” and “it is for this reason that so many women musicians are reluctant to admit that they face job discrimination.”¹²⁵

In the yearly editions of the Toronto Musician's Association directories, the 1980s marked the presence of women in every instrumental field possible, “including such long-time holdouts as bass, bassoon, percussion and the bagpipes.”¹²⁶

Women have been excluded from joining orchestras for all kinds of different reasons, one being that there might not be appropriate facilities for them when they travel to other cities and venues. “Even in the late 1970s this was occasionally true; on tour the women members of the Boston and New York orchestras sometimes found no dressing room or no toilet facilities.”¹²⁷ I suppose we ought to admire the managers of opera, theatre and ballet companies who long ago overcame these handicaps: but of course women are essential members of *those* institutions.

In 1936 Frédérique Petrides predicted that opportunities for women to find employment in orchestras would soon improve. In an article discussing research undertaken by conductor Mr. R. Pantzer for the State Museum at Jefferson City, Mo. she stated that

sooner or later there will be an undersupply of adequately trained male musicians in the symphonic field. Due to technological unemployment, music is no desirable career for the man who must earn a living. Consequently, few will or can choose it as a profession and here lies the

¹²⁴ Ammer, p. 222.

¹²⁵ Ibid., p. 223.

¹²⁶ Kivi, p. 59.

¹²⁷ Ammer, p. 202.

opportunity denied women since history began.¹²⁸

Petrides seems willing to accept the idea that a woman would be willing to work for a salary that a man would consider inadequate. Just as the number of female organists increased in relation to the decrease in status of that position, the number of women in orchestras may increase as men move on to other, more lucrative careers.

However, Jane Bowers and Judith Tick, writing fifty years after Petrides, remind us that there is more to this issue than job availability.

We have yet to recover from the ensuing onslaught of graphic imagery in which this piece was labeled masculine, that one feminine; this aspect of theory declared appropriate for men, that for women; this instrument deemed suitable for the lady, that for the gentleman. Many women fell into line.¹²⁹

Are women still “falling into line today?” In many cases, yes. As the discussions with the nine women involved in the present study unfold, it will become evident that many of the issues the women of the past dealt with, including gender-based assumptions regarding the suitability of certain instruments for women, still exist today.

¹²⁸ Frédérique Petrides, “Vol. 11, No. 2, August 1936,” as reprinted in Bell Groh, p. 68.

¹²⁹ Bowers and Tick, p. 9.

Chapter Three

Education and Experience

Education

The preceding chapter discussed attitudes regarding which instruments are most appropriately played by women. As a matter of course, girls learned to play the piano just as they learned to knit and sew and cook. Even today, regardless of which instrument a woman finally claims as her own, most of their first lessons are at the piano. Second in popularity are still voice and violin.

All but two of the nine women interviewed for this study began their musical studies by taking piano lessons. Of the two exceptions, Rivka Golani began as a violinist at age seven and became a pupil of Alexander Moskowsky at age eighteen. She attended the Rubin Academy of Music at the University of Tel Aviv from 1965 to 1971, where she changed instruments at age twenty-one during her last year and studied with Hungarian violist Odeon Tartos. "This was the instrument I could speak through."

Anita McAlister actually began trumpet lessons as a young girl. This is very unusual, as most young people are not exposed to other instruments until junior high school or high school. Perhaps her parents were progressive thinkers? This was not the case: "I began trumpet lessons because my brother was studying trumpet, and it was cheaper for both of us to take lessons; I was just along for the ride." McAlister has taught at several music camps in the past and finds it interesting that at least fifty percent of the young

people playing trumpet now are girls. She cautions that “the kids playing first or the kids that went on were not girls.” When McAlister decided to pursue a career in music her father objected, because he associated a musician's life with a negative lifestyle. “I wish that he was around today to see that it's O.K. I think he'd be surprised. If I played the violin or piano I'm sure it would have been different. Piano's O.K., little girls are supposed to play piano!”

Nina Brickman started piano when she was seven years old, passing her grade eight examination at McGill Conservatory. As well as playing French horn in high school, she played recorder and sang. “I started taking horn lessons in my last year of high school so I would do well on my exam.”

Jane Manes who also studied piano from age seven, decided that the tuba was the instrument for her after seeing and hearing Chris Dallenbach play with the *Canadian Brass*.

The results of a study undertaken by Susan A. O'Neill and Michael J. Boulton suggest that “children's perceptions of instruments is influenced by their perceptions of gender differences in musical participation they observe in the adult world.”¹³⁰ Duveen and Lloyd argued that “boys and girls construct a social understanding of gender differentiation from the social interactions of everyday life.”¹³¹ O'Neill and Boulton suggest that children are more likely to be exposed to “male rock/pop musicians playing guitars and drums, than to male orchestral musicians playing flutes or violins.”¹³² They report that a 1993 study found that

¹³⁰ Susan O'Neill and Michael J. Boulton, “Boys' and Girls' Preferences for Musical Instruments: A Function of Gender?” *Psychology of Music*, Vol. 24, No. 2 (1996), p. 181.

¹³¹ G. Duveen and B. Lloyd, “The significance of social identities,” *British Journal of Social Psychology*, Vol. 25, as quoted in O'Neill and Boulton, p. 181.

¹³² Ibid.

it was possible to influence 5- to 7-year-old children's preferences for particular instruments by changing the sex-role model they saw playing particular instruments. For example, when children watched a concert where the sex of the trombone player was female, over twenty percent of the girls showed an interest in the trombone. However, in another concert at a different school, when the sex of the trombone player was male, less than two percent of the girls showed an interest in the trombone. A similar response was found in the boys' choice of flute.¹³³

Perhaps as young women today attend performances by Brickman, Manes and McAlister, they too will be inspired to learn instruments other than piano, violin or harp.

Sandra Mangsen and Patricia Wright extended their keyboard skills by pursuing the harpsichord and organ respectively. Mangsen studied piano, and then organ, although her first instrument was actually the accordion, chosen because a piano could not be housed in the apartment where her family was living in Niagara Falls, New York at the time. She did not consider playing the piano difficult or particularly interesting: "I simply found playing the piano and singing very simple compared to almost anything else I was asked to do." Mangsen had no idea that there were challenging intellectual issues "out there in music land." She chose to go to Oberlin College in Ohio because they had a good music program, where she thought there might be an opportunity to sing in the choir and musical productions as well as having music lessons, but the intellectual side of music had not revealed itself to her, so she pursued a degree in sociology, then went to Stanford to do a Ph.D. in that field.

During the war in Vietnam, Sandra Mangsen left the U.S.A. for Canada with the man she had met and married during her first year at Stanford. Still playing the recorder for fun, finding herself tiring of sociology and pregnant, she thought "well, I'll just have a

¹³³ O'Neill and Boulton, p. 182.

couple of babies, and then decide what to do.” While living in Montreal with two young children under five, her interest in music was rekindled.

I started listening to Beethoven symphonies, and reading a bit of music history. I decided I would like to study music, and that the fastest way into that field—which I thought might be fun to teach at the university level—was through the academic side, since my performance chops were not very well honed.

Mangsen entered the master's program, “which fortunately needed students at that point,” following a single qualifying year. As a woman with two young children planning to attend university full-time, Mangsen admits she faced “all the usual day-care nightmares.” Fortunately for her, money was not really an issue, since her husband was working for IBM, and later for CP Rail, “at good and rising salaries.”

By the time Mangsen had completed the Masters in musicology (1976), she was playing recorder and viol at an amateur level, and became interested in harpsichord. “I built a virginal from a kit, and then bought the first of several real harpsichords I've had. I took some lessons, and got hooked on playing.” This renewed interest in performance meant a return to school. At McGill she earned an L.Mus. and a Master's in harpsichord.

Count them: at this point I had obtained two unmarketable Master's degrees. Divorced. Had no idea what I would do next. But Bev Diamond, then at Queen's University in Kingston, needed someone to replace her during a sabbatical year, and I was hired. That contract was extended a year, so I stayed, teaching music history, running a collegium of sorts and working as Fred Clarke's substitute organist over the summer.

Aware that she required a Ph.D. in order to realize her ambitions, Mangsen went to study at Cornell. “The Ph.D. I did efficiently, four years in and out.” All the while, at Queen's and Cornell she continued to play, “it was by then a major part of my identity.”

The two careers make a wonderful set. From my student days onward whenever one is problematic, the other picks up. I do of course have to limit

the performing, I just don't hustle gigs. I'm lucky, I don't have to, because I have a salary. I would hate it, so I'm glad of the 'real' job in musicology. I am probably less recognized as a performer, although 'where it counts' people know who I am. Last summer, Mary Cyr brought Jaap Schröder to Guelph, and I was able to play some of the Bach sonatas and earlier repertoire with him in concert.

For many years Mangsen worked as a church organist at the Christian Science Church in London, Ontario, retiring only recently (in July 1996). It was an "easy" job, with no choir and a rehearsal with a soloist on Sunday mornings only. She devoted from zero to three hours a week practicing, "depending on other demands at the time and the need to escape via organ playing."

Full-time organist Patricia Wright began piano lessons at age eight, and sang in the junior choir in church before beginning organ lessons at age thirteen or fourteen: "I took lessons with teachers in my little home town in Pennsylvania, and then in high school moved on to study with Donald Wilkins who was a professor at Carnegie-Melon University at Pittsburgh." After playing at her home church, "a tiny little Presbyterian church," as assistant organist, Wright was promoted to organist in her senior year in high school. Following the first year of a bachelor's degree at Carnegie-Mellon University in Pittsburgh, Wright spent one summer studying in France with Nadia Boulanger. In 1973, the year between two years of masters study, she again spent the summer in France, studying with John Langlois and Nadia Boulanger. Meanwhile, singing in the choir of Calvary Episcopal Church in Pittsburgh, where her teacher played, provided her with some practical experience. Following two years in residence at Yale completing a pre-doctoral masters, Wright came to Canada and completed the requirements for a Doctor of Musical Arts which she received from Yale University in 1982.

Prior to studying with Arthur Rubinstein, whom she met in Israel in 1974, pianist Janina Fialkowska was influenced by several different schools. The teachers in the first

eighteen years of her life were followers of the Cortot school, beginning with Fialkowska's mother, and including Yvonne Hubert at the École Vincent-d'Indy, and Yvonne Lefébure in Paris. "Abruptly I switched to the Russian school when I went to Juilliard and Gorodnitzky, then ending up with the 'God' school of Rubinstein." She considers herself fortunate to have inherited such a wealth of knowledge.

Valerie Tryon was introduced to the piano at age four by her first teacher, her mother. For a few years she was sent to different teachers in order to get a healthy variety of influences. At age eleven, while studying with Patrick Piggot—"a very neurotic man, he used to be terrified, like Glenn Gould, of catching a cold"—Tryon received a junior exhibitor scholarship at the Royal Academy of Music:

I used to go every Saturday and have instruction from Eric Grant. He was an unusual teacher, because he didn't actually sit by you long. He would be constantly moving about the room and would bang on the piano when you got the climax of a piece: then he would groan and moan to egg you on. It was good actually, because if you had any inhibitions or any shyness you soon got over it!

At age fifteen she received an Associated Board Scholarship which enabled her to continue with Grant for a further five years. "Finally, I got a scholarship to go to abroad, so I studied with Jacques Février who was a really super teacher."

Evelyn Bedford began her musical studies in 1922 with Lyell Gustin in her native Saskatoon. Born in Fitz Bay Quebec, Gustin attended Stanford College, living in residence for five years. She recalls him telling her that music was an important part of the curriculum and that his teacher used to stalk the halls and listen to the practicing: "if they didn't practice properly they heard about it."

As mentioned in the previous chapter, women played an important role in promoting musical activities in remote regions of Canada. When Gustin's family moved to

Saskatoon, around 1915, the west was just opening up, and he was a brilliant young student with a few pupils. Upon arriving in Saskatchewan, he was fortunate to discover there a teacher who had been a student of Leschetizky: Mrs. St. John Baker.¹³⁴ When she left after a few years, Gustin had lessons with her sister Jeannette Durno in Chicago, who had been a teaching assistant of Leschetizky's. He was forced to give up the idea of concertizing because of back trouble, so he focused on the teaching and came back to Saskatoon in 1922 and started a class. "I remember Mr. Gustin playing in concerts to raise money for cigarettes for the soldiers."

Having a teacher the calibre of Mrs. St. John Baker settle in Saskatoon undoubtedly had a significant effect upon the cultural life of the community. Another important factor, not only in Saskatoon, but in several Canadian cities, was the formation of Women's Musical Clubs. In 1912, Mrs. G.E. Craney founded the Saskatoon Musical Club which met on a monthly basis before disbanding in 1978. When the club was founded, membership was granted following a successful audition. Evelyn Bedford, who had also studied with Jeannette Durno as well as with Josef Lhévinne in the United States, was once a member. Besides meeting to discuss musical matters, the members regularly performed in recitals, and encouraged young performers by granting scholarships to promising students. Although this organization disbanded because the members agreed that the musical needs of their community were being met by other organizations, sixteen of the original twenty-two musical clubs still exist today (see Appendix C). Bedford herself was president of the Musical Art Club of Hamilton from 1937 to 1939.

¹³⁴ Theodor Leschetizky (1830-1915) was a well-known pianist, teacher and composer. After retiring from concertizing in 1886, he developed a teaching method and attracted pupils from around the world to his school in Vienna. Among these students were Paderewski and Schnabel. Michael Kennedy ed. *The Concise Oxford Dictionary of Music* 3rd. ed. (London: Oxford University Press, 1980), p. 386.

Performing

Pianist Janina Fialkowska, the founding member of *Piano Six*, a group of distinguished Canadian pianists who travel to remote communities throughout Canada, recalls how impressed she was that her mentor Arthur Rubinstein knew about places like Moose Jaw, Saskatchewan, because he had played there!

Whether following in the footsteps of Rubinstein or carrying on a tradition established by many women before her, Fialkowska felt the need to bring good music to all parts of Canada, specifically to the young people. “*Piano six* is to try to stem this terrible tide of feeling away from ‘real’ music.”

Fialkowska cites several reasons for the decline in presentations of live music. “People like Richter and Rubinstein grew up with composers. Rubinstein grew up with Ravel and Stravinsky. He worked with them and premiered their works. They evolved together. Really, up until Rachmaninoff, Paderewski—those were the pianists/composers—and now?”

There are reasons why we need specialized pianists—the repertoire is so vast—but something is lost in the understanding; “maybe that’s why modern compositions are the way they are: sometimes it’s terrible playing a piano piece because it’s so darned unpianistic.” In the past, composers were often performers as well. Today composition and performance are usually two completely separate endeavors, although “occasionally a marvelous composition appears because the composer is actually a pianist!”

A second, and perhaps more indicative reason for establishing *Piano Six*, is in response to the business of music. What started with recordings has accelerated now with videos and television. It is no longer the musicians who are making the money, but others making money through their association with musicians. The decisions have been

completely taken out of the hands of performers in order to realize the best monetary return for investment. As Fialkowska suggests, the most money can be made “by appealing to the lowest common denominator—which means that serious music is out—because there's no question you have to concentrate at a concert.” It takes years of training, dedication and expertise to produce a concert. “It's so much easier to sell a hamburger than it is to sell a meal,” and now music has also become a visual medium, so, “unless you are quite beautiful, or young or something, or a freak—this is the latest—you're not marketable.”

To Fialkowska, the whole concept developed by the early recordings seemed so harmless at the time. The idea that one performance can be rated better than another creates enormous difficulties for the performer who is bound to be compared with the listener's favourite interpretation on compact disc. Music is something that is never constant, therefore, in some respects, “a CD is a ridiculous thing, it's just one blink in somebody's life.” Fialkowska recognizes the value of recordings for educational purposes, but here too there are problems. She believes that young people, if they do know about serious music, are being told repeatedly that it is “for nerds or for the elite or for the rich. Ridiculous!” Worse still, they might know nothing at all of classical music and be convinced instead “that Andrew Lloyd Webber *is* classical music!”

“I saw a need. I thought ‘something has to be done or I'm not going to have a career anymore in twenty years’.” Canada produces so many fine pianists, but they are not going to have a career here, “they're going to leave and they're never going to come back.” Feeling that things had gotten completely out-of-hand regarding who is running things and how they are being done, she decided to start from zero with a grass-roots approach: “back to the smaller communities where they are not polluted.” Fialkowska was determined to travel to the areas where the children may never have had an opportunity to hear live

classical music. “In the old days Rubinstein, Serkin, people like that—Rachmaninoff—they went to all the towns. Rubinstein talked to me about Medicine Hat and Moose Jaw.”

It was clear, that in order for *Piano Six* to be a success, only the very best musicians must be involved. Not only did these artists have to be excellent performers, they also needed to be personable. “Well, it was pretty easy, I came up with my five, and the success of this is beyond my wildest dreams.” The six Canadian pianists who call themselves *Piano Six* are: Angela Cheng, Janina Fialkowska, Marc-André Hamelin, Angela Hewitt, André Laplante and Jon Kimura Parker.

Unfortunately, support is not forthcoming from the business community, “not to mention the music business: they don't appreciate our efforts at all.” Two family foundations gave them the money to get started, but since then the performers have relied on their own families and friends. Part of the group's success can be attributed to the piano teachers in rural Canada, mostly women, and of course the young people and their parents who leave the concerts excited about serious music.

It's the piano teachers and the kids and those people in the community that have worked so hard to bring us in. In Portage la Prairie this lady went door-to-door: here and there getting ten dollars from each person. The pharmacist in Wainwright Alberta brought us in and believed in us: and now we've had three people already in Wainwright. It so happened that one of us was sick the other day and couldn't do the tour—boom we could pick up anybody—Jane Coop said ‘any time,’ Jamie Parker, ‘anytime.’ They're terrific!

The Canada Council has provided no support, “of course they're hurting now too,” but, *Piano Six*, as we speak is in danger of closing down. The record business will live on and that will be it.” Fund-raisers have not achieved the necessary success, and the artists themselves are already giving up two weeks of regular fees because they believe in this project.

If I were a rock star or the fellow in *Shine*—he's playing at Roy Thomson Hall— not one night but two. Bully for him, fine, but please, even Zimmerman couldn't sell out two nights in a row at Thomson. Are we now to have the motion picture industry dictating who we're supposed to hear and who's supposed to be good and who's not? It's beyond a joke at this point. I'm thrilled this guy's getting his chance, but who knows how he plays?¹³⁵

The importance of live performance cannot be overestimated. Angela Cheng recalls going, at age sixteen, to hear Janina Fialkowska play with the Edmonton Symphony. She remembers going backstage to meet the artist and how kind and encouraging she was. “She had no idea who I was or how I played but she made me feel really special. This is one of the things I want to share with the next generation of young pianists. To encourage them to realize their dreams.”¹³⁶

Janina Fialkowska remembers two performances that literally changed her life. In 1962 and 1964 Arthur Rubinstein performed with the Montreal Symphony orchestra, with Zubin Mehta conducting.

I can remember the four concertos, two concertos each time. He played the Mozart *D minor* and the *Emperor* the first time, but the ones that really got to me were the Schumann and the Chopin *E minor*. The Chopin *E minor* changed my life. I never quite understood the point in playing the piano. I knew it was fun and I liked music, but I had not quite put it all together: I guess I was a late bloomer. To this day I can hear it—and I didn't really know the piece either—it was the sound, the communication, the uplifting of your soul. It absolutely changed my life: that was it for me. How ironic

¹³⁵ *Shine* is an Australian film based upon the life of pianist David Helfgott who suffered a breakdown while performing. It chronicles his struggles to overcome his handicap and re-establish himself as a performer. Geoffrey Rush, the actor who played Helfgott, was awarded an Academy Award for his portrayal.

¹³⁶ Mary I. Ingraham. “The Making of Canada's Piano Six,” *Classical Music Magazine*, Vol. 19, No. 3, September, 1996, p. 20.

that he would be the one, years later, who would encourage me in my career.¹³⁷

Evelyn Bedford remembers playing with her husband Reginald at the Studebaker Theatre in Chicago, in 1938. "Looking back I feel more excited about what happened; it was an exciting life at that time." She recalls that they had some very good reviews, but one that was particularly important, although she did not realize it at the time, was by a critic who had simply wandered into the half-empty theatre "to listen to these two people who'd left their Eskimo haunts and trappers, to come to Chicago." He said "it was an incredible thing to walk into a theatre and hear something wonderful, noting that it had happened in a very big way recently with Arthur Rubinstein and in a lesser way with these young two pianists." Of course, at the time, the name Arthur Rubinstein did not mean much to Evelyn Bedford. "It's a little like boasting, but it's something that sort of warms my heart when I hear it."

While studying with Gustin, Bedford and the other students often played in the Empire Theatre in Saskatoon. "One of the big chances to perform at that time was at the Saskatchewan Festival held alternately in Saskatoon and Prince Albert, I think sometimes in Regina as well." Both Evelyn and Reginald Bedford, who also began studies with Gustin in 1922, were being prepared for solo careers.

Mr. Gustin had two pianos in his front studio and we did lots of Symphonies in duet form, and sometimes two at each piano, and I remember one winter we went through all the Beethoven symphonies, and it was a very happy exciting year. Occasionally we'd try a two piano piece, and both Reg and I did a bit of, not concertizing, but playing for other music teachers. I remember doing quite a lot of playing in Regina, that was the other big city in Saskatchewan, and we'd go as far as Edmonton.

¹³⁷ Mozart: *Piano Concerto No. 20 in D minor*, K.466; Beethoven, *Piano Concerto in Eb Major*, Op. 73, *The Emperor*; Schumann: *Piano Concerto in A minor*, Op. 54; Chopin: *Piano Concerto No. 1 in E minor*, Op. 11.

Bedford remembers that her teacher, along with Minnie Boyd from Winnipeg, was one of the early founders of the CFMTA, and they often played at music teachers' conventions. By 1938 Evelyn and Reginald Bedford were ready to be launched on their professional career.

Performing is not always a wonderful experience however. Nina Brickman remembers playing in piano recitals from age seven to twelve: "It was the most horrible experience of my life; solo performing was never something I enjoyed." Playing in the school band was the only thing that kept her interested in music. Besides playing with the Kitchener-Waterloo Symphony Orchestra, Brickman is a sought-after chamber music player.

Jane Manes also played the usual piano recitals as a child. "Although I did not play in recitals on the tuba, I did play lots of solos in high school, in Ancaster."

Sandra Mangsen's first performing experience was with the other accordion students at Kleinhans Music Hall in Buffalo NY, in 1951, and in piano recitals arranged by her teacher. "I also played at the high school graduation: I remember playing Debussy's *Clair de Lune*, from memory, and chatting and fooling with a friend sitting on stage while I was playing. I found myself in the wrong octave, and somehow worked my way out of it." Mangsen says that she enjoyed performing: "it was easy, something I did because others arranged it; I do not ever remember being nervous. I remember offering a public correction to a conductor, when I was in Grade five, because I knew he had given the wrong starting pitches to a choir." Her mother remembers being embarrassed because it was some sort of city-wide choral festival.

At present Mangsen schedules performances for low times in the academic year, or semesters when her teaching load is light.

I don't practice a lot, so sometimes concerts are quite scary. But I've never minded risk. I absolutely love what I'm doing, so except when I run out of underwear or coffee, it's O.K. trying to do two things. I also enjoy within the music faculty being able to be on friendly terms with performers and academics. Few of us get away with that. The down side is that one can be threatening to both sides as well.

Valerie Tryon's first public performance was at age six. Her mother, who was very artistic, put on concerts every now and then and Tryon would play duets with the little boy next door.

In my very first concert I had to play an arrangement of *Fingal's Cave*. It wasn't very difficult, but it was in 'B' minor and the piano that they got for me was an upright and the 'D' was missing. I was so upset, I came off-stage and I cried my eyes out. I can remember it so clearly. Two caretakers came along and said 'I think we've got another piano somewhere, so I had a piano that worked for the second half. That was my first concert experience.

She also did quite a bit of singing: "I had a fantastic voice for a child. I was able to sing all kinds of operatic arias, really difficult coloratura ones, because I have perfect pitch, and I could do all the cadenzas easily. I could sing really high, above top 'C', up to 'F', so of course that brought the house down completely." Tryon became self-conscious about singing at age eleven or twelve, when the high notes became more difficult to reach—"it does break I think, a woman's voice, same as a boy's"—and stopped singing in public.

Tryon also appeared in school plays: "I did quite a lot of acting actually. I enjoyed that very much. I was Elizabeth in *Pride and Prejudice*. In another I was one of the wives of the sons of Noah." But even as an amateur actress Tryon was encouraged to perform at the keyboard. "During the interval of a period play I had to play a Haydn *Fantasia*."

Tryon's first professional concert was at age fourteen at the Banbury Town Hall: "I remember being petrified of Bach's *Italian Concerto*. I thought I would never get through the last movement, I was so nervous. But I played fast, it ran away with me, and I thought

‘am I ever going to get to the end?’ and finally there I was at the end. So I came off with my knees shaking.”

But Tryon has often thought that this is not the profession for her. “My life has been full of pressure and tension. I’ve never had the kind of life that I would have liked in the sense that some people have been lucky enough to have, because they have a more easy-going existence.” She feels that she constantly has “a big cloud hanging over my head” as she tries to learn yet another piece in time for a deadline.

There is also the terrible stress of playing with an orchestra in a big hall and then as soon as that is over you have the next one to worry about. It sounds terrible I know, but that’s the kind of life I’ve led. Of course, I feel it is a sheer egotist thing, because actually nobody cares except you if you mess it up, really. But I don’t want to fail, that’s another character flaw really.

Tryon has often wondered if she could walk away from music, but admits that it is a love-hate relationship, something creative she wants to do. She is quite content with her localized success, because she does at least have time to enjoy life rather than “constantly hopping around the world with a suitcase,” which she is convinced would have made her quite miserable.

It’s probably my personality as well, that I’m not more successful. I’m not really pushy enough. My mother used to go crazy, she used to say sometimes, ‘you need a bomb under you,’ because I’ve never really struggled at all to get jobs. In fact they just come from outer space. I think fate has me worked out, I don’t have to bother. Last week, I had a call from someone in Omaha to play with the Omaha Symphony. I don’t know anybody in Omaha, it’s just come from outer space. That’s how engagements come to me.

Favourite Composers

Valerie Tryon loves playing Bach, but is nervous about playing his works in public. Another favourite composer of Tryon is Mozart, especially the piano concertos. "I love to play them, because they're full of soul and in a way that makes up for my not singing. I can sing the phrases with my piano as I would sing them if I could." She also enjoys expressing the orchestral colours in the works of Debussy, Ravel, Liszt, Rachmaninoff and Brahms: "almost every composer really. You can get interesting colours if you try."

As a performer Tryon objects to playing "corny" pieces, and dislikes some of the contemporary music she has played, finding, in some works, that the lack of a line makes the music incomprehensible. "Perhaps if I understood exactly what the composer was doing it would be more interesting. But I don't think so: it might be interesting but it wouldn't appeal to me musically."

She has been called a Liszt specialist, but Tryon thinks it is probably because some performers do not play his music and she does. Tryon was awarded the Ferenc Liszt Medal by the Hungarian Ministry of Culture in 1986, and performed at the conference of The American Liszt Society in 1994 and 1996.

Janina Fialkowska also enjoys playing Liszt, but in a different way from her favourite composer, Frederick Chopin: "I won't try and hide it anymore. For me, Chopin is the ultimate in piano writing." Because the music of Liszt has been played badly so often, he has been maligned. She feels, that unlike Chopin, "who has the whole nation of Poland behind him," Liszt needs to be championed.

I'm very close to Liszt, but I actually love Liszt as the man. Again, I feel like I know him. He wrote so beautifully. I want to play Liszt because I want people to realize that certain pieces of his in the past have been played more than others and played badly.

She does not consider herself a specialist, although this year she did a couple of all-Chopin recitals because she “can't live without him,” but her main programme has been without any Chopin at all, in order “to make it quite clear to people that she can do other things.”

As a musician, Fialkowska would add at least three or four more composers to her list of favourites. She would not even necessarily go to a concert to hear someone else play Chopin. “I would want to hear Mozart, Bach, Beethoven, Schumann, Brahms, Wagner—deeply Wagner as well—but as a pianist: Chopin. I just understand him.”

Evelyn Bedford notes that, although her favourite composers are Debussy, Chopin, Mozart, and Schumann, “Mr. Bedford was a marvelous Schumann player,” and as duo pianists they “played everything we could get our hands on, that was published.”

For a tuba player, Jane Manes finds that the list of composers whose music she prefers to play is determined by the instrument itself: “tuba doesn't start until the 1860's. Who I like is often determined by the parts. I enjoy Brahms, Tchaikovsky, Prokofiev and 20th century Russian music.”

Nina Brickman, on the other hand, likes to listen to Tchaikovsky, but dislikes playing his music: “it's like tossing footballs back and forth. When you play horn and its the same couple of notes over and over it is painful and we play all the time—the trumpets stop, the horns keep going.” Brickman suggested that how one feels about a particular composer is often dependent upon the people motivating you. “I used to really be into Baroque music when I was young, and I learned to love Haydn String Quartets.”

Rivka Golani believes that each piece must be taken on its own merit. “Each piece stands by itself: both contemporary and non-contemporary music. My attitude towards each note is always the same, played with the same seriousness and intensity. The music is like a vehicle.”

Sandra Mangsen states that it is often particular performers she enjoys rather than particular repertoire. As a harpsichordist, her focus is on 17th and 18th century music and some contemporary music. "I've enjoyed contemporary music, especially when the pieces have been written by friends." Of the music written for harpsichord, she prefers chamber music over solo pieces, especially French baroque music, "but only with those who are very skilled at playing period instruments." Playing with modern orchestras and modern soloists is sometimes a strain, "since our ways of reading the music are quite different. Period performances are more like jazz: improvisation plays a big part. Many aspects are unnotated."

As an historical musicologist she feels she knows a great deal about 17th and 18th century music as both a player and scholar. "I'm especially interested in performance practice, in changes in the way the 'standard' repertoire has been played over the period since the time of composition."

Patricia Wright admits that as a church musician one really has to have broad tastes, but confesses to enjoying the music of Bach more than any other. For organists it really depends a lot on the kind of instrument they are playing. When Wright was in Pittsburgh the organ she was playing was a big Casavant organ, so although she played Bach, she also played a lot of the French romantic repertoire. "When I went to Yale, knowing that was in my background, I purposely chose the teacher who specialized in baroque and pre-baroque music and gave most of my recitals on tracker instruments."

Contemporary Compositions and Working with Composers

Patricia Wright also plays a great deal of contemporary music. "In the summer of 1993 I was one of two people who premiered the Toronto organ series at the International

Congress of Organists in Montreal.” The Toronto centre of the Royal Canadian College of Organists had commissioned Canadian composers to write pieces. The quality of manuscripts varied from “ ‘chicken scratch’ manuscripts to easy-to-read computer-generated manuscripts.” Even though some pieces are better than others, Wright enjoys the challenge of learning and interpreting new music. She has premiered works by Gerald Bales, William France and John Burge, and the choir at Metropolitan United Church in Toronto, where she is organist/choir director commissioned a piece by Imant Raminsh last year.

Wright had the opportunity of working with composer John Burge on his composition. Burge, who teaches at Queen's University in Kingston, Ontario had taken some organ lessons from her husband, William Wright, at the University of Toronto. Wright believes that his compositions are excellent, because he understands the instrument. “I had premiered a really good piece of his in Montreal [*Dance*], and about two months after my wedding to William Wright in 1994 we received a package from John. He had written two choral preludes in honour of our marriage. Mine's on *Lord of the Dance* and William's is on *Now Thank we all our God* and they're now published. That's the most special music that's ever been written for me.”

Wright had also worked with another composer on the Toronto organ series, who was actually composing “off the keyboard,” because he did not understand the instrument, and “the pieces reflect that.”

One of the goals of *Piano Six* is to bring new Canadian compositions to the Canadian audience. For Janina Fialkowska, who until recently played perhaps “one new work a year,” this has presented quite a challenge. She claims to have a “stack about two feet high” of new works by Canadian composers sitting on her piano that she is “ploughing her way through.” Premiering contemporary music is not new to her, but previously the

composers were not Canadian. In October, 1991, Fialkowska premiered a Piano Concerto by Libby Larsen, with the Minnesota Orchestra, and in February, 1992, she presented the North American premiere, with the Colorado Symphony, of the Piano Concerto by Sir Andrej Panufnik. She was also chosen to premiere the newly discovered Liszt *Third Piano Concerto* with the Chicago Symphony in May 1990.

This past January in a recital at the St. Lawrence Centre for the Arts, Fialkowska premiered a new composition, *Deluxe Suite*, by Canadian composer R. Murray Schafer. She arranged to fly to Toronto to meet with him before the performance to discuss the piece. Often, she says, there is no connection between composer and artist, save for perhaps a telephone call. "It's not the same as in the old days, growing up with a composer. The closest I came to that situation was with Libby Larson, when we literally worked on the concerto together." She remembers that in competitions all the pianists were required to play a pre-requisite Canadian work, and they "all chose the easiest one."

Several works have been commissioned for *Piano Six*, but she cautions "commissioning works is a tricky thing. Even if you have a great composer you still don't know what you're going to get." Canadian composer Glen Buhr's *Foxnocturne* was commissioned by the group and premiered in Terrace Bay, B.C., by Angela Hewitt. Fialkowska played it for Toronto audiences for the first time on January 14, 1997, the same evening as the world premiere of Schafer's work: she met Buhr for the first time on the night of the concert.

Violist Rivka Golani has also played a significant role in the world of Canadian composition. Of over two hundred works written for Golani thirty-one are concertos. The *Encyclopedia of Music in Canada*, second edition, published in 1992, lists thirty-one compositions by twenty-five different Canadian composers written especially for her.

Golani appreciates the opportunity of working with composers, because the collaboration results in music which is well-written for the instrument.

Sandra Mangsen has performed contemporary works by Ligeti, John Armstrong, Jim Grant and Respighi (written for celeste). Given the opportunity to work with both Grant and Armstrong, she believes she influenced what they wrote: "I was able to show them what the harpsichord could actually do, to help them write the most appropriate gestures for the instrument." The composition by Jim Grant, who was at Cornell at the same time as Mangsen, was written for another performer, but she premiered it when the other artist was unable to, so Mangsen claims it as her own since she worked with the composer on revisions.

John Armstrong wrote a piece for solo harpsichord entitled *An Fang*, which is a pun on his nickname for her, and means "beginning" in German. The musical material is based on the letters in both Mangsen and Armstrong's names. "I tried to get money for a Canada Council or OAC commission, but was unable to secure any. He wrote the piece anyway, and I premiered it at McGill in 1990, and had it recorded by the CBC."

John has since written a trio, *In Three*, for Mangsen, Mary Cyr (gamba) and Sophie Rivard (baroque violin), who often play together:

We premiered it, two years after John completed it, at Guelph this past February (1996). It was fun, but very hard work, since Sophie lives in Montreal and has small children, as well as a busy career as an orchestral violinist. Rehearsing was difficult. John is currently revisiting the viola da gamba part to make it playable, which it really wasn't in one movement, (too fast, artificial harmonics etc.). Since he is a guitarist, John writes nicely for the harpsichord: merely a set of plucked strings with a keyboard after all. Again, we were unable to secure funding for a commission.

Valerie Tryon has been able to work with composers Hugh Hartwell, whom she found very helpful, and Srul Irving Glick who is "not a complex composer at all, his music

is very understandable.” Tryon admits that although it is nice to get the composer's views on tempo and interpretation, she seldom questions what they have written. She played a piece by Glick for violin, clarinet and piano at his wedding, that he had written for the occasion, “a sad mournful, funereal dance, but, at the same time, sort of bright.” There are several places in the composition where the players are encouraged to improvise. Tryon remembers that when she played it at the wedding, she and the other performers played it exactly as written. Recently, however, she played the same piece in Parry Sound with James Campbell playing clarinet and Moshe Hammer on violin:

They both did their own thing at the point where the extemporization could take place. In fact it was funny, because the poor woman who was turning the pages for me, whom I hadn't warned, became quite confused: she couldn't see anything on the page that remotely resembled what was happening. I felt dreadful. Moshe just went off on a tangent, and finally I turned the page because I knew where they would be when they came together, and it was all right again. It was very interesting the way they did that, and Srul didn't mind it at all: he was pleased I think.

Tryon herself feels uncomfortable improvising, and has a great respect for jazz performers because of their abilities in this area. She has however played her own cadenzas in Mozart piano concertos, but she wrote them out first and learned them. “Nothing on the spur of the moment, not me, my goodness no!”

When working with composers, Tryon has found that her interpretation changed very little. She had the opportunity to work with Hoddinott in England. “He didn't really say anything. I just played and he seemed to be quite happy.”

Occasionally when she could not find the music for a piece she had heard on a recording and wanted to play, Tryon has copied out the music herself. The arrangement of Bach's *Siciliano* which appears on the compact disc *The Joy of Piano* was one such piece, originally played by Dame Myra Hess. Tryon recalls hearing American pianist Jeffrey

Siegel play Horowitz's version of *The Stars and Stripes*. "The recording by Horowitz is unbelievable! He does this amazing arrangement of the Stars and Stripes. It's just incredible. But he never wrote it down. So Jeffrey Siegel, an American pianist, from New York, copied it note for note from the recording. Now that's an achievement!"

Teaching

Besides maintaining an active performing schedule, Tryon has been teaching piano at McMaster University in Hamilton since 1976, where she is now artist-in-residence.

Most performers supplement their careers by teaching. In 1948, the same year that Evelyn and Reginald Bedford were married, they opened the Bedford Studios in Hamilton Ontario. In 1979, following their last public recital for the Duet Club of Hamilton, the Bedfords, who had maintained a successful performing career as a duo since 1938, began to devote all of their time to teaching. Evelyn Bedford continued teaching at the studio after her husband's death in 1985. In his memory, she established the Bedford scholarship which is awarded annually, along with a medal, in a piano competition open to students or future students at McMaster University, where Reginald Bedford had taught since 1972.

Both Nina Brickman and Jane Manes teach at Wilfred Laurier University in Kitchener, Ontario.

Trumpet player Anita McAlister and pianist Janina Fialkowska have both given up teaching, but for very different reasons. McAlister, with two children under five, and two teenagers from her husband's first marriage, finds that juggling the duties of motherhood with a hectic performing schedule is difficult enough without having to manage a teaching schedule.

Fialkowska, on the other hand, who taught five years at Juilliard as an assistant professor, limits her teaching to the occasional Master class these days. One of the things that she discovered, while teaching at Juilliard, was that “teaching is a separate and a unique talent” and that more devotion is required than she was able to give in order to be truly successful. She believes that good teaching is more important today than ever to “keep the whole thing going. I can't do it with the career that I have—I'm not sorry that I can't do it—I made the choice. I'd rather be a performer.”

Rivka Golani proudly states “Yes, I have always taught.” Besides teaching at the University of Toronto and the Royal Conservatory of Music from 1978 to 1987, she has given numerous private lessons world-wide to professional musicians. She has also taught at the Rotterdam conservatory and is presently an instructor at the Royal Academy of Music in London, where she is now living.

Sandra Mangsen has also successfully combined a performing career with teaching, although, in her case teaching is the primary career. Mangsen has been an Associate Professor in the Department of Music History at the University of Western Ontario since 1989. From 1995 until the present, Mangsen has been the Chair of Graduate Studies in Music. Even so, half of her teaching at the university is in performance: directing the early music studio; playing recitals and teaching a few keyboard students from time to time. “I don't try to build it any further, because I've wanted to hold my own in musicology as well. I publish as much as my colleagues (not a lot by the standards of the best places in the US and UK).” Mangsen is “reasonably well recognized as a musicologist.” She recently completed the major article on *Sonata* for the next version of the *New Grove Dictionary of Music and Musicians* (seventh edition). In October, 1997, Mangsen was elected to the American Musicological Society Council, “the fringe around the executive of the society.”

Organist Patricia Wright is also busy as a “professional volunteer.” She sits on the board of the Royal Canadian College of Organists as past-president and works within the United Church in Canada. She is also looking forward to being on the jury of the Calgary International Organ Festival in June of 1998 in Atlanta, for the finals. Wright taught organ and other courses, such as choral technique, at the University of Ottawa. She would also “jump in and do music history” when necessary. This is her eleventh year at Metropolitan and she composes the occasional anthem for special services, such as the 175th anniversary and Christmas.

Of all of the women interviewed for this study, she is the only one who has done any composing, and when asked, suggested that it is indeed a minimal part of her career.

Chapter Four

Influence and Support

Influences - teachers

Donald Wilkins, Patricia Wright's undergraduate teacher and first teacher at the graduate level, was influential, not just as an organist, but as a choral conductor and a church musician. "Don could do everything. He was also a student of Nadia Boulanger; that is why I went to her for lessons. He also taught me a great deal about piano accompaniment, score reading, and improvising." Wright maintains that a good church musician needs to be the best trained of any, because you have to do so many things. "Besides playing, you have to conduct, you have to improvise, you have to take piano scores and orchestral scores and play them on the organ, and conduct orchestras."

Janina Fialkowska feels that every one of her teachers influenced her in some way, but "the best thing of all was when I moved away from everyone." Suddenly liberated from their individual styles and methods, she was able to allow all of the various elements to come together as one style, her own. "I had such an eclectic set of people teaching me. It couldn't have been better—I'm so glad I wasn't just a product of one school."

Nina Brickman remembers that all of her teachers were men; "there were no women brass players in 1967 except maybe Barbara Bloomer." Both Bill Carson at McGill and Carmine Caruso with whom she studied in New York were very supportive.

Sandra Mangsen recalls working with Ton Koopman in a master class in Innsbruck, Austria. "He taught me something about how to play from a figured bass, and giving me a private lesson on a Sweelinck piece which he had just recorded. He's just a wonderful musician, who wants to share his ideas." She describes Malcolm Bilson, who gave her fortepiano lessons and was on her doctoral committee at Cornell, as "a very smart person who is not scared of new ideas."

Mangsen finds it hard to separate the teachers of instruments from the "thinkers." Neal Zaslaw, although a musicologist, was a professional flute player for many years, and Mangsen discovered that he had some very well thought out ideas on performance practice. William Austin, an expert in 20th century music at Cornell, is "a curious person who wants to provoke students into thinking harder. No music is off limits for him, no approach unthinkable."

Following four years of study at the University of Toronto with Steve Chenette, Anita McAlister took a year off from playing the trumpet. When she returned to her music she studied with Larry Weeks and Barbara Butler, both of whom had a major impact upon her playing. "When you take lessons with Larry you really get motivated. He plays along and you want to play just like him."

Valerie Tryon remembers that when she went to Paris at age twenty-two to study with Jacques Février, she had no musical ideas of her own. She thinks that it is because she was brought up to "be a good girl" and always do as she was told. "Eric Grant would say 'play it like this' and I'd play it like this." When she went to Paris her eyes were suddenly opened: "Février really opened the door for me as far as interpretation was concerned. Suddenly I was inspired and I was thrilled. As life has gone on I've realized that I can do what I jolly well like in music. There are limits, but mostly you have to make the music live."

Influences - family, friends, other musicians

As well as teachers, family members, friends and other musicians can be not only supportive, but influential. Valerie Tryon remembers hero-worshipping several pianists while in her teens, including Arthur Rubinstein, but the artist who most influenced her playing, she believes, was Fischer-Dieskau: “when I first heard him, I suddenly loved all those songs. I knew a lot of them because Mummy used to sing Schubert and Wolf songs, and I'd often play for her.” Tryon recalls that she was overcome with Dieskau's phrasing: “I used to think, ‘now how would Fischer-Dieskau sing this phrase,’ and I would try to play it in the way he would sing it.”

Tryon has not heard a lot of today's pianists *live*, although she did attend a concert by Richter at Festival Hall, which she enjoyed. Another pianist Tryon admires, who she has heard only on radio, is Radu Lupu.

Patricia Wright believes that the key to success is to continue learning. “I learn things from my choir at every rehearsal, whether I want to or not! I work with a really talented group of professional lead singers and they all bring different experiences to a rehearsal.”

American pianist Jeffrey Swallow, who attended Julliard at the same time as Janina Fialkowska, although with different teachers, has been a “huge influence” in her career. “We're the same age. He's a Wagner scholar and a wonderful pianist and he's the one person I still go to now if I have a problem. He was also the one who opened my eyes, as a young person in New York, to the opera, to concerts, to Mahler, Bruckner.” Arthur Rubinstein played an important role in Fialkowska's career after hearing her play at the first Arthur Rubinstein international piano competition, September 1974 in Israel, in which she was one of the third-prize winners.

Sandra Mangsen remembers that the chance to play with Mary Cyr helped a lot in the early days as she was learning how to play from a figured bass. Hank Knox at McGill, her first harpsichord teacher, is still a good friend “off whom I occasionally bounce ideas,” as is John Grew, who also taught her at McGill. “I played for Allan Fast quite a bit before he died last year. He was a terrific singer with great musical ideas who taught me a lot about accompanying by giving me the chance to play repertoire I didn't know.”

Mangsen also lists numerous instrumentalists, who have provided her with the opportunity of learning new music: harpsichordists Ton Koopman and Malcolm Bilson, mentioned earlier; violinists Sophie Rivard at McGill and Dana Maiben in Boston; flute players Courtney Westcott, Toronto and Becky Harriss-Warrick, a scholar-performer at Cornell.

I played in Mary Cyr's Baroque orchestra at McGill for a couple of years. She's an elegant player, and gave me the chance to play a lot of French Music (Marais) which needs a good viol player. That was a real mentoring relationship that turned into friendship, and performing duo, gradually. I think Mary Cyr and Becky Harriss-Warrick are the most similar to me, in combining playing and scholarship and teaching, and being women.

Encouragement and Support

Mangsen feels that the musicians she has met have provided the most support for her career, although her family paid for lessons and came to recitals. “My father is the musical one, although he was a chemist by profession.”

Anita McAlister had some difficulties with this question. Her parents supported her at first. When she was young, she would play in church along with her brother and her father. But, when it came time to pursue music as a career, her father objected. He was

convinced that she would not be able to make a living: "Actually the only reason I played the trumpet was because my father didn't want me to." A religious man, he was also concerned about the lifestyle his daughter would lead as a musician. "My brother could have dealt with it better because he was a guy you know what I mean?" Soon after auditioning at the University of Toronto, McAlister was offered a scholarship to pay for her studies. Her parents refused to provide her with financial support while she attended school, although they continued to offer support by driving her to lessons and competitions. "My parents thought it was such a waste because I had the opportunity to go to university and I wasted it on music!" McAlister remembers her father returning to school to complete his grade thirteen just so he could keep his job.

My father didn't attend anything I played in until just before he died. He came and heard the Messiah. I don't know that I have overcome that. I don't have the same motivation that a lot of people do to do this for a living. I was good at a lot of other stuff like math, and everything was really easy, so I liked the idea of having a different kind of living.

Like McAlister, another brass player, Nina Brickman, received no encouragement from her family. Her parents did not want her to be a musician. "When I told them I just got negative support." She remembers her band teacher in high school as the one who encouraged her.

Valerie Tryon remembers her parents having a serious talk with her and asking, "Is music what you really want to do?" At that time, being eighteen and not having anything else, "I didn't know what else I would do: I said yes." Tryon had been guided by her mother throughout her career. She remembers the war years when her father was serving in the Middle East. "He was there in the war for four years. That's an awful long time to be without your father, because I was about six when he left and ten when he came back." During that time she lived with her mother, grandmother and aunt. Like many during that

time, they became a family of women, supporting and nurturing each other. "The only male company I had was the little boy next door; we were always playing together."

Tryon never considered her mother a "pushy" stage-mother. She used to leave her alone to practice. There were all types of music sitting on the piano, including popular songs and she was never discouraged from trying everything. "That was my play time. I played whatever was there. In that respect she was very wise I think. She also would never let me think I was good; I was encouraged all the time. No one ever said 'don't put your daughter on the stage Mrs. Worthington'."

All Tryon's adult life has been involved with piano music and chamber music.

I haven't done any waitressing or anything like that. My parents supported me until I married, when I was twenty-seven. When I look back it's terrible. I never paid them a penny. But even if I'd said to my father, 'Daddy I want to give you rent,' he would have laughed at me and said 'don't be silly.' So I don't think I would have won, even if I had tried.

Tryon's entire family was artistic. Her father Kenneth was an accomplished painter. Several of his paintings, including a portrait of Valerie Tryon, adorn the walls of her Ancaster home. She remembers that her uncle played fantastic jazz, even though he could not read music. "Mike would play all the old tunes. He'd put them together and change keys. It was wonderful."

Although there were no musicians in Patricia Wright's family, they were always supportive and did not tell her she could not be "a crazy musician!"

Jane Manes remembers her father driving to Toronto after working all day to pick her up at the university and then driving her to Waterloo for rehearsals with the Kitchener-Waterloo symphony. "My parents told me to do whatever I wanted to do."

Rivka Golani also received support from parents who were not musicians. “People around me were always supportive and often influence my playing. Today my husband Jeremy Fox is a great support. He has understanding ears.”

Fialkowska's mother was very supportive of her daughter's career choice. In spite of this, and the encouragement from other musicians, she nearly gave up twice in her career. Once, at age twenty-two, she even applied for law school and was accepted at the University of Montreal. Fortunately, the week she was supposed to begin her studies at law school Fialkowska met Rubinstein. “*Thank God!*” The Rubinstein competition had happened the year before, but then there was a Middle Eastern war:

I thought ‘that's the sign.’ I've never had a concert. I've never done anything. I'm a woman in Canada with a foreign name, forget it no-one likes me. I'm living in Quebec—it's hopeless. So I've got to do something. But then good old Radio Canada said, ‘no, no, you've got to go and play’ and the concert was rescheduled for September 1974. I phoned home and said ‘cancel law school.’ I wasn't even in the finals yet when I phoned home, but Rubinstein had gotten word to me that he was impressed—that was all I needed.

The second time Fialkowska was determined to change careers was at age twenty-seven, when she realized what the music business was really like. By then Rubinstein was blind and unable to help her career—he had been terribly supportive always—and she was “suddenly hit with how truly horrible it can be.” After leaving the stage for six months she returned.

Sandra Mangsen did not think of a career in music when she was young. “I was treated as a smart kid, and didn't see music as a place for really smart people to be challenged, because I didn't know any intellectuals who were musicians.”

Chapter Five

Gender Issues

Woman in a “man's” world

At the University of Western Ontario, the fact that Sandra Mangsen is a woman actually worked in her favour. She was changed from a limited term to a tenure-track position because the Provost was encouraging departments to hire more women. As a performer, or an educator, Mangsen has never worried much about losing out because of gender. However, she does feel that sometimes women, especially short women, have less authority in a classroom, and are more likely to be devalued by the students than a man would be, “but eventually they figure out that I know what I'm doing, most of the time.” On the other hand, students tend sometimes to look for “mothering,” which Mangsen believes she sometimes provides.

Mangsen thinks that her progress would have been faster if she had been a man, in which case she would be earning more money, “but the university recently adjusted women's salaries that were anomalous, so we're getting some of it back. But I will never catch up.” Although perhaps a little envious of her male colleagues occasionally, Mangsen notes that she has also been glad she was not in their shoes:

when I was having babies, no one suggested to me that I make up my mind what to do with my life. I was *entitled* to those years *off*. Some of my male colleagues, who have wanted to stay home, in order to be more involved with their kids, have not been able to do it. Either that or they have sacrificed their careers to do so.

Janina Fialkowska has also experienced reverse discrimination: I know that there are several cases in the United States where it helped me tremendously to be a woman. She has encountered some discrimination in Canada, “but only in a very isolated specific way,” but realizes that her managers often shield her so she does not necessarily know what is going on behind the scenes.

Tryon also suspects that, as a man, she would have been more successful: “it is still an ‘old boys club,’ and if I was a man there would be lots of ‘hail fellow well met, help you on,’ I’m sure of it.” She does not believe that gender has a great deal to do with winning competitions, although she recalled reading about a man in St. Catharines who has developed a piano with smaller keys based on the premise that the reason why men win more international piano competitions is because women’s hands are smaller.

Sylvia Glickman’s article, *Women’s Performance in Music Competitions, 1967-1988*, stresses the importance of winning international competitions in the advancement of a young artist’s career: “there are now well over two hundred and fifty national and international competitions worldwide. Prizes range from small cash awards to an estimated \$200,000 worth of performances and publicity awards to the winner of the Cliburn Piano Competition.”¹³⁸ In Glickman’s opinion, competitions have replaced the fabled “patron” of a young artist, due in part to the number of gifted musicians emerging from conservatories around the world. The period surveyed in her report parallels the twenty-one year period of the second feminist wave. Of the forty-seven piano competitions included in the survey, women won approximately thirty-seven percent of the competitions (see Appendix F). The percentages of women prize winners reflect, in a way, the activities of the feminist

¹³⁸ Sylvia Glickman. “Women’s Performance in Music Competitions, 1967-1988,” *The Musical Woman: An interdisciplinary perspective III*, (1986-90), pp. 293-320.

movement, showing a gain in the 1960s, further gain in the 1970s, peaking towards the end of the decade and into the early 1980s and then leveling off.

Having a small hand has never been one of Tryon's problems: she can reach the interval of a tenth with her right hand and a ninth with her left. Perhaps the gentleman in St. Catharines is simply making gender-based assumptions about the physical restrictions he apparently associates with women. Tryon admits that this "new" piano with its narrower keys could certainly make some piano repertoire accessible to more people, "like the difference of being a viola player versus a violin player."

Rivka Golani feels that it is difficult to judge how gender may have affected her career, if at all. Golani possesses an unusual instrument herself. The right hand shoulder of the viola is cut away giving it a shape similar to a grand piano. The instrument was designed by her former husband Otto Erdesz, making the left hand higher positions are more comfortable to play. She also believes that acoustically the high register is "fuller and richer."

Anita McAlister echoes Valerie Tryon's sentiments about male musicians belonging to an "old boys club." As a busy freelance artist, McAlister finds herself entering many different situations. In the orchestras for the Canadian Opera Company and the National Ballet of Canada, although she often considers herself the "token girl," she defends her colleagues: "hey, I didn't have any hassles really. I got to play first and if I'd wanted to play solos I probably could have." In some ways, in order to "get along" it sounds as if McAlister, like many women before her, is willing to make excuses about her own abilities rather than to accept the fact that she is being marginalized as a woman performer in the "man's" section of the orchestra. When touring with different groups McAlister often finds herself alone in the evenings because she is not included in the "hanging out thing," not that she desires to be. Aside from the "odd rude joke," she feels that she receives the

respect of her peers—forgetting that off-colour humour is just another way of marginalizing women—because she has been around for a while now and they know that she is “not going to go away.”

I figure if you'd played long enough you'd get the parts, but of course in the freelance world people hire their friends. Who you hang out with gets hired and it's not so much whether you're a guy or girl. If people see you all the time you get the jobs. I find when you're freelancing you have to take the job when they call, especially when you have children. People tend to think that after you have a baby you may not go back to work. You have to prove to them right afterwards that, ‘Yes, I'm still around’.”

Jane Manes, who also has two sons stated rather matter-of-factly, in response to a discussion of the controversy surrounding the Vienna Philharmonic's reluctance to hire women and their fear of “mass pregnancy,” that in twenty-one years of playing professionally, she has only missed a total of three weeks work.

The difficulties Patricia Wright has encountered regarding gender and professional music making have been more from women than men:

In Ottawa, because I was a new mother—that was where both my children were born—there were actually women in the congregation who thought that I shouldn't be working and having children, even though my children were growing up in the church. My then husband was a university professor so we had varying schedules and we managed to do quite a bit without outside child care. The rest of the time the kids were in the church nursery, which I didn't see as a problem!

Even though that situation finally resolved itself, the minister with whom she worked in her last year there was very right-wing, from the “community of concern” in the United Church, “and it was really clear that women were just not his idea. That was about the worst I have experienced.”

In her present post, at Metropolitan United Church in Toronto, she senses no attitudes, positive or negative, regarding gender. However, she does recall that during the

hiring process she learned that the chair of the hiring committee and one other member wanted to discard all of the applications from females, but the minister said “absolutely not!” Besides the ethical considerations, it is illegal.

In the middle of my interview one of the men on the committee asked, ‘you realize you'd be working with eight professional singers. As a woman, what would you do if they decided they wanted to trick you by singing wrong notes for example?’ I answered that I would just deal with it. I've dealt with professional singers before: you hear it, you tell them they're wrong. Apparently my answer circulated throughout the whole church afterward! Everyone knew this man was anti-female.

Working with men

Mangsen certainly enjoys playing with other women, but finds that it is just some men who are problematic, having to lead in rehearsal, expecting to get their way. “Mostly I just don't play with those people again.” She realizes that luckily she has more leeway than some colleagues, since she has an income apart from performance.

Working with other women is just different. There is usually less posturing: a willingness to just roll up the sleeves and get the thing done, and a willingness to share credit. But I know several men who can do this too, especially if in a group where that is the norm. Playing with Jaap Schröder last summer was wonderful, because he's a polite gentle person, and a fine player, and that's what I want: gender be damned!

When Anita McAlister began to say that she had never experienced any difficulties when working with men, Nina Brickman and Jane Manes, who were being interviewed at the same time, reacted with shock. Brickman reminded her that she played for a long time before having family and was really affected by the attitudes of a couple of male colleagues she was playing with at the time, “they were incredible pigs. They were really playing on

the fact that you were a woman.” Jane Manes contended that they both had a crush on her and then turned against her when she showed no interest. McAlister finally admitted that it had been a problem, “I guess it slipped my mind; now that I think about it I recall that I almost didn't work here because of it.” Brickman recalls that the situation, which happened several years ago, is one of the things she remembers most about that time.

It wasn't just a problem for you, it made everybody else aware of the worst it could be for a woman. That was disgusting! There are also some "piggy" horn players, but the trumpet is the most male dominated section. The horn is a more feminine instrument, it's round.

McAlister's interpretation of the situation discussed by Brickman and Manes is not unusual. Denial is often a way of dealing with difficulties and pretending that difficult situations never existed.

Jill Conway has found that a generation of prominent American women habitually misunderstood and misrepresented their own achievements in the (subconscious?) effort to make their autobiographies conform to available female stories, producing accounts violently at odds with their own diaries as well as with external historical evidence.¹³⁹

Had McAlister been interviewed individually for this study there would be no indication of the sexual harassment she endured as a young woman sitting in the trumpet section of an orchestra. Brickman notes that there is still a lot of prejudice against women today: “I've sat on the other side of screened auditions. Even with screens the men often try to guess the gender of the performer or the make of their instrument. Everybody made fun of Barbara Bloomer in the Toronto Symphony Orchestra.” What she really finds problematic is the women who try to be like men and try to join “the club.”

¹³⁹ Jill Ker Conway, “Convention versus Self-Revelation: Five Types of Autobiography by Women of the Progressive Era,” talk given for the Project on Women and Social Change, Smith College (Northampton, Mass.), 13 June 1983, as quoted in Solie, p. 56.

I figured it out when I was young and starting to work—I was eighteen. Being treated like you're adorable and you're the only one there. Wow! a woman playing horn. It can be really easy to get caught up in that for all the wrong reasons and to be flattered.

She believes that one of the reason for the success of herself, Manes and McAlister, has been because as women they are strong yet passive.

Janina Fialkowska has only experienced a couple of isolated incidents with male conductors who were unreasonable. She handled the situations by returning to her hotel room and letting her manager handle it: "apologies were received." She is convinced that it is easier for men to deal with male conductors or colleagues: "this is not changing!"

Valerie Tryon tends to agree with Fialkowska's assessment of the situation with male conductors. She remembers, while in her early twenties doing concerts with well-known male conductors, that many of them were patronizing towards her. There was one particular experience she had with George Weldon, John Barbirolli's stand-in with the Hallé Orchestra in Manchester.

He was *such a bugger*. I was playing the Grieg piano concerto which I'd played lots of times before. I knew that piece backwards, inside out and everywhere. In the slow movement he got some kind of hang-up about the pause and made us do one section about eight or ten times. But it was fine: he gave me the feeling that there was something wrong with *me*, and he had his nose in the air for the rest of the performance. I don't think that would have happened if I'd been a man, to tell you the truth.

Tryon says that she took the whole situation in stride and gladly returned to her hotel alone following the rehearsal. In this respect, she suggests that women actually have an advantage.

If you are a man you meet everyone on their own grounds, including often the conductor, and they say 'come and have a drink afterwards.' Whereas if you are a female there is always the feeling that, from the conductor's point of view 'maybe she'll think I'm coming on to her,' you know there are all

these things that inhibit any sort of natural camaraderie so you are not invited. With me it is simply 'Good-bye, thank-you very much' and that is not so bad!

Says Tryon, "as far as gender is concerned, the women sometimes are worse than men. I've had women who tried to dominate the scene too." Perhaps it has less to do with gender than with personality.

Effects of gender on performance

Patricia Wright's response to the question "Does being a woman affect your interpretation of music?" was a quizzical (uncomfortable?) "Not really. How do you know? Based on what? I must say no." Wright continued the discussion by re-affirming her support for women composers, stating that "quality is what counts."

Valerie Tryon wonders if the testosterone in a man gives them more drive in the music. She feels that men are inclined to be more "pushy" in the music, whereas a woman is more peaceful, "although you can't always say that, look at Martha Averidge. I'm sure she's got no testosterone! But I do think generally that women are probably more gentle in their playing than men." Occasionally, she says, when you do hear a man who is as sympathetic to the music as a woman you think, " 'Oh my God' and nearly fall through the seat it's so unexpected."

These are interesting comments from an artist who maintains that there is no "body" in music. "I hate the word sexuality in music, because I don't think it applies. To me, music is a purely spiritual thing."

Musicologist Susan McClary has written numerous articles discussing the body in music. She suggests, in an article published in *Feminist Studies*, that feminist musicologists have something to offer to feminist theory in general. "As music leaves the elevated,

mystified realm it has occupied, it becomes identifiable as a cultural practice, a discourse that participates heavily in social formation.”¹⁴⁰ She reminds us that all individuals who have grown up within a given culture respond to various musical stimuli. “Music helps shape our internalized ideas about feelings, the self, gender, the body, pleasure, and even models of social organization.”¹⁴¹

Elizabeth Wood continues this thread in a discussion about how the body is “enlivened and eroticized, as well as stilled and silenced, by sonic orderings and inscriptions.”¹⁴² Wood contends, as she paraphrases remarks by Jacques Attali, that

music can provide us with a rough sketch of society under construction, and can prefigure social change which may be inscribed faster in sound than it transforms society. Music is political . . . for its appropriation and control is a reflection of power and the political hierarchy that is inscribed with precision into social systems of power.¹⁴³

Perhaps McClary and Wood's arguments provide a clue as to why someone like Tryon, who denies the body in music, admits feeling uncomfortable playing certain music. Although Tryon says she never notices the sex of any composer, she feels extremely feminine when she plays Beethoven. “His personality is so strong, to me, if I hear any Beethoven he's right there.” It is not that she feels incompetent, in fact she feels that she can play his music “a damn sight better than some men,” but she just does not feel right.

Janina Fialkowska thinks about things like not “banging” at the piano: “it's O.K. for a man to bang, but not a woman.” Is this an internalized reaction to years of gender

¹⁴⁰ Susan McClary. “Reshaping a Discipline: Musicology and Feminism in the 1990s,” *Feminist Studies*, Vol. 19, (Summer 1993), p. 418.

¹⁴¹ Ibid., p. 419.

¹⁴² Elizabeth Wood. “Performing Rights: A Sonography of Women's Suffrage,” *The Musical Quarterly*, Vol. 79 (Winter 1995), p. 608.

¹⁴³ Jacques Attali, as paraphrased by Wood, p. 608.

stereotyping, trying to be a “proper” pianist, like the “piano girls” in those lovely old Victorian paintings? Fialkowska is very aware that, especially when she was younger and smaller, she did not have the strength and power of many men performers. She remembers that “even a few weeks ago when I played the Mozart double concerto with Jamie Parker, I was aware that I didn't want him to be more powerful than me.”

Sandra Mangsen, because of her training in social science, felt uncomfortable answering the question about gender affecting interpretation. Just looking inward to see how she feels about the music is not enough:

I would want ‘objective’ evidence about differences. Shall we measure peoples heart rate as the music approaches its climax? I really don't know, but some experiments might be designable to get some of the answers. I'm convinced that women in ensembles act differently from men: they get their way by different means, but in order not to blow the feminine cover (unless *they* have adopted a feminist cover, which I guess might lead them to act more like men, wow, there's a conundrum!) I'll stop. I don't know the answer.

Mangsen may be suggesting that feminism has come full circle. Are men learning to behave more like women? For centuries women have learned to behave more like men in order to achieve success; maybe we had better beware, lest they do the same!

Personal life versus career

When a woman chooses to have a family as well as a career there are certain sacrifices that must be made, on both sides. Regardless of the support a woman receives from her spouse or other family members, she is still the one who not only carries the child to term, but bears the primary responsibility for nurturing the infant. Sometimes, in order to experience that other part of life, a “time-out” is taken by the woman who wants to

experience a different career: motherhood. Today, women have that choice. Investigators of women's history often have to contend with the woman who suddenly disappeared, abruptly ending a promising career because she had decided to have a family.

Women have developed successful ways to manage both a career and a family, although it is not always easy. Sandra Mangsen pursued her musical studies after the birth of her children. When given the opportunity to teach at Queen's University in Kingston, Ontario she was faced with a decision regarding whether to take them with her or leave them with their father in Montreal. Aware that she would possibly move several times in the next few years as she pursued her studies, Mangsen opted for stability in their lives. It turned out to be the better, though not the easier decision, as she did in fact move six times in the next decade. But, there is a price to be paid.

They're pretty stable, but haven't entirely forgiven me. I did not live with my children during their teenage years, because I was at Cornell getting a Ph.D.. While I taught at Queen's, the kids would visit me by train on a couple of weekends a month. It was terrible, but, I think I would have blamed them had I *not* gone to Kingston and Cornell.

Mangsen realizes that her progress was slower than it might have been had she not had children. She is convinced that, had she waited another decade, no one would have hired her. "I know via a grapevine that I was kept off one short-list because of age in 1990 when I was looking for an entry-level job." Now, thirteen years from retirement, she does not feel burned out, but admits she is "somewhat broke." She believes that she could have "gotten her act together sooner," but "having bought into the domestic idea of what women should do," she just "did not see it coming."

Ruth Solie notes that "marriage or its absence has been a more significant variable for women than for men, and parenthood a far more determinative condition; historically, female friendships and access to communities of women have been crucial factors in

women's success, and not always easy to come by.”¹⁴⁴ In Mangsen's case she made some very difficult choices in order to pursue a career. The importance of female friendships, mentioned by Solie, has already been alluded to by Mangsen in the section devoted to influence by friends.

Rivka Golani has a twenty-one year son whom she calls her “greatest gift.” She considers every aspect of her life as part of her development as a person. “We all need to sleep and we need to eat. We must never say that we wasted our time.” Performing, for her, is an “expression, an outlet: your personal life influences your career, and vice versa. You can't live for a career only.” She recalls that most of her colleagues would talk about careers, yet she herself never dreamed of becoming a soloist. “I feel very blessed. I don't cry over what has happened or what could have happened. Quality of life counts first. Unfortunately today we see very little of this philosophy being realized by artists.”

Jane Manes has two children. Her husband, who also plays with the Kitchener-Waterloo Symphony, is a “stay-at-home” dad.

Anita McAlister, who has two children under five years of age, at the present time, is feeling the pressures of balancing a career and raising children. She notes that there are so many things to worry about when she is going to work that men, even if they do have a family, never have to deal with, because their wives usually handle the details surrounding baby-sitting, preparing meals etc.: “All they have to do is get their act together and go to work, but you make your choices, and because you're female you have these other situations.” McAlister finds that she is unable to warm up before she goes to work, and is constantly thinking of the children when she is there. She shoulders most of the

¹⁴⁴ Solie, p. 63.

responsibility for the younger children in their family, even though she and her husband, a high school music teacher and trumpet player, both work.

I guess I take the initiative about it because I feel a certain amount of guilt. I think, 'I'm working all day and I'll see my kids just as they get into bed.' Even though I don't do that everyday I feel really guilty. It's a great job in that other people work nine to five every day, but I'm breast-feeding. I have an opportunity to take a job in Winnipeg for one night. It's a big issue, but of course I'm going to take it. I'll take my baby with me.

McAlister is pleased that her husband helps out quite a bit. She has even considered staying home while the children are young, but "it's not like you can take a sabbatical!"

Patricia Wright admits that it is sometimes difficult to juggle a home life and a career, but that is true of any woman who works in a "high-powered profession."

I guess like most women I felt that I was the one on call. It's easier now that my oldest son is in his last year of high school and off to university and my younger son is grade nine, easier than when they were young, but I've done the running to lessons and soccer practices. In a way, the kind of profession I have makes that possible, because I work on my own time.

Wright feels fortunate that she has never had to turn down any jobs, but realizes at the same time that where she has worked has always been influenced by her husband's position. When she and her former husband moved from New Haven, to Ottawa, it was because he had been hired to teach at Carleton University, and things just happened to work out well for her. "When we moved from Ottawa to Guelph it was because my husband changed positions to the University of Guelph. As it turned out I wanted to leave my job, and actually I think being forced to make a decision helped."

Valerie Tryon also made a major career move in order to accommodate her husband's career choices. Her husband at the time, Alan Walker, was appointed Chair of Music at McMaster University in 1971 and Tryon admits "it was a question of my going with him or staying behind." Tryon stresses that Walker was very sympathetic.

He knew I didn't want to go, no way! I was so happy in England. At that time I was the happiest I've ever been: we had a house in Hampstead gardens suburb, my parents lived in South Croydon, the other side of London, with my sister, and my career was really going well. For me it was the most terrible tragedy, frankly.

Coming to Canada could have ruined Tryon's career. If you leave a place that is “buzzing with music,” you probably will not be missed. Tryon and Walker decided that she should honour all her commitments in England and make a point of going every year and doing a tour, which she did until three years ago. She credits that strategy with keeping her name alive in England. “Here I had to start all over again. It was very difficult, because nobody knew me, but somehow things got cracking.” Tryon realizes that her life would have been drastically different had she stayed in London, and even considered returning after her parents died a few years ago, but she is happy where she is now. “I'm sure, I could get a teaching job at the Royal Academy, but unless I could go back to the way things were when I left, I don't think I want to go. I have the feeling I've lived two lives, one in England and one here.”

Valerie Tryon, who has been married twice, has never had children, but enjoys spending time with her nieces and nephews. She is convinced that as a mother she would have been very overprotective. Being single affords her more flexibility in her schedule,

if you're a wife you do things like make dinners for guests, but then I suppose you do that even if you're single. I don't know. I find that whenever I'm married I overdo everything to please my husband, which is a flaw in my character. It's not their fault it's mine, and I become a slave instead of an independent person, so I'm better off not married.

Tryon also philosophizes that for someone in her profession, the shadow of the male ego tends to hover over the relationship. If men feel inferior, they have to make up for it by being extra domineering. “They almost punish you mentally: there are all kinds of subtle,

psychological things that go on I think, because they want to be *the* breadwinner, *the* clever one, *the* dominant personality, and I'm a perfect foil for that."

Do you consider yourself a feminist?

Valerie Tryon does not really consider herself a feminist, although she is quite sure that the world is made up of men's fortune. She thinks, rather naively perhaps, that men "probably just don't realize it."

When the above question was posed to Nina Brickman and Jane Manes they answered, without missing a beat, "you have to be!" Brickman shakes her head and says "My mom believed that if you were raped it was your fault! I was always a feminist. I'm married with no children. My husband and I chose not to have kids. He's a musician in the Toronto Symphony Orchestra."

Janina Fialkowska's answer was just as straightforward: "certainly!"

Sandra Mangsen believes that it is necessary to make absolutely sure that our every move is not merely a function of our gender assignments, for both men and women. "Of course, in most cases women are less well off, less empowered, so we end up, most of the time, supporting some version of reality that has been proposed by a man, but in principal, I want men to be as free." While she supported the pay equity move at the University of Western Ontario and accepted a job that was the result of affirmative action, she was distressed to watch a male colleague, "a wonderful, gentle man," leave for another university as a result. While supporting affirmative action in principal, "because we have to change things," she admits that it hurts to watch white male colleagues having trouble finding and keeping jobs.

Patricia Wright is also very vocal about equality, but cautions that, in the church at least, some feminists have done some damage, in the whole process of inclusive language for example.

I've had colleagues at churches where the minister requires people to change words in anthems, and that bothers me. A work of art is a work of art and there are certain terms that I *can* think of being inclusive. Now, newly written works, absolutely! But of course any hymn book represents a great compromise. There are some songs in *Voices United*—I call them songs not hymns—that I never want to sing in church, but overall I like it.¹⁴⁵

In the sense that every one is equal, and must be represented in person or in print with respect, Wright is a feminist.

The role of women performers in the Canadian music scene

Like all of the women interviewed for this study, Wright sees herself as a role model, a mentor. She gives workshops: “I just did one in Erin Mills, typical; thirty-five sopranos, two altos, one tenor and five basses.” She is active on committees of the RCCO and within the United Church in Canada.

Brickman too feels that as a woman performer she has valuable information to offer to her students and less experienced colleagues.

Sandra Mangsen is active in professional societies and works to promote period performance. “I guess I mentor a fair number of performers and scholars, I'll continue to do that. When I give concerts, they're usually pretty good; I'll keep doing that too.” Mangsen's personal mission is to make modern performers more aware of the whole

¹⁴⁵ The new hymnal prepared for the United Church of Canada, published in 1996, is in the process of being introduced to congregations throughout Canada.

performance practice business, through teaching, performing, and playing continuo with modern orchestras as often as she can. She has played with Wayne Riddell in Montreal, Boris Brott, Mark Laycock in London, and Dwight Bennett when he was in Windsor.

Valerie Tryon and Janina Fialkowska share their experiences by giving master classes, which educate teachers as well as students. Janina Fialkowska also adjudicates at music festivals.

It's interesting. What my parents did, and what other parents of performers did would be considered 'child abuse' now, practicing five hours a day at ten years old, but I have no regrets. I just adjudicated a festival in Vancouver and all the winners were Oriental. Many of those Oriental children are so brilliant they'll be mathematicians and physicists. That's because of the discipline, but their children will not be made to go through what they did. They will be like North American children, so where will the next wave come from?

Chapter Six

Other Issues

Critics and Reviews

Rivka Golani believes that, in general, the way critics choose to express themselves in Canada is “extremely negative and most of the time very ignorant.” While participating in one of the major music festivals in Europe, she was asked, along with the other performers, to bring their worst reviews of the year to be read aloud one evening. “We all brought strange, funny and idiotic reviews.” Golani, the only Canadian in attendance, was “saddened to discover that eighty percent of the negative reviews came from Canada.” Heavyweight names, the movers and shakers in the music business come to Toronto and Montreal and get “completely slaughtered; no wonder Canada is considered colonial.”

Sandra Mangsen wishes there were more reviewers, because the people writing outside of the major centres are not competent. Patricia Wright wishes the critics would come to the concerts at the churches every once-in-a-while to see what is going on there: “some of the best musical bargains are found in churches.”

Valerie Tryon, like all artists, prefers favourable reviews and only asks that she be reviewed honestly by a critic who knows their business, not the “local sports journalist who is just filling in.”

Janina Fialkowska admits that reviews do affect her. If a comment is made several times she will consider it. "There is one critic in Montreal who tears me apart every time, and I hate that."

Support from CBC Canada

All the soloists involved in this study have received support from the Canadian Broadcasting Company by having their recordings played on the radio. Sandra Mangsen notes that it is difficult to entice the CBC to London, which she thinks is extremely unfortunate; "we should not be so focused on three or four major cities." Valerie Tryon suspects that she is better known as a performer because of the CBC than anything else—after all, "it is free publicity." Patricia Wright appeared often on *Organists in Recital* before it was discontinued, and although most of her concerts at Metropolitan United Church are not recorded for radio, *Voices United*, a Thanksgiving weekend concert to introduce the new hymnbook by the same name, was aired on CBC.

Canadian Prejudices

One of the problems facing Canadian performers is the attitude that performers must become famous elsewhere before they are accepted in Canada.

Janina Fialkowska notes that all the members of *Piano Six* had to leave Canada. Her own career in Canada really only began in 1990 following her premiere of the *Third Piano Concerto* by Franz Liszt in Chicago. The reviews were excellent and the Canadian papers picked them up. There have always been cities in which she was popular, such as Winnipeg and Kitchener, but seldom did she perform in Toronto. She is very happy living in

Connecticut: “there was a time when I had more concerts in Connecticut than in all of Canada” and suggests that if she had been popular in Canada all along she may not appreciate coming here to play as much as she does.

Fialkowska finds it very confusing, because in other countries they tend to champion their national artists.

Maybe it's an Anglo-Saxon thing, although in England and Australia they certainly support their own. I guess it's just in Canada. The interesting thing is that proportionately speaking, we produce—and the more I think about it the more extraordinary I realize it is—we produce more really great pianists, not including myself, than any other country in the world, and we have less and less public. Our Canadian music business doesn't see us as marketable.

Valerie Tryon does not understand the lack of an invitation to play for the Women's Club of Toronto, perhaps it is because she is “just down the road.” She was however good enough to play for HRH Prince Charles at a gala performance at Copp's Coliseum in Hamilton during his 1996 Canadian visit.

Although Rivka Golani was born in Tel Aviv, she feels very strongly Canadian. She is however, considered a foreigner: “It's a strange sensation, I don't really *belong* anywhere, yet as a musician I belong everywhere.” It has been her experience that when a Canadian representative is to be selected for an international festival she is rejected. However, if she manages to get somewhere on her own, she is enthusiastically “embraced as Canadian.”

Conclusion

Perhaps Rivka Golani's comments about her identity as a Canadian have meaning for us all. Historians should be reminded that all the people who have settled this country need to be re-discovered and entered into the history books. Let us hope that the women who played such an important role in the development of the culture in their communities, and thus in Canada as a whole, are included.

Traditional sources may not yield the results we require. What is needed is a seeker with curiosity willing to poke around tiny libraries in small communities and search through family, community and church records. Concert programmes from local performing societies may provide additional information. Consider *Piano Six*: when it is time for their history to be written, would it be fair to ignore the programmes, advertisements and newspaper articles from the remote communities in which they have performed?

The comments made by the interviewees in this study serve to remind us of the many different issues women have to deal with, even today, as they pursue their careers. One can be sure it is better now than it was, but we still have a long way to go. The present study is merely a beginning, a scratch on the surface. Karin Pendle reminds us that it is only since the feminist movement of the 1960s and 70s that studies and theories have emerged devoted to "the contributions of women in society," and that Women's Studies came to the fore more slowly in music than in many other fields."¹⁴⁶ The discussions in this study

¹⁴⁶ Karin Pendle, "Preface," *Women and Music: A History*, Karin Pendle ed. (Bloomington: Indiana University Press, 1991), p. ix.

illuminate several of the issues that must be considered when contemplating writing about past women's lives.

As noted in Chapter Three, most women are still beginning their musical studies on traditional “feminine” instruments such as piano or violin. The piano may continue to be the first choice for other reasons, such as availability: many homes are still likely to have a piano rather than another type of instrument. As mentioned earlier, many young people, especially if they do not have the opportunity to attend live performances, may not even be aware of the choices available to them until they reach high school or junior high. However, O'Neill and Boulton's study confirms that gender stereotyping exists, even in this decade, as children determine which musical instruments they would prefer to play. Their findings are “especially disappointing” considering that the efforts to change views of gender-stereotyping in other activities, such as sports, “have met with some success.”¹⁴⁷ They state that an implication of their results “could be that girls and boys are inhibited in the choice of instruments they would be prepared to play.” With this in mind, the determination of the women in this study—especially the three brass players—to act as role models, is especially important.

Ruth Solie suggests that one of the questions that has “most plagued musicological biographers [is]: how should ‘life’ and ‘works’ be understood together?” Although this question is addressed to composers, the same might be asked of performers. Choices about whether to marry or have children certainly have an effect upon a woman's success as an artist. Janina Fialkowska chose not to marry in order to devote her life to her craft. Valerie Tryon, on page 92 of this study, philosophizes that she is better off being single, and Sandra Mangsen also found it necessary to be on her own as she pursues her career. Nina

¹⁴⁷ O'Neill and Boulton, p. 180.

Brickman, Jane Manes, Anita McAlister and Patricia Wright are married to musicians, as was Evelyn Bedford. For Wright and McAlister this is a second marriage, both of McAlister's having been to a trumpet player. Perhaps other musicians are better able to be supportive of their wives' careers.

Both McAlister and Wright have discussed the challenges they face as mothers as they balance motherhood with their careers. Both acknowledge the fact that the woman in a marriage assumes the primary responsibilities when it comes to child-rearing, even once breast-feeding is completed. Ruth Solie observes that

if there does need to be methodological differences in the writing of men's and women's lives, it is not because of essential differences between them or in their works. Rather, it is because of the ways in which women's life experiences have necessarily been radically different from men's just in order for them to get to the same place: the place in which they look like apt subjects for biographies Marriage or its absence has been a more significant variable for women than for men, and parenthood a far more determinative condition.¹⁴⁸

Maureen Quilligan warns against feminist biographers who are more concerned with "elements of good style" in their writing than with challenging the "discursive male tradition that has either marginalized" females or made them inaccessible.¹⁴⁹ She considers a "plain style" as a stylistic signature of the ideological commitment.

In order to develop terms for describing the *real* differences between male and female experience, [biographers] will have to write in an entirely different language: if a male-dominated discourse makes it impossible to articulate what is distinctly female about human experience, then, so say the French, a new language may be needed. Such language would be an *écriture féminine* of fluid syntax, afloat with puns, freed from the constraints of

¹⁴⁸ Solie, pp. 62-63.

¹⁴⁹ Maureen Quilligan, "Rewriting History: The Difference of Feminist Biography," *Yale Review*, No. 77 (Winter 1988), p. 260.

unitary meaning . . . a new verbal praxis that would describe what is still indescribable because it has never been described before.¹⁵⁰

The present study has allowed women to describe their lives and careers as performers in their own way. The format was a continuously unwinding discussion rather than a list of ordered responses as might be found in a traditionally male oriented survey. The combination of individual performer's ideas about their profession and their struggles, combined with some relevant statistical information, may provide some ideas for other scholars.

The importance of the pioneer woman, and the formation of women's musical clubs in Canada, have been alluded to in this paper. Another important area for the development of music in Canada has been the regional amateur orchestra, because it is that organization that often develops into a professional group. Women music teachers often hold positions in them. One of the orchestras solicited for this investigation, the Sault Symphony Orchestra, located in Sault Ste. Marie, Ontario, is one such organization. Although comprised of amateur musicians, and therefore not included in any of the statistics generated by the survey, it provides an excellent example of regional music making.

With support from Algoma Steel, the Sault Symphonette, formed in 1956, gave live concerts and radio broadcasts. In 1969 it was renamed the Sault Symphony. Since May 1976 musicians from the Sudbury Symphony have joined them for occasional concerts and vice versa. In 1979 a cooperative union was formed with the Algoma Conservatory that led to the hiring of two professional musicians. A year later, this core leadership was expanded into a string quartet, "thanks to generous grants from the Ontario Arts Council and Algoma Steel."¹⁵¹ In 1989 the symphony association and the conservatory established a core

¹⁵⁰ Quilligan, p. 259.

¹⁵¹ "Sault Symphony Orchestra - A Brief History," received by facsimile March 6, 1997.

musicians program that would include musicians from the conservatory, again funded by the Ontario Arts Council. Unfortunately “because of finding changes this year, the core musicians program is presently in a state of flux,” leaving the orchestra with only two core musicians this year a full-time bassoonist and a full-time harpist.¹⁵²

This description provides a glimpse into the partnerships that exist between community orchestras and local business and educational institutions. It also paints a rather bleak picture of the state of arts funding in Ontario at this time. We need to document these histories. What if this orchestra dies? What if it merges with the Sudbury Symphony? What if it merges with an American orchestra? What if it lives on to become a fully professional orchestra? Will future historians be able to trace its history, or will they be frustrated by a past generation's attitude that this group was not important enough to warrant more than a couple of lines in a history book?

Part of the survey the orchestras completed requested information regarding the programming of works by Canadian composers, women composers, and Canadian women performers in the 1996/97 season. Here are the results:

Compositions by Canadian composers	186
Compositions by women composers	27
Compositions by Canadian women composers	22

We still have a long way to go. Imagine if orchestras in the United States had been asked how many works by Canadian women composers they had programmed? If Canadian women's works are not played here, where will they be performed? It is clear that our

¹⁵² Ibid.

orchestras are beginning to play music by Canadian composers; now they need to look at how many Canadian women's compositions are being performed. It is interesting to note that, of the orchestras that answered zero to that particular question, four of the orchestras said that there would be some compositions by Canadian women on next year's programmes! The statistics include performances by the Winnipeg Symphony Orchestra which hosts an annual festival of new music: forty-three works by Canadian composers; five by women; and five by Canadian women.

John Barnum, conductor of the Mississauga Symphony and the Georgian Bay Symphony, suggested that the length of the pieces being programmed should also be included. One of the roles Canadian women performers must play is as promoter of Canadian women's compositions.

This study has also inspired a further, perhaps more important study. Of the twenty orchestras surveyed (including the Sault Symphony), eighteen have agreed to distribute questionnaires, similar to those prepared for this study, but able to generate more statistical information, to the women in their orchestras, (see Appendix G). One of the difficulties encountered in the survey undertaken here was that there were no Canadian statistics available with which to compare the results, so a comparison was made with a study undertaken in the United States, (see page 42).

Helmut Kallmann reminds us that the history of music in Canada does not takes as its subject

creative giants who determine the course of world music history but humble musicians who instil a taste for their art among pioneers preoccupied with establishing the physical and economic foundations of a new nation [and

that Canadian historians are] concerned more with social than with artistic aspects of music.¹⁵³

It is especially important to write about Canadian women within the context of Canada's history. Although similarities exist between the American and Canadian situations, there are differences. Whereas numerous women's orchestras were established in the United States, which willingly substituted men dressed as women when necessary, the Montreal Women's Symphony, as the only orchestra of its kind in Canada, became a training ground for future women performers.

The struggles with marriage and parenthood that have always existed for women still exist today. Although attitudes have relaxed, and men assume a more important role in a marriage today, women must still make choices. Listening to the women in this study discuss the choices they have made and the effect on their careers can perhaps provide a clue to the investigator who wishes to discover the women of the past. The woman performer who suddenly disappears from documented evidence may have assumed a different, yet equally important role. Perhaps her role has changed from that of woman performer, to married teacher, mentor and role model encouraging other women to pursue their dreams.

By documenting the activities of today's performers and performing organizations, we not only question our past but provide information that will provide a point of comparison for those future historians trying to uncover the "herstories" of their past.

¹⁵³ Helmut Kallmann, *A History of Music in Canada 1534-1914* (Toronto: University of Toronto Press, 1969) p. 3.

Appendix A

List of Artists Interviewed

<u>Name</u>	<u>Instrument</u>
Evelyn Bedford	Piano
Nina Brickman	French Horn
Janina Fialkowska	Piano
Rivka Golani	Viola
Jane Manes	Tuba
Sandra Mangsen	Harpsichord
Anita McAlister	Trumpet
Valerie Tryon	Piano
Patricia Wright	Organ

Appendix B
Canadian Women Performers
Questionnaire

Name: _____

Date: _____

A. Musical Experience

1. Briefly describe your music education.
2. a) When and where was your first public performance?
b) Describe the experience: was it a positive experience; did you learn from it?.
3. a) Is there a particular composer, or group of composers (i.e.: era) whose work you particularly enjoy performing?
b) Why?
4. a) Do you consider yourself a specialist in any one area (era) of music?
b) Elaborate:
5. a) Have you performed contemporary compositions?
b) If so, by whom?
c) Were you able to work with the composer(s)?
d) Describe the experience(s): how did the composer influence your interpretation of the piece(s)?
6. a) Have compositions been composed especially for you?
b) If so, describe the circumstances (e.g. for a special occasion):
c) Describe the composition(s), (include the title and name of the composer).
7. a) Besides performing, do you teach or compose?
b) Elaborate:

B. Influences

1. a) Is there one or more teacher that particularly influenced you?
b) Name the teacher(s) and describe her (his) influence upon you:

2. What other people, family, friends, other musicians, influenced you during your studies, or career?
3.
 - a) As a young girl were you encouraged or discouraged from pursuing a career as a performer?
 - b) If so, by whom?
 - c) What reasons were given?

C. Gender Issues

1.
 - a) How has being a woman in a "man's world" affected your career.
 - b) Do you think you would have been more, or less successful if you had been a man?
2. How does the experience of being a woman affect your interpretation of music?
3.
 - a) Are there composers whose works you feel uncomfortable playing?
 - b) Explain why:
4.
 - a) Has your personal life as a woman affected your career - i.e.: marriage, children?
 - b) In what ways:
5.
 - a) Do you feel that you have sacrificed part of your career for family, or vice versa?
 - b) How has this affected your career (or family life)?
6.
 - a) Have you ever felt envious of your male colleagues?
 - b) Why?
7.
 - a) What are your reactions to working in mixed gender groups?
 - b) Can you remember a specific incident (positive or negative)?
 - c) Do you prefer working with other women?
8.
 - a) Do you consider yourself a feminist?
 - b) Why, or why not?
9.
 - a) What do you perceive as the role of women performers in the Canadian music scene?
 - b) What do you consider as your personal contribution to the development of music in Canada?

D. Other Issues

1. How do you feel about critics and reviews?
2. Would you be willing to contribute reviews of your performances to this study?
3. a) Have you received any support from groups such as the Ontario Arts Council, CBC or other arts organizations?
b) Elaborate:
4. a) Have you received support or encouragement from any women's organizations?
b) Elaborate:
5. Besides music, what other interests occupy your time?

Appendix C

Women's Musical Clubs in Canada¹⁵⁴

<u>Date founded</u>	<u>Name of Club</u>	<u>Disbanded</u>
1889	The Duet Club, Hamilton	
1891	Quebec Ladies' Morning Musical Club	
1892	Ladies' Morning Musical Club, Montreal	
1892	Concert Society of Ottawa (morning Music Club)	1974
1894	Women's Musical Club of Winnipeg	
1898	Women's Musical Club of Toronto	
1904	Calgary Women's Musical Club	1964
1905	Halifax Ladies' Musical Club	
1905	Vancouver Women's Musical Club	
1906	Victoria Musical Arts Society	1989
1907	The Regina Musical Club	
1908	Edmonton Musical Club	1973
1912	Women's Musical Club of Saskatoon	1978
1915	Orpheus Club, Regina	
1932	Lethbridge Musical Club	1971
1933	Wednesday Morning Musicale, Winnipeg	

¹⁵⁴ Helmut Kallman, Gilles Potvin and Kenneth Winters ed. *Encyclopedia of Music in Canada* (Toronto: University of Toronto Press, 1992), p. 1420.

Appendix D

Canadian Orchestras contacted by facsimile Feb. 21, 1997

<u>Name of Organization</u>	<u>Date Response Received</u>
CBC Radio-CBC Vancouver Orchestra	Mar. 11/97
Calgary Philharmonic Orchestra	Feb. 24/97
Edmonton Symphony Orchestra	
Georgian Bay Symphony	Feb. 28/97
Kingston Symphony Association	Mar. 10/97
Kitchener-Waterloo Symphony	Mar. 26/97
Lethbridge Symphony Association	
Mississauga Philharmonic/Sinfonia	Feb. 28/97
Mississauga Symphony Orchestra	Feb. 28/97
National Arts Centre Orchestra	Mar. 11/97
Newfoundland Symphony Orchestra	Feb. 21/97
North York Symphony Orchestra	
Orchestra London	
Orchestre de chambre i musici de Montreal	
Orchestre symphonique de Montreal	Feb. 27/97
Ottawa Symphny Orchestra	Mar. 3/97
Prince George Symphony Orchestra	
Regina Symphony Orchestra Inc.	Mar. 3/97
Saskatoon Symphony Orchestra	Mar. 17/97
Sault Symphony Orchestra	Mar. 6/97 ¹⁵⁵
Symphony New Brunswick	Feb. 21/97
Symphony Nova Scotia	
Tafelmusik Baroque Orchestra	Feb. 26/97
Thunder Bay Symphony Orchestra	
The Toronto Symphony	Mar. 17/97
Vancouver Symphony Orchestra	Feb. 25/97
Victoria Symphony	Feb. 26/97
Windsor Symphony Orchestra	
Winnipeg Symphony Orchestra	Mar. 17/97

¹⁵⁵ Although the Sault Symphony Orchestra responded to the questionnaire, the results are not included in the survey because the orchestra is comprised entirely of amateurs.

Women in Canadian Orchestras
Questionnaire

Date: _____

Name of Organization: _____

Director: _____

Number of concerts per year: _____

In the 1996/97 concert season the programmes included:

works by Canadian composers: _____

works by women composers: _____

works by Canadian women composers: _____

	<i>Female</i> <u>f/t p/t amateur</u>			<i>Male</i> <u>f/t p/t amateur</u>		
violin	_____	_____	_____	_____	_____	_____
viola	_____	_____	_____	_____	_____	_____
cello	_____	_____	_____	_____	_____	_____
double bass	_____	_____	_____	_____	_____	_____
flute/piccolo	_____	_____	_____	_____	_____	_____
clarinet	_____	_____	_____	_____	_____	_____
oboe/English horn	_____	_____	_____	_____	_____	_____
bassoon	_____	_____	_____	_____	_____	_____
trumpet	_____	_____	_____	_____	_____	_____
trombone	_____	_____	_____	_____	_____	_____
French horn	_____	_____	_____	_____	_____	_____
tuba	_____	_____	_____	_____	_____	_____
percussion	_____	_____	_____	_____	_____	_____
keyboard	_____	_____	_____	_____	_____	_____
harp	_____	_____	_____	_____	_____	_____

Appendix E

Women in Canadian Orchestras: Part-time and Full-time, by Instrument¹⁵⁶

	Tot	Tot	Wom	Tot	Tot	F/t	F/t	F/t	Tot	Tot	P/t	P/t	P/t
Inst.	orch	Wom	%	F/t	F/t	Wom	Wom	Wom	P/t	P/t	Wom	Wom	Wom
	memb	memb	of	memb	memb	%	%	%	memb	Wom	%	% of	%
			Tot			Tot	F/t	Tot		memb	Tot	P/t	Wom
						memb	Total	Wom			memb	memb	memb
Violin	301	187	62%	205	116	39%	57%	62%	97	71	24%	73%	38%
Viola	110	47	43%	71	30	27%	42%	64%	37	17	15%	46%	36%
Cello	105	49	47%	68	28	27%	41%	57%	37	21	20%	57%	43%
Bass	76	18	24%	50	13	17%	26%	72%	26	5	7%	19%	28%
Fl/Picc	44	37	84%	27	21	48%	78%	57%	17	16	36%	94%	43%
Cl	40	12	30%	27	5	13%	19%	42%	13	7	18%	54%	58%
Ob/E Hn	41	19	46%	29	10	24%	34%	53%	12	9	22%	75%	47%
Bn	42	14	33%	28	7	17%	25%	50%	13	7	17%	54%	50%
Tpt	52	3	6%	27	0	0%	0%	0%	25	3	6%	12%	100%
Tbn	43	5	12%	25	2	5%	8%	40%	19	3	7%	16%	60%
Fr Hn	66	24	36%	40	11	17%	28%	46%	26	13	20%	50%	54%
Tuba	15	1	7%	10	1	7%	10%	0%	5	0	0%	0%	0%
Perc	52	5	10%	25	2	4%	8%	40%	27	3	6%	11%	60%
Keybd	27	18	67%	7	6	22%	86%	33%	20	12	44%	60%	67%
Harp	15	13	87%	9	7	47%	78%	54%	6	6	40%	100%	46%
Total	1029	452	44%	648	259	25%	40%	57%	380	193	19%	51%	43%

¹⁵⁶ This chart and the charts and graphs which follow detail the statistical information gathered as the result of the survey submitted to orchestras across Canada (Appendix D).

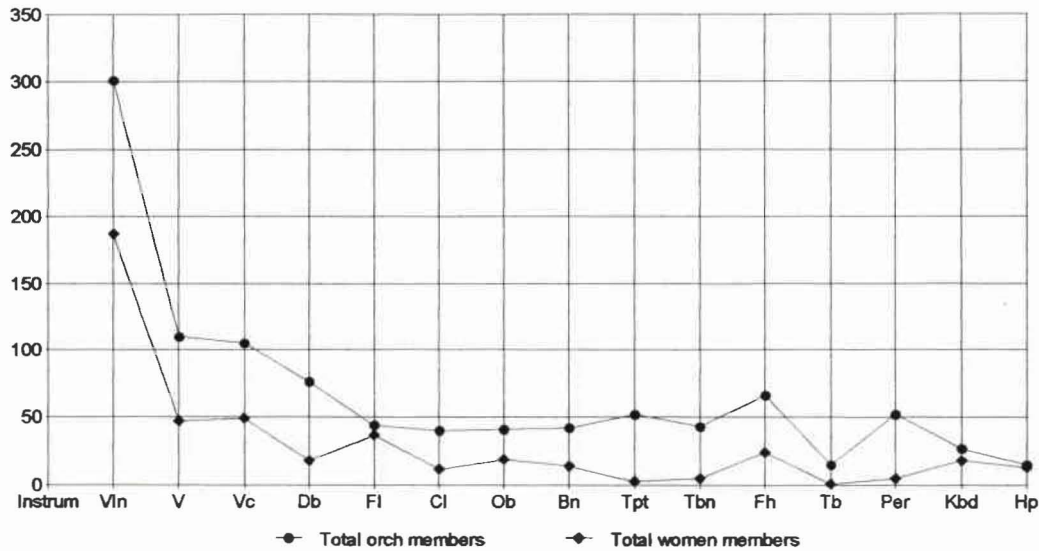
Summary of Orchestra members by Instrument

Name of Organization	vi	vla	vlc	db	f/pic/cl	ob/h	bn	tpt	tbn	hn	t	per	kbd	harp	oth	tot
CBC Vancouver Orchestra	14	4	4	2	2	2	2	2	0	2	0	2	1	1	0	40
Calgary Philharmonic	22	8	9	7	2	2	2	2	2	4	1	2	1	1	0	67
Georgian Bay Symphony	1	0	1	0	0	0	0	1	0	0	0	0	0	0	0	3
Kingston Symphony	16	6	7	3	2	2	2	2	3	3	4	1	4	2	0	57
Kitchener-Waterloo Symph	16	6	6	4	2	2	2	2	2	3	4	1	2	0	1	53
Mississauga Phil/Sinfonia	11	4	4	2	2	2	2	2	3	3	4	1	3	0	0	43
Mississauga Symphony	2	1	1	1	1	1	1	2	0	0	1	0	0	0	1	12
National Arts Centre Orch	29	11	9	11	3	3	3	3	9	4	5	1	5	14	2	112
Newfoundland Symphony	7	2	3	1	2	2	1	1	2	1	2	1	3	1	1	30
Montreal Symphony	33	11	10	8	4	4	4	4	4	3	5	1	4	2	1	98
Ottawa Symphony	6	3	4	4	2	2	2	3	4	3	3	1	5	1	1	44
Regina Symphony	16	5	5	4	4	2	2	1	4	2	4	1	3	1	1	55
Saskatoon Symphony	18	4	3	3	3	2	2	2	2	3	4	1	3	0	0	50
Symphony New Brunswick	14	6	5	2	3	2	2	2	2	3	4	1	2	0	1	49
Tafelmusik Baroque Orch	8	3	3	1	0	0	2	1	0	0	0	0	0	1	0	19
Toronto Symphony	27	12	10	8	4	4	4	4	4	4	6	1	3	1	1	93
Vancouver Symphony	29	10	8	7	3	3	3	3	3	3	5	1	4	1	1	84
Victoria Symphony	8	6	6	3	3	3	3	3	3	3	4	1	5	1	1	53
Winnipeg Symphony	24	8	7	5	2	2	2	2	3	3	5	1	2	0	1	67
Total	301	110	105	76	44	40	41	42	52	43	66	15	52	27	15	1029

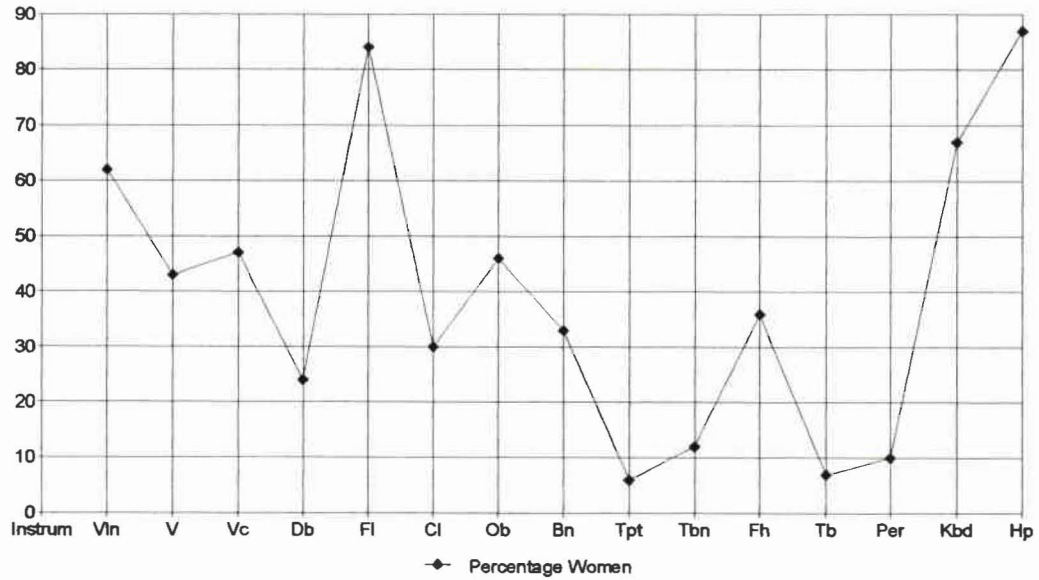
Total Full-time Orchestra members

Name of Organization	vi	vla	vlc	db	f/pic/cl	ob/h	bn	tpt	tbn	hn	t	per	kbd	harp	oth	tot
CBC Vancouver Orchestra	14	4	4	2	2	2	2	2	0	2	0	2	1	1	0	40
Calgary Philharmonic	22	8	9	7	2	2	2	2	2	4	1	2	1	1	0	67
Georgian Bay Symphony	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Kingston Symphony	1	1	1	0	1	1	1	1	0	0	1	0	0	0	0	8
Kitchener-Waterloo Symph	16	6	6	4	2	2	2	2	2	3	4	1	2	0	1	53
Mississauga Phil/Sinfonia	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Mississauga Symphony	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1
National Arts Centre Orch	18	6	5	4	2	2	2	2	2	1	2	0	1	0	0	47
Newfoundland Symphony	3	1	1	1	1	1	1	1	1	1	1	1	1	1	0	17
Montreal Symphony	33	11	10	8	4	4	4	4	4	3	5	1	4	0	1	96
Ottawa Symphony	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Regina Symphony	3	1	1	1	1	1	1	1	1	1	1	1	1	1	0	17
Saskatoon Symphony	2	1	1	1	1	1	1	1	1	1	1	1	2	0	0	15
Symphony New Brunswick	2	1	1	0	0	0	0	0	0	0	0	0	0	0	0	4
Tafelmusik Baroque Orch	8	3	2	1	0	0	2	1	0	0	0	0	0	1	0	18
Toronto Symphony	27	12	10	8	4	4	4	4	4	4	6	1	3	1	1	93
Vancouver Symphony	26	6	6	6	3	3	3	3	3	3	5	1	3	1	1	73
Victoria Symphony	6	4	4	2	2	2	2	2	2	3	2	1	2	0	0	34
Winnipeg Symphony	24	8	7	5	2	2	2	2	3	3	5	1	2	0	1	67
Total	205	73	68	50	27	27	29	28	27	25	40	10	25	7	9	650

Total orchestra members, total women



Women orch members % of Total



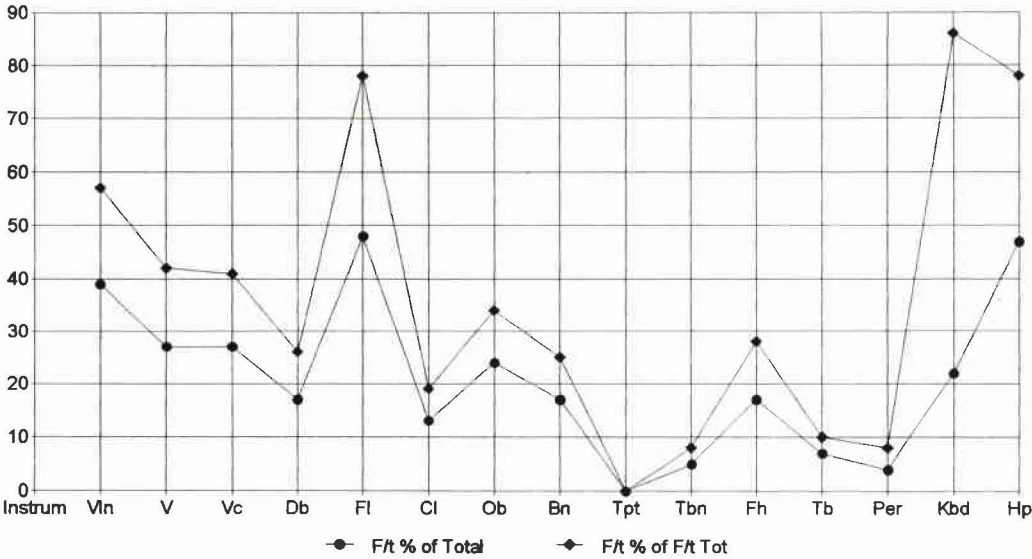
Summary of Full-time Women Orchestra members by Instrument

Name of Organization	vi	via	vlc	db	f/pic/cl	ob/h	bn	tpt	tbn	hn	t	per	kbd	harp	oth	tot
CBC Vancouver Orchestra	7	0	1	1	2	1	1	0	0	0	0	0	1	1	0	15
Calgary Philharmonic	13	4	5	3	2	1	0	0	0	2	0	0	0	1	0	31
Georgian Bay Symphony	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Kingston Symphony	1	1	0	0	1	0	1	1	0	0	0	0	0	0	0	5
Kitchener-Waterloo Symph	12	3	3	1	1	1	1	1	0	1	3	1	1	0	0	29
Mississauga Phil/Sinfonia	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Mississauga Symphony	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
National Arts Centre Orch	9	3	2	3	1	0	1	0	0	0	0	0	0	0	0	19
Newfoundland Symphony	2	1	0	0	1	0	1	1	0	0	0	0	1	1	0	8
Montreal Symphony	19	4	3	2	2	0	2	1	0	1	0	0	0	1	0	35
Ottawa Symphony	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Regina Symphony	2	0	0	0	1	0	1	0	0	0	0	0	1	1	0	6
Saskatoon Symphony	1	0	1	0	1	1	0	0	0	1	0	0	0	0	0	5
Symphony New Brunswick	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1
Tafelmusik Baroque Orch	3	0	1	1	0	0	0	0	0	0	0	0	1	0	0	6
Toronto Symphony	15	4	3	0	4	0	0	1	0	0	1	0	1	1	1	31
Vancouver Symphony	15	1	3	1	3	1	2	0	0	1	0	0	1	1	0	29
Victoria Symphony	4	3	1	1	1	0	0	2	0	0	1	0	0	0	0	13
Winnipeg Symphony	13	6	4	0	1	0	0	0	0	2	0	0	0	0	0	26
Total	116	30	28	13	21	5	10	7	0	2	11	1	2	6	7	259

Summary of Full-time Men Orchestra members by Instrument

Name of Organization	vi	via	vlc	db	f/pic/cl	ob/h	bn	tpt	tbn	hn	t	per	kbd	harp	oth	tot
CBC Vancouver Orchestra	7	4	3	1	0	1	1	2	2	0	2	0	2	0	0	25
Calgary Philharmonic	9	4	4	4	0	1	2	2	2	2	2	1	2	1	0	36
Georgian Bay Symphony	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Kingston Symphony	0	0	1	0	0	1	0	0	0	1	0	0	0	0	0	3
Kitchener-Waterloo Symph	4	3	3	3	1	1	1	2	2	1	0	1	0	1	0	24
Mississauga Phil/Sinfonia	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Mississauga Symphony	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1
National Arts Centre Orch	9	3	3	1	1	2	1	2	2	1	2	0	1	0	0	28
Newfoundland Symphony	1	0	1	1	0	1	0	0	1	1	1	1	1	0	0	9
Montreal Symphony	14	7	7	6	2	4	2	3	4	2	5	1	4	0	0	61
Ottawa Symphony	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Regina Symphony	1	1	1	1	0	1	0	1	1	1	1	1	1	0	0	11
Saskatoon Symphony	1	1	0	1	0	0	1	1	1	1	0	1	2	0	0	10
Symphony New Brunswick	2	1	0	0	0	0	0	0	0	0	0	0	0	0	0	3
Tafelmusik Baroque Orch	5	3	1	0	0	0	2	1	0	0	0	0	0	0	0	12
Toronto Symphony	12	8	7	8	0	4	4	3	4	4	5	1	2	0	0	62
Vancouver Symphony	11	5	3	5	0	2	1	3	3	3	4	1	3	0	0	44
Victoria Symphony	2	1	3	1	1	2	2	0	2	3	1	1	2	0	0	21
Winnipeg Symphony	11	2	3	5	1	2	2	2	3	3	3	1	2	0	1	41
Total	89	43	40	37	6	22	19	21	27	23	29	9	23	1	2	391

Full-time women in orchestras



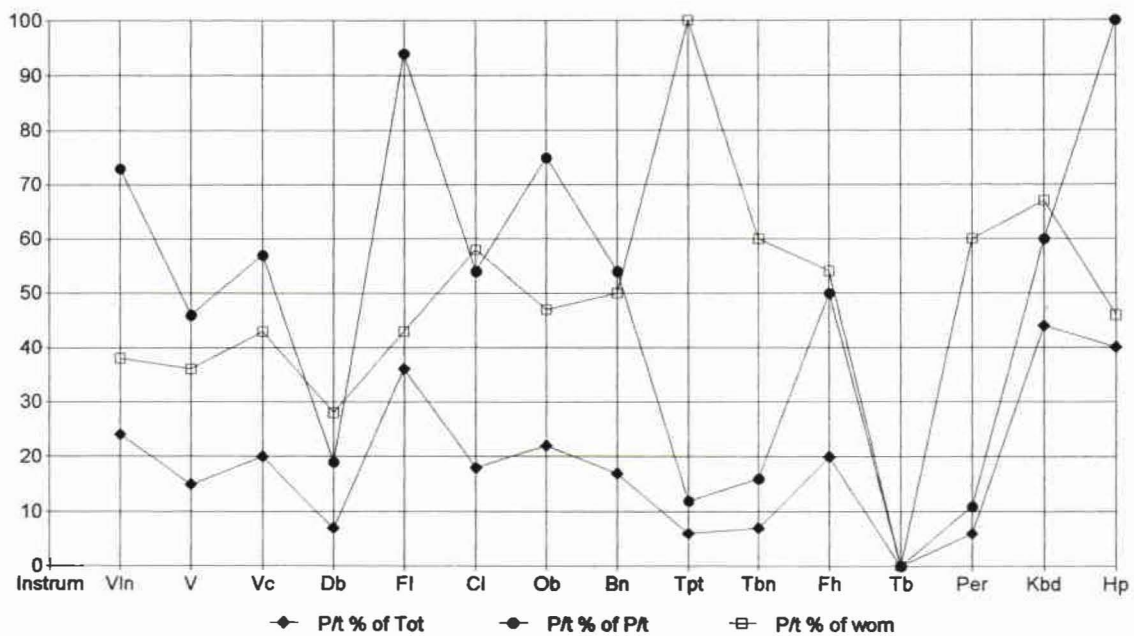
Summary of Part-time Women Orchestra members by Instrument

Name of Organization	vl	vla	vlc	db	fl/piccl	ob/h	bn	tpt	tbn	hn	t	per	kbd	harp	oth	tot
CBC Vancouver Orchestra	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Calgary Philharmonic	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Georgian Bay Symphony	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
Kingston Symphony	11	3	4	1	1	1	1	1	0	0	1	0	0	0	0	24
Kitchener-Waterloo Symph	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Mississauga Phil/Sinfonia	7	0	4	0	2	0	2	1	1	1	1	0	0	0	0	19
Mississauga Symphony	2	0	1	0	1	0	1	1	0	0	0	0	0	0	1	7
National Arts Centre Orch	9	1	1	2	1	1	0	1	1	0	2	0	0	9	2	30
Newfoundland Symphony	2	0	1	0	1	0	0	0	1	0	1	0	0	0	0	6
Montreal Symphony	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1
Ottawa Symphony	5	2	2	0	1	2	2	0	0	0	2	0	0	1	1	18
Regina Symphony	9	3	1	1	3	1	1	0	0	1	1	0	1	0	0	22
Saskatoon Symphony	15	2	1	0	2	1	0	1	0	1	1	0	0	0	0	24
Symphony New Brunswick	6	3	2	1	3	0	1	1	0	0	2	0	0	0	1	20
Tafelmusik Baroque Orch	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1
Toronto Symphony	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Vancouver Symphony	3	1	1	0	0	0	0	0	0	0	0	0	1	0	0	6
Victoria Symphony	2	2	2	0	1	1	1	0	0	0	2	0	1	1	1	14
Winnipeg Symphony	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	71	17	21	5	16	7	9	7	3	3	13	0	3	12	6	193

Summary of Part-time Men Orchestra members by Instrument

Name of Organization	vl	vla	vlc	db	fl/piccl	ob/h	bn	tpt	tbn	hn	t	per	kbd	harp	oth	tot
CBC Vancouver Orchestra	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Calgary Philharmonic	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Georgian Bay Symphony	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	2
Kingston Symphony	5	2	2	2	0	0	0	0	3	3	2	1	4	2	0	26
Kitchener-Waterloo Symph	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Mississauga Phil/Sinfonia	4	4	0	2	0	2	0	1	2	2	3	1	3	0	0	24
Mississauga Symphony	0	1	0	1	0	1	0	1	0	0	0	0	0	0	0	4
National Arts Centre Orch	2	4	3	5	0	0	1	0	6	3	1	1	4	5	0	35
Newfoundland Symphony	2	1	1	0	0	1	0	0	0	0	0	0	2	0	0	7
Montreal Symphony	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1
Ottawa Symphony	1	1	2	4	1	0	0	3	4	3	1	1	5	0	0	26
Regina Symphony	4	1	3	2	0	0	0	0	3	1	2	0	1	0	0	17
Saskatoon Symphony	1	1	1	2	0	0	1	0	1	1	2	0	1	0	0	11
Symphony New Brunswick	6	2	2	1	0	2	1	1	2	3	2	1	2	0	0	25
Tafelmusik Baroque Orch	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Toronto Symphony	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Vancouver Symphony	0	3	1	1	0	0	0	0	0	0	0	0	0	0	0	5
Victoria Symphony	0	0	0	1	0	0	0	1	1	0	0	0	2	0	0	5
Winnipeg Symphony	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	26	20	16	21	1	6	3	7	22	16	13	5	24	8	0	188

Part-time women in orchestras



Appendix F

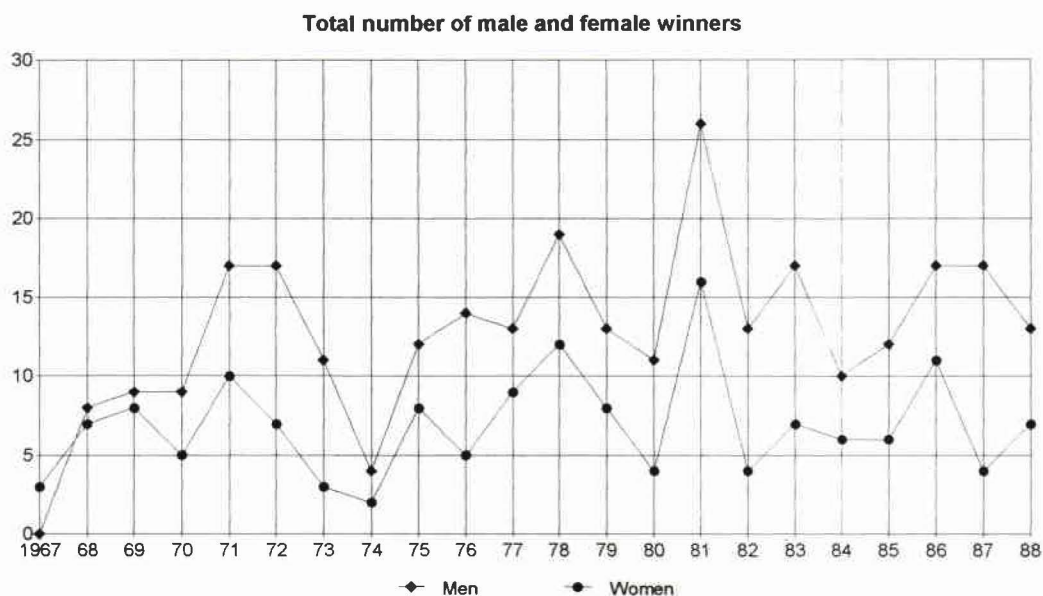
The graph which follows represents the winners of forty-seven international piano competitions, which generated four hundred and thirty-one winners between 1967 and 1988.¹⁵⁷ The competitions included are as follows:

Aeolian Foundation, United States
 American Music Scholarship Association
 Geza Anda, Concours, Switzerland
 Athenaeum International, Greece
 J.S. Bach, International Competition, U.S.A.
 Gina Bachauer, International Piano Competition, United States
 Beethoven International Competition, Italy
 Vincenzo Bellini, International Competition, Italy
 William S. Boyd, Piano Competition, United States
 Brigham Young Piano Competition, United States
 Busoni International Competition, Italy
 Carnegie Hall International Competition in American Music
 Robert Casadesu, International Competition, United States
 Allesandro Casagrande, Concorso, Italy
 Alfredo Casella, International Piano Competition, Italy
 Chopin Competition, United States
 Chopin Competition, Poland
 Van Cliburn, International Piano Competition, United States
 Dealey Award, United States
 Eckhardt-Gramatté National Competition, Canada
 L.M. Gottschalk, International Competition, United States
 Clara Haskil, Concours, Switzerland
 Japan Federation of Musicians International, Japan
 Jeunesses Musicales Competition, Yugoslavia
 Terence Judd, International Competition, United States
 William Kappel, International Piano Competition, United States
 Kosciuszko Foundation, United States

¹⁵⁷ Sylvia Glickman, "Women's Performance in Music Competitions, 1967-1988," *The Musical Woman: An interdisciplinary perspective III* (1986-90), p. 297.

Harvey Leeds, International Competition, England
 Leventritt Awards, United States
 Marguerite Long, International Concours, France
 Louise McMahon, Older Pianists Competition, United States
 Montreal International Competition, Canada
 Vianna da Motta, Competition, Italy
 Mozart International Competition, Austria
 Munich International Competition, Germany
 Paloma O'Shea, Concurso Internacional, Spain
 Oregon Arts Commission, United States
 Queen Elisabeth International Music Competition, Belgium
 Rockefeller/Kennedy American Music
 Arthur Rubinstein, Piano Competition, Israel
 Schumann International Competition, United States
 South Dakota Arts Council
 Sydney Piano Competition, Australia
 Three Rivers Piano Competition, United States
 WQXR Young Artists Competition, New York
 Washington International Competition
 Young Musicians Foundation, United States

Winners of International Piano competitions: 1967-88



Appendix G

Questionnaire: Women Performers in Canadian Orchestras

Date: _____ Orchestra _____

*Please note that all responses will remain anonymous.

• Biographical Information

(Name) _____

Date of Birth _____ Place of Birth _____

Marital Status: Single _____ *Married _____ Separated/Divorced _____

*Is your husband a professional musician? _____

Do you have any children? _____

Instrument _____ Full-time _____ Part-time _____ Check here if you are the principal _____ How long have you been playing professionally? _____

Besides music what other interests occupy your time?

• Education and Experience

Highest level of education achieved: (Please list the degree - e.g. B.Mus., A.R.C.T.)

High School _____ Conservatory Certificate _____

Undergraduate Degree _____ Graduate Degree _____

What was the first instrument you studied?

Piano _____ Violin _____ Voice _____ Other _____

Briefly describe your music education: (school band, university, private lessons etc.)

Who was your most influential teacher? _____

Others who have influenced you during your

career? _____

Describe your first memorable public performance (amateur or professional)

Were you discouraged from pursuing a career as a performer? _____

Besides performing do you teach? (elaborate) _____

Do you enjoy performing contemporary music? _____

• **Gender Issues**

Do you consider yourself a feminist? _____

Has your life as a woman affected your career: marriage? children?

Do you feel that you have sacrificed part of your career for family, or vice versa?

How has being a woman in a "man's world" affected your career?

Have you noted any changes in attitude towards women in orchestras during your career ?

What do you perceive as the role of women performers in the Canadian music scene? _____

Comments: _____

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