

MUSICWORKS 31

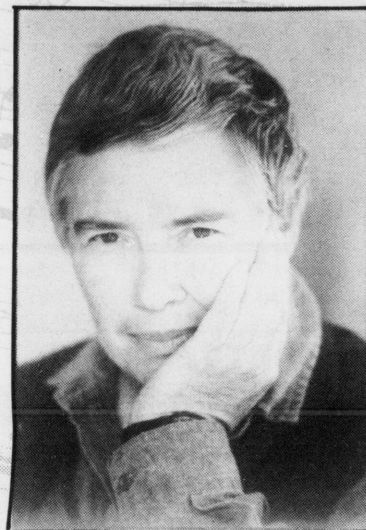
WOMEN VOICING

- 3 **Angels and Demons and Pauline Oliveros**
- 6 **Throatsinging**
Alasi Alasuak and Nellie Nungak
- 8 **Acoustic Ecology and the Zone of Silence**
by Hildegard Westerkamp
- 10 **Rising Tides of Generations Lost**
by Wendy Bartley
- 12 **An Interview with Kim Erickson**
- 14 **Lunatic Phases:**
Gayle Young Talks About her Music
- 18 **I am a Musician**
by Janet Hammock
- 19 **Women Composers, Spirituality and Healing (excerpts)**
by Norah Fraser
- 20 **SAXARBRA**
by Susan Frykberg

Emily Carr, West Coast Canadian painter:

"Emily was deriving her forms from the forest, not imposing them. She was entering 'into the life of the trees', realizing her relationship to them and understanding 'their language, unspoken, unwritten talk'... She said that beauty in modern art consists in 'the building up of a structural, unified whole — an enveloped idea — a spiritual unity — a forgetting of the individual objects in the building up of the whole.'... She began to perceive the energy and movement in each individual object of nature. She realized that there was 'only one movement sweeping out into space'.... She was 'careful about the transition of one curve of direction into the next'... She could have dissolved the forest images completely and used her vocabulary of curves and spirals and rings to define movement, light and growth. But by doing this... she would lose touch with nature. She preferred to cling to the earth."

—Maria Tippet, biographer *



"To be aware, to be conscious at all times is what appears to me the worthiest in my thoughts and in my work."

—Wanda Landowska, harpsichord virtuosa and composer *

Jeriann Hilderley ("Jeritree") talks about "the instrument, the music, inseparable from my own female body/mind."

"The technology created by scientists and engineers had become irrevocably separated from the content/meaning of our lives in the same way many of my male sculpture teachers had so blindly separated technique from content in creative work. I began to understand my creating as ritual, a healing as well as a self-expressive process. ... In my songs I sing out the first song woman made, the song of her giving birth, the song of her claiming herself as the creator of all life, the song of her refusal to be murdered, the song of her awakening. The song of woman is not separate from the breath and body of woman. Woman's song is the song of the earth, of all nature refusing to be destroyed."

—Jeriann Hilderley *

