

## A Melting Pot of Styles

By Joachim Buch - Bravura-Marches, Rhapsodies, Symphonies, Twelve-tone: The Wind Band-Repertoire of the USA is as diverse as its population.

### (5) Women Composers

How deeply a certain form of occupation is established in the musical life of a country can be measured not only in number of sales and performances; the number of active and established women composers can be a clue as well. So one finds in Germany, besides Mannheim's Andrea Csollany, hardly a woman who writes serious works for the wind band. In the USA, the number of women composers with a close relationship to the wind sound is much higher. The text confines itself therefore to women composers who have written several works for "band" or "wind ensemble".

**Carol Barnett** (born 1949, [www.carolbarnett.net](http://www.carolbarnett.net)) comes from the region of the so-called Twin Cities of Minneapolis and St. Paul. She currently teaches composition at Augsburg College in Minneapolis. Her music has been described as bold and committed. She always writes in an accessible musical language, however, she surprises - especially in her chamber music works - often through unusual instrumentation such as mixed choir and soprano saxophone, percussion and bass trombone or dance music for clarinet, piano and tabla. In her orchestra works, she often uses music of the Jewish liturgy or folklore from southeastern Europe. Extensively folkloric in character are also her works for wind band which serve as an ideal complement in a concert program with a, for example, Greek theme to popular compositions by Cesarini, van Lijnschooten or Skalkottas.