

IAWM 2010 Proposed Budget:

Earned Income:

Memberships	\$21,000.00
Library Back Issue Purchases	\$1500.00
Contributions:	
Ruth Anderson	\$1,000.00
Individual Contributions	\$400.00
Patsy Rogers Trust	\$1,000.00
Zaimont Prize	\$425.00
Theodore Front Prize	\$300.00
Miriam Gideon Prize	\$500.00
Libby Larsen Prize	\$200.00
Silvia Glickman Memorial Prize	\$500.00
PatsyLu Prize	\$500.00
Grants:	
Aaron Copland Supplemental Grant	\$3,000.00

Total Income: **\$30,325.00**

Liability:

Awards:

Ruth Anderson Award	\$1000.00
Pauline Alderman Award	\$400.00
Ellen Taaffe Zwilich Prize	\$200.00
Judith Lang Zaimont Prize	\$400.00
Libby Larsen Prize	\$200.00
Miriam Gideon Award	\$500.00
New Genre Prize	\$200.00
Pauline Oliveros Prize	\$150.00
Sylvia Glickman Memorial Prize	\$500.00
Theodore Front Prize	\$300.00
PatsyLu Prize	\$500.00
Search for New Music:	
Judges	\$400.00
Postage	\$60.00
Annual Concert:	\$5,000.00

Publishing of IAWM Journal:	
Printing and Postage	\$10,000.00
Production Layout	\$2,000.00
Advocacy:	
National Music Council Dues:	\$200.00
American Musicological Society Booth	\$50.00
Fundraising:	
Printing	\$500.00
Fundraising and Membership Renewal Postage	\$250.00
Administration:	
Postage (inc. Treasurer)	\$150.00
Board Postage	\$65.00
Stationary Printing	\$100.00
Board Meeting:	
Supplies:	\$100.00
President's Fund:	
President's Travel Expenses:	\$1500.00
Board Member Travel to Annual Meeting	\$1600.00
(8 members x average \$200 per member)	
Bank Charges:	\$100.00
Organizational and Legal:	
Tax Prep and Audit	\$600.00
Liability Insurance	\$1250.00
Company Corp Agency	\$300.00
Journal Sales/Claims /New Member Mailings	\$1,000.00
Misc. Expenses:	
Can include Web maintenance, Student Assistants, Misc. Member/Performer Travel Stipends, Additional expenses as needed	\$750.00
Total Liability:	\$30,325.00

IAWM Treasurer's Report Notes: November 7, 2009

1. Memberships stay the same? Because of the current economy, yes?
2. Paypal changes. \$55 membership becomes \$53.10 and \$30 membership becomes \$28.53/\$28.83. Propose a \$2 service fee for paypal, which would recoup all losses. Estimated increase in IAWM income: \$300-400 per year.
3. How to increase memberships and welcome past members? We are at a standstill for growth.
4. Eve Meyer suggests increased advertising...how to do this?
5. Grants?
6. Any other ideas for increased income?
7. Changes to budget from previous year:
 - a. Membership income \$1,600 less based on 2009 figures, when in doubt be conservative rather than go over-budget!
 - b. Increased estimate for back issue purchases based on 2009 figures. Hopefully this trend continues!
 - c. Hoping that Copland Supplemental Grant is again granted at \$3,000 (was \$2,000 in 2009 but \$3,000 in previous years)
 - d. National Music Council dues at \$200 rather than \$1000
 - e. Journal printing and postage needs to be increased by \$2,000 because of increased postage and paper costs (according to Cheeta Graphics, our printer.)
 - f. Addition of AMS booth fee, \$50.00
 - g. Bank charges reduced from \$600 to \$100, as we have a free account with few fees.
 - h. Added a \$1,000 line for Journal Sales/Claims/New Member Mailings to account for reprints, postage, envelopes, etc.
 - i. Added a Misc. Expense line, \$750, for some more budgetary leeway.
 - j. Any additions or suggestions from the board?
8. Future plans?
 - a. Interest-bearing CD
 - b. Any plans for Congress account or raising of money?

**IAWM Development Report
for the Nov. 9th Board Meeting**

From: "Jessica Rauch" <Jessica.Rauch@Kendrick-Law.com>
Date: October 26, 2009 1:03:43 PM EDT
To: "Jessica Rauch" <Jessica.Rauch@kendrick-law.com>
Subject: **The Aaron Copland Fund for Music, - 2009 Supplemental Program**

October 26, 2009

Dear Applicant,

Thank you for your recent grant proposal and materials submitted to the 2009 Supplemental Program of The Aaron Copland Fund for Music, Inc.

Your application will be presented to the board of directors of the foundation at its next meeting. Please do not contact the foundation for funding results. Notification will be by U.S. mail in or about late December.

Sincerely,

James M. Kendrick
Secretary
The Aaron Copland Fund for Music, Inc.

IAWM Journal: Annual Report for 2009

By Eve R. Meyer

In the spring issue, the IAWM Journal initiated two new columns. Deborah Hayes, membership chair, reported on the membership and listed all the new members for 2009. Upon her recommendation, I invited three of the new members to introduce themselves in short articles ranging from about 500 to 1,000 words along with their photos. The column was very successful and was continued in the fall issue. The organization needs to find more ways of bringing us together as a united group, and one way is getting to know each other, learning what others are doing, and sharing our experiences.

We learned that we cannot save money by printing the mailing address directly on the back of the Journal. Our experiment in 2008 resulted in many copies damaged by the postal service's equipment. This year we returned to using envelopes and have had no complaints. To economize, we used black and white photos on the cover with just the logo in gold. I think the spring cover with Marion Scott's photo was very attractive. As of this writing, I am not sure if Cindy McTee's (a contemporary photo) will be as nice. I would appreciate the board's recommendation for future covers.

Advertisements: Several years ago one of our staff members tried to solicit advertisements. Our rates are very reasonable, but she was not able to get a single one. In the fall issue we have our first advertisement, and we also list our rates. Perhaps one reason for our lack of success is that our mailing list is relatively small. We would appreciate suggestions and volunteers to work on the project.

We continue to try to emphasize that the IAWM is an international organization. In the spring issue, four of the six articles were international.

We would appreciate the board's suggestions for future articles and columns and recommendations for changes.

International Alliance for Women in Music
MEMBERSHIP COMMITTEE
ANNUAL REPORT for 2009
October 30, 2009

Committee members are Deborah Hayes (Chair), Carolyn Bremer, Julie Cross (Treasurer), Elizabeth Hinkle-Turner (Vice President and Back Issue Coordinator), and Eve Meyer (*IAWM Journal* editor).

Recruitment and retention

As of October, 2009, we have 343 individual members and 60 institutional members, mostly libraries, who receive the *IAWM Journal*. We also mail the *Journal* free of charge to four of our sister organizations in Canada, Germany, Italy, and Luxembourg.

Our membership has increased in 2009 over 2008, and has increased considerably since the early 2000s. But there is probably a decrease since the glory days of the mid-1990s, immediately after the creation of the IAWM from the merger of the ILWC, ICWM, and AWC.

In January 2009 renewal notices were sent by e-mail to all 2008 members who have e-mail, and by postal mail to the rest. Paid-in-full lifetime members and others who are not charged annual dues were asked to contribute information about their work for the Member Directory.

Many inactive (lapsed) members from 2007, 2006, and 2004 were contacted. (Our membership records for 2005 and before 2004 were not available.) Former members whose Web pages were still linked from iawm.org were notified that their links would be removed if they did not wish to renew; most renewed. The IAWM had lost track of a considerable number of members during the Univ of Nebraska Press period. Mary Lou Newmark retrieved most of them in 2008 (kudos to Mary Lou!), but some had not yet renewed and were grateful to be contacted.

The 2009 Member Directory was generated from the member data base and distributed to all members, beginning in March. The Directory has been updated continuously and will be distributed to all members once again in November, as required. It is intended to help networking and communication among members. A geographical listing, alphabetical by country, is followed by an alphabetical listing with the member's e-mail address, Website, and self-description of the member's work in music.

We also maintain a member e-mail list, in a word-processing file, which any board member can use, pasting it into the "to" line. (The listserv does not include all IAWM members, and it includes 400 to 500 non-members.)

Statistics

Of our 343 individual members, about half use PayPal, which deducts a small fee from a transaction. PayPal is especially valuable for our non-U.S. members, who would otherwise pay sizable currency-conversion fees.

Of the 343 total, 113 paid at the \$30 student/senior rate. The Search for New Music brought in about 40 new members in the first quarter of 2009, many of them students. We have 18 Lifetime members, only a few of whom are still making their \$200 or \$250 annual payments. We have 17 members who do not pay dues—the founders of our three parent organizations, our past president, some (not all) of the IAWM advisors, liaisons, and contributors of prize money, and those whom we subsidize in exchange for work on the *Journal* or other assignments. No one is denied membership for inability to pay. Many members make a contribution in addition to dues.

Most of our members are in the U.S. Several are in Canada (13), Germany (10), Australia (5), England (5), Ireland (5), China (4), Italy (3), and Japan (3). One or two members are in each of these—Argentina, Austria, Australia, Brazil, Colombia, Costa Rica, Czech Republic, France, Germany, Greece, Hong Kong, Ireland, Israel, Italy, Japan, Korea, Kosovo, Kuwait, The Netherlands, Norway, South Africa, Spain, Switzerland, and Taiwan R.O.C.

Of the 59 subscriptions, 52 go to U.S. libraries, 5 to Canada, 1 to Australia, and 1 to Sweden. We have had a great number of claims for back issues, especially the second issue in 2007, and a considerable number of late orders for 2008. Again, many of the subscription problems date from the UNP period.

Looking ahead

The board might consider further recruitment and retention strategies to make IAWM membership more attractive to larger numbers of people, especially outside the U.S. We need to increase the membership and encourage more of the listserv members to join. It is important to maintain and even increase the benefits of IAWM membership.

Communication among members is vital. Eve has been asking new members to contribute small articles to the *Journal* about themselves and their work, and that effort will continue.

Ursula Rempel makes sure to include IAWM members, especially new members and less well-known composers, in her radio requests, and that effort will continue.

IAWM Annual Concert 2009

Report from Linda Dusman, committee chair

Committee members:

Dr. Elizabeth Hinkle-Turner, Dr. Elizabeth McNutt (Director, NOVUS ensemble)

The process:

Score call

Postmark deadline: March 1, 2009

International Alliance for Women in Music Annual Concert Score Call

The IAWM announces the call for scores for its annual concert, to be held at the University of North Texas in the fall of 2009. The NOVA Ensemble, directed by Dr. Elizabeth McNutt, will be the featured ensemble. The ensemble includes flute (piccolo, alto and bass also available), clarinet, violin, viola, cello, piano, percussion, and soprano. Other instruments in combination with this core ensemble may be considered given their availability. Works incorporating electronics and/or video are welcomed, and works for fixed media, video, and electronics will also be considered.

The concert will take place in The Merrill Ellis Intermedia Theater (MEIT) at UNT. Featuring a multi-channel diffusion system (from 8 to 16.1 channels), the theater is also equipped with 180 degrees of projection screens and a DMX/MIDI controllable lighting system. See full specifications at <http://cemi.music.unt.edu/what.html>.

Composers must be members of IAWM to submit works for consideration. To be considered, submit 2 copies of performance materials (scores, audio/video, technical information, program notes) and recordings (if available) all marked with a pseudonym, and an envelope labeled with the pseudonym containing the composer's name and contact information. For return of materials, include an SASE. Postmark by March 1, 2009 to: Dr. Linda Dusman, FA 511 UMBC, 1000 Hilltop Circle, Baltimore, MD 21250.

Review by the committee:

- based on quality of the work
- fit for the ensemble
- balanced program

Elizabeth McNutt and Linda Dusman made the initial review of works, and came up with a "short list" based on the above criteria. At this point all 3 committee members reviewed these works to determine the final program.

Announcement to the participants and to the IAWM membership:

May 19, 2009

The Annual Concert Committee of the IAWM has completed its review of the 35 compositions submitted for consideration for programming. We were very impressed with the high quality of the pieces, and thank all the composers who participated as it was truly a joy to hear the great variety of work.

We have selected the following works for the concert by the NOVA Ensemble at the University of North Texas (Denton, TX), directed by Elizabeth McNutt, on November 7, 2009:

Adriana Isabel Figuero Manas (Argentina): Alucitango

Janice Misurell-Mitchell (USA): On Thin Ice

Peiyang Yuan (USA): 5 Elements

Dale Trumbore (USA): Disbelief and Suspension

Karen Power (Ireland): squeeze birds to improve your gardens plant variety

Kari Besharse (USA): Omphalos

Congratulations to all! And many thanks again to all the composers who participated.

Statistics:

44 works submitted by 35 composers

Country of origin of submissions (nationality could not be determined):

USA: 30

Ireland: 1

Italy: 2 (1 male)

Argentina: 1

UK: 1

Canada: 2

Issues to be considered for next year:

- Electronic submissions?
- Participation by male composers?
- How to increase participation, particularly by non-US members
- Program the award winners from the competitors?

IAWM Advocacy Report
for the Nov. 9th Board Meeting

In November 2004 we began a project we weren't sure would be successful. Five years--and 250 composers--later, our weekly radio requests are still going strong thanks to the continuing support of IAWM members and listserv members. Although I choose the weekly requests, it is Linda Rimel who posts the selections to the listserv each week; she also writes frequently about performances she has heard, responds to various requests from composers, and corresponds with numerous radio personnel. Our president, Hsiao-Lan Wang, updates the webpage with the current weekly request. My task is probably more fun--though often frustrating. While I get to investigate many composers both historical and contemporary, I often come to dead ends: no webpage; no biography; no discography.

As well as reflecting a balance of historical and contemporary composers in our weekly requests over the last five years, we also consider geography and nationality: the IAWM is, after all, an international organization. Unfortunately, many of my choices are rejected because there is no accessible website for my selection or there are no CDs available. For years, the Advocacy Committee has been encouraging composers to send their commercially-produced CDs to our "friendly" broadcasters (see Linda's list below). Why do we encourage "commercially-produced" CDs? Radio stations tend not to air "home made" CDs for a variety of reasons.

It's encouraging to read on the listserv of all the performances women are receiving locally--and often internationally--but if you want your CDs to be heard more **globally**, follow Linda's advice! And please email me [<urempel@cc.umanitoba.ca>](mailto:urempel@cc.umanitoba.ca) so I can put you on our radio request list.

We do an admirable job of promoting our work within our fold with the Journal (a mainstay of our organization and a lifeline for many without easy internet access), with our often active listserv which generates lively discussions and serves as a venue for time-sensitive news and member support, with our own website, and with an increasing number of blogspots and social networking websites such as FaceBook.

We are all aware of the eroding effects of budget cuts which damage our university women-in-music courses--and indeed some radio programs. Rain Worthington reported recently that cuts have been made to Marvin Rosen's "Classical Discoveries" on WPRB. And while CBC's "The Signal" does include works by contemporary Canadian women, I've only heard one work (by Chaminade) in three months of listening to "Tempo." (I did write to ask why there

weren't more works by women and got a non-responsive and garbled reply from the executive producer.)

While our close-knit community is strong and supportive, the Advocacy Committee asks how we can reach others beyond our somewhat narrow sphere. Would developing a teaching module on women in music for use in elementary/secondary schools (to be posted on our website and published in the Journal) be of interest? I believe we need to begin women-in-music education much earlier than we do. Are there other activities our committee should engage in and issues we can address? All ideas are welcome!

This is the current list of "friendly" broadcasters compiled by Advocacy Committee member Linda Rimel:

ABC Classic FM (Australia). The contact people are Julian Day, day.julian@abc.net.au, and Stephen Adams, adams.stephen@abc.net.au.

Berklee Internet Radio Network (BIRN). Lisa Marie Garver seeks "all varieties of choral music," preferably a cappella. At the website, www.thebirn.com, click on "contact us," download a legal document, sign it, and send it with your CD(s).

CBC Radio 2. Julie Nesrallah hosts a daily, five-hour program, often featuring works by women composers. Persons can send CDs directly to Julie at Tempo, CBC Radio 2, Box 3220, Station C, Ottawa, ON K1Y 1E4 Canada. There are also daily programs on Radio 2 featuring a wide range of contemporary music with host Laurie Brown (Signal with Laurie Brown, P.O. Box 500, Station A, Toronto, ON M5W 1E6 Canada). In addition, a copy of a CD and a biography can be sent to Mark Rheume, Music Resources, CBC, P.O. Box 500, Station A, Toronto, ON, M5W 1E6 Canada. If he decides that a CD would be suitable for presence in all CBC libraries, he would request 31 more copies. Web address: <http://www.cbc.ca/radio2/>.

CKWR. Tom Quick's "Women in Music" series on FM 98.5 CKWR is based in Waterloo, Ontario (Canada). Two programs per month are planned, which can be heard over the Internet, 9:00-11:00 P.M. The Web address is www.ckwr.com. For further information please contact Tom Quick directly at quickmusic@sgci.com.

KGNU-FM. Timm Lenk, Music Director, KGNU-FM, 4700 Walnut St. Boulder CO 80301, U.S.A. The website is www.kgnu.org.

KLCC. Nanci LaVelle, who hosts "Sisters," would be happy to receive CDs from performers as well as composers, and the music need not be classical. The

address is: 136 W. Eighth Ave. / Eugene, OR 97401 USA. The Web address is <http://www.klcc.org>. Also, Frank Gosar, folk music host, says, "I've always tried for a balance of male and female voices and performances on my radio show. I'm certainly willing to hear more quality music by women songwriters and performers." His e-mail address is fgosar@efn.org. Send CDs to Frank Gosar, "The Saturday Café," KLCC, 4000 E. 30th Ave., Eugene, OR 97405.

KMFA was named one of the IAWM's Honored Broadcasters for its commitment to broadcasting music written by women. Also at KMFA, IAWM member Kathryn Mishell— winner of the 2009 Gracie Award for Outstanding Portrait/Biography, given by American Women in Radio and Television (AWRT) in recognition of "superior quality in writing, production and programming," and the 2008 Silver Communicator Award of Distinction for Audio— produces and hosts "Into the Light," which broadcasts women's compositions over the airwaves and the Internet (http://www.kmfa.org/listen_index.htm). Contact KMFA: 3001 N. Lamar #100, Austin, TX, USA.

KMUD plays "anything but hard rock." Broadcasts are streamed on the Internet and archived. Go to www.KMUD.org to see which programs are appropriate for your vinyl records and CDs. Contact IAWM member Marian Mapes-Bouck, who hosts "Klassics for KMUD: From Bach to Bouck," at MD@KMUD.org, or other program hosts through the Website.

KUFM plays a very eclectic mix of musical genres -- from opera to hip hop. Its personnel have been known to read at length from liner notes of living composers. Contact: Michael Marsolek, Program Director, or Terry Conrad, Morning Classics Music Director, Montana Public Radio, The University of Montana, Missoula, MT, 59812-8064, USA. (406) 243-4931. 1-800-325-1565. <http://www.mtpr.net/contact.html>

KWAX was named one of the IAWM's Honored Broadcasters for its commitment to broadcasting music written by women. Streamlined on the Internet at <http://www.kwax.com/listen.php> and archived, KWAX's broadcasts also include 20an "Arts Line" interview five mornings a week. Contact: Caitriona Bolster, University of Oregon, 75 Centennial Loop, Eugene, OR, 97401 (USA).

Radio 4, the Dutch classical music station (public radio), www.radio4.vara.nl. Please send CDs (sorry; nothing experimental) to Thea Derks, Karel du Jardinstraat 51N, 1073 TB, Amsterdam, The Netherlands. Her e-mail address is derks@TELE2.NL.

Radio Monalisa, Amsterdam, the Netherlands, is available over the Internet

at <http://www.radiomonalisa.nl>. Patricia Werner Leanse produces and hosts "Muziek Van Vrouwelijke Componisten" ("Music by Women Composers"). Contact her through the Web site.

WETA. Classical WETA 90.9 FM accepts all proposals via the U.S. Postal Service. Send CDs you would like considered to WETA-Classical 90.9FM / 2775 South Quincy Street / Arlington, VA 22206 (USA).

WMFE was named one of the IAWM's Honored Broadcasters for its commitment to broadcasting music written by women. Contact WMFE: Dave Glerum, 11510 East Colonial Drive, Orlando, FL, 32817, USA. (407) 273-2300.

WNYC (New York) can be heard over the Internet; go to <http://www.wnyc.org/schedule/>. Contact hosts David Garland and/or John Schaefer at listenerservices@wnyc.org.

On WOMR, Canary Burton (formerly of IAWM) plays a great deal of music by women and living composers of both sexes. In addition to commercially produced CDs, she broadcasts some concert recordings. Contact: Canary Burton, 494 Commercial St. (2nd floor) P.O. Box 975, Provincetown, MA, 02657, USA. 1-800-921-WOMR (9667). 1-508-487-2619. <http://www.womr.org>

WPRB. "Classical Discoveries" on WPRB, 103.3 FM and online at www.wprb.com in Princeton, NJ, regularly plays women composers' music. Winner of the 2005 ASCAP Deems Taylor Radio Broadcast Award, "Classical Discoveries" (Wed. 6:00-8:30 A.M.) is devoted to little known repertoire of all musical periods with an emphasis on the old (Baroque and before) and the "New Classical Music." In celebration of Women's History Month, throughout March, Marvin Rosen devotes each regularly scheduled weekly program exclusively to music composed by women—from all over the world and from all historical periods. He also hosts the new, two-hour, weekly program, "Classical Discoveries Goes Avant Garde," (11:00 A.M.-1:00 P.M.) which is devoted to women composers. Composers and others interested in sending CDs should first e-mail Marvin Rosen from the Web page, <http://www.classicaldiscoveries.org/> or directly at: marvinrosen@classicaldiscoveries.org because, he says, "Occasionally I receive a CD from a composer of a genre that is not suitable for my program or a recording I already have."

WRR-FM in Dallas, Texas streams classical music on the Internet, at <http://www.wrr101.com/stream.shtml>. Contact program director Kurt Rongey at Krongey@wrr101.com or send recordings (CDs only) to Box 159001 / Dallas, Texas 75315-9901 (USA). Telephone: (214) 670-8888.

Ursula M. Rempel

Ursula Rempel is a senior scholar at the Faculty of Music, University of Manitoba. She is an IAWM Board Member and chair of the Advocacy Committee.

October 27, 2009

Public Relations Committee

The Public Relations Committee has been promoting the IAWM generally, and has also tried to make the organization ready to respond on short notice to whatever public relations challenges may present themselves. Sabrina Peña Young has joined us, lending her IT skills to a committee whose other members are Jenece Gerber, Ursula Rempel, Hsiao-Lan Wang, and Linda Rimel.

In addition to drafting and distributing press releases:

International Alliance for Women in Music Elects New President, Continues To Expand Global Focus (Jan. 16, 2009)

Winners of IAWM's New Music Competition Announced (May 20, 2009)

IAWM Members Honored; One To Appear in TV Comedy (Oct. 2, 2009)

we have continued to compile and maintain a list of media contacts—approximately 360 journalists in the fields of music and feminism and the mainstream media. Also, noticing the number of IAWM members receiving prestigious honors—Grammy Award nominations, a Guggenheim, the William Schuman Award, Just Plain Folks nominations, and more—in a short space of time, we wrote a press release on that subject and also, on October 3, 2009, posted the news to the IAWM's Facebook page (set up by Sabrina Peña Young). On Oct. 27, we added to the Facebook wall the names of the seven IAWM members whose works have been selected to be performed in the Twelfth London New Wind Festival and Women in Music UK Joint Event. This kind of news may encourage visitors to our Facebook page to join the IAWM.

A speakers bureau would facilitate the IAWM's readiness to deal with challenges and crises. Hypothetically, if issues affecting women working as underwater bagpipers were to arise, the IAWM could quickly call upon the expertise of underwater pipers who had already made themselves available to serve on the speakers bureau. Unfortunately, we have had little response to previous requests for volunteers.

Anyone interested in serving on the speakers bureau or on the Public Relations Committee is encouraged to contact me at rhymeswithprimal@juno.com.

—Linda Rimel, Public Relations Committee chair

Annual Report on the IAWM Search for New Music

Since taking over as chair for the Search for New Music committee in late summer I have put together the announcement for the 2010 Search for New Music competition and submitted it to the IAWM Journal as well as to the IAWM website. Changes were made in submission format, allowing electronic submissions as well as hard copy submissions. Receipt of materials deadline is March 15, 2010. Winners will be notified by May 30, 2010.

Dr. Reginald Bain, chair of the Theory and Composition Department in the University of South Carolina University School of Music, has agreed to judge the competition and I am waiting on the reply from another composition faculty member to serve as the second judge.

I will continue to work on getting the information out to various sources in order to increase the number of entrants for this year's search. The winners of the 2009 Search for New Music can be found on the IAWM website.

**Sherry Woods
843 669-1156
911 Mimosa Dr.
Florence, South Carolina
Swoods911@yahoo.com**

Congress Chair Report from Patricia Morehead

The next congress should be held in the USA after the very successful International IAMW Festival/Congress that was held in Beijing, China. The most recent congress was organized by Li Yiding, a member of the Congress Committee with the very able assistance of Deon Price, first president of IAWM. Deon raised thousands of dollars to help make the Congress happen so successfully for all of us who attended.

When Hsiao-Lan Wang, IAWM's current president asked me to become the Congress Chair I was happy to do so. This was before the financial melt down made it very difficult to find anyone in the USA able and willing to commit a University setting for the next congress.

I contacted Darlene Cowles Mitchell, first president of AWC, Midwest chapter at her university and she was very interested, but is retiring after this year. Her University is not very accessible by air and one must drive more than 100 miles from the nearest airport, a good small University music department, but no orchestra, etc.

Hsiao-Lan put out a general call to the membership for help.

I decided that anywhere in the world would work and began to explore other possibilities outside of the USA after conversing at some length with Deon Price who was quite insistent on the idea that a congress should be held here.

For a while we had the possibility of a Congress down under, but it is promised for perhaps sometime in the future.

I was in touch with the Korea Women Composers organization too, which sponsored a very excellent Congress some years ago, which they considered briefly. Their board voted it down as too expensive at this time.

Anna Rubin, former IAWM president has contacts for a congress in Costa Rica and when I move back to Canada (health care a huge issue for me personally), I may be able to reactivate my contacts there for a future congress. I immigrated to Chicago in 1984 from Canada and so my contacts are somewhat distant. Actually I have immigrated twice, the first time to marry an American citizen.

Dear Pat, from Jeannie Poole, who created the concept of the Congresses with ICWM:[I do think this idea from Jeannie is a very viable idea using technology and I recommend we should work towards this idea as a group of women, some of us a little afraid of technology, but the younger members of IAWM are very savvy.]

I think the next ICWM should be via a web site and not in person. I think that could be fundable and very exciting, in other words, groups would organize regional meetings/concerts. we can all watch on a web site in real time (or on delay as per time zone differences). It could be interactive and people could email their questions to presenters and hear the answers. We could have live bulletin boards throughout the meeting. We could have a different concert each night for the duration of the Congress, each in a different location.

This would be a wise use of the technology and easier on individual pocket books, and it would be innovative and revolutionary. Jeannie

And finally we have the possibility thanks to Anne Kilstofte for our next USA Congress if the board decides to approve the proposal:

A report from Anne Kilstofte, past president of IAMW

There is a possibility of a congress in Flagstaff - or the Phoenix/Flagstaff corridor. Flagstaff Symphony has expressed an interest in being involved. That means NAU would also follow suit. Anne is in touch with Judith Cloud and Anne is now managing director of the Pro Musica Arizona Chorale and Orchestra, which could also possibly be an organization that might be involved.

At any rate, with the Flagstaff Symphony suggesting this, we may still have a congress awaiting us. I said, maybe not 2010 (simply too soon) but 2011, this can be discussed at the meeting in November and put to a vote. In the meantime. Anne will work on it at her end.

This also means IAWM should include this (even as the remotest possibility) in our Aaron Copland grant. It's always better to promise and have something be put off a year than to have nothing in the works.

Dear Patricia,

Anne Kilstofte and I met yesterday and discussed further the possibility of Northern Arizona University in Flagstaff hosting the Congress. I will be putting together the proposal in the next week or so and delivering it to you. It is looking promising, with support both from the Flagstaff Symphony with conductor Elizabeth Schulze and the NAU School of Music.

All the best and feel free to contact me with input and/or questions!

Judith

Dr. Judith Cloud
Website: www.judithcloud.com/
Coordinator of Voice
School of Music
Northern Arizona University
Flagstaff, AZ 86011
(928) 523-1856 office

IAWM Congress
Late September or early October, 2011

Proposal

Northern Arizona University

Flagstaff, AZ

Flagstaff is nestled in the midst of the world's largest ponderosa pine forest at an altitude of 7,000 feet (2,135 m). Flagstaff attracts outdoor enthusiasts year-round with its spacious vistas and cool, clean mountain air. Ecosystems spanning piñon-juniper studded plateaus, high desert, green alpine forest and barren tundra can all be found within the Flagstaff area. **Late September and early October is** the perfect season to enjoy the fall colors. Days are comfortably cool and refreshing with slightly chilly evening temperatures. Average highs for late September are 73 with average lows 41 and mostly sunny skies.

Arizona stays on mountain standard time year-round.

Northern Arizona University

Northern Arizona University, a university with a personal touch, offers small classes with full-time professors who know their students and a staff committed to helping students succeed. While NAU's primary emphasis is undergraduate education, it offers nationally known masters and doctoral programs and research in selected areas that build from its base on the Colorado Plateau and extend to forest health and bioterrorism. Almost all first-year students live on campus. Students participate in a wide range of intramurals, clubs and organizations. NAU is located in sunny, beautiful Flagstaff, with a four-season climate and a population of 62,000. NAU enrollment reached a total student population of 23,600 in 2009.

Further information about Northern Arizona University can be found at:
<http://home.nau.edu/about/default.asp>

The mission statement for the School of Music:

- To provide an experience-based education, balanced between performance and academics, that leads to successful careers and lifelong involvement in music;
- To enrich the cultural life of the surrounding community through high-quality outreach programs, professional-caliber performances, and other collaborative opportunities;
- To cultivate an environment where discovery, creativity, and personal and professional development can flourish; and
- To value tradition yet seek innovation.

Further information about the School of Music can be found at:
<http://www.cal.nau.edu/music/>

1. Hosts for the Congress:

Dr. Judith Cloud, Coordinator of Voice (member, IAWM)

School of Music, Northern Arizona University
Flagstaff, AZ

Dr. Todd Sullivan, Director
School of Music, Northern Arizona University
Flagstaff, AZ

Assistance from other members of the faculty and from the Flagstaff Symphony.

2. The submission of this proposal is an indication that the School of Music intends to host the conference and to assume financial responsibility for the cost and presenting of the Congress.

3. The facilities of the Congress site include

- Ardrey Auditorium

Ardrey Auditorium is a 1,491 capacity performing arts auditorium located on the Northern Arizona University campus. Ardrey Auditorium is managed by the College of Arts and Letters, Northern Arizona University.

- Ashurst Hall

Ashurst Auditorium is an historic recital stage/banquet hall with seating for 200 (recitals) and 300 (banquets) patrons. Facilities include PA sound system, two concert grand pianos, large screen projector and retractable screen.

- The High Country Conference Center

Brand new to Flagstaff in April 2008, the High Country Conference Center features 25,000 square feet of newly appointed meeting space.

The first floor offers the Peaks Ballroom that will seat up to 1,000 guests. This space can also be reconfigured into 5 individual meeting rooms.

The second floor features additional meeting space with an executive boardroom and 3 additional break out rooms.

A full compliment of the latest high-tech audio visual equipment is featured and each individually designed conference room is equipped with LCD projectors, screens and microphones with the latest in audio design. Ergonomically designed chairs provide comfort and functionality providing an effective environment for virtually every meeting format.

Additional meeting space is available at the nearby Drury Hotel featuring five spacious rooms that will accommodate between 30 and 70 guests.

The conference center is within walking distance of the NAU venues.

Other hotels that are within walking distance are the Embassy Suites, the Econo Lodge, Travelodge, and the Radisson Woodlands. There are many other hotels within the immediate area that would offer less expensive options for participants.

4. Planned events include a concert by the Flagstaff Symphony Concert, Elizabeth Schulze, conductor. This concert, most likely held on a Friday night, will be the culminating event of the Congress. Maestra Schulze is dedicated to including a variety of music by women composers in this final concert. (The make up of the FSO includes quite a few women as principals: violin (concertmaster), 2nd violin, viola, cello, flute, oboe, trumpet, horn and percussion. The percentage of women in the orchestra is 61%.)

Other events would include workshops, seminars, chamber music recitals and other concerts determined by the various performing ensembles of the School of Music at NAU. These could include:

- **NAU Wind Symphony**
- **NAU Chamber and Symphony Orchestras**
- **Kokopelli Wind Quintet**
- **Elden Brass Quintet**
- **NAU Percussion Ensemble**
- **Shrine of the Ages Choir**
- **Men's Chorale**
- **Women's Chorale**
- **Two Vocal Jazz Ensembles: High Altitude and Northern Voices**
- **Harter Memorial Handbell Choir**

Distinguished faculty artists of the School of Music might also be involved in presenting music in recital:

[Mary Beadell-DiBartolo](#), Cello
[Jonathan Bergeron](#), Saxophone
[Rita Borden](#), Piano/Accompanying
[Chen-Ju \(Janice\) Chiang](#) Staff Piano Accompanist
[Judith Cloud](#), mezzo soprano (Coordinator)
[Stephen Dunn](#), Trumpet
[Elizabeth George](#), organ
[Margaret Gunderson](#), mezzo soprano
[Alexander Lapins](#), Tuba/Euphonium
[John Masserini](#), Clarinet
[Emily McKay](#), Flute
[Kent Moore](#), Bassoon
[Ricardo Pereira](#), tenor
[Deborah Raymond](#), soprano

[Robert Allen Saunders](#), bass
[Rebecca Scarnati](#), Oboe
[Jacquelyn Schwandt](#), Viola
[Louise Scott](#), violin
[Thomas Sheeley](#), Guitar
[Nancy Sullivan](#), Horn
[David Vining](#), Trombone/Euphonium

Ensemble directors include:

[Nicholas Ross](#), Orchestras
[Daniel Schmidt](#), Bands
[Steven Hemphill](#), Percussion Ensemble
[Ryan Holder](#), Associate Director of Choral Studies
[Edith Copley](#), Director of Choral Studies

There are also a number of gifted instrumentalists in the northern Arizona region who could be called upon to contribute their talents to congress events.

Academic faculty who might wish to have classes involved in events include:

[Julie Hedges Brown](#), Musicology
[Stephen Brown](#), Music Theory (Coordinator)
<mailto:Stephen.Dunn@nau.edu>
[Elizabeth George](#), Class Piano/Music Theory
[Chad Hamill](#), Ethnomusicology
[James Leve](#), Musicology
[Bruce Reiprich](#), Music Theory/Composition
[Jennifer Russell](#), Music Theory
[Blase Scarnati](#), Musicology
[Timothy Smith](#), Music Theory
[Rick Stamer](#), Music Education (Coordinator)
[Chi-Hwa Wu](#), Music Education

Getting to Flagstaff

Flagstaff is situated at a major crossroads, easily accessible from the east, west and south. Interstates 40 and 17 provide direct access from the West's major metro areas, including Phoenix and Tucson, Albuquerque, El Paso, Dallas, Las Vegas, Los Angeles, and San Diego. Air service to Flagstaff's Pulliam Airport is available via US Airways and Horizon Air. In partnership with Alaska Airlines, Horizon Air provides daily flights to and from Los Angeles International Airport, where a wide selection of domestic and international connections can be made. U.S. Airways provides daily flights to and from Phoenix Sky Harbor International airport, where a wide selection of domestic and

international connections can be made. Efforts will be made to secure U.S. Airways as the official carrier for the congress.

There are several shuttle services that run between Sky Harbor Airport in Phoenix and Flagstaff.

Flagstaff can also be reached by rail from either the east or west. Amtrak services Flagstaff twice daily on the Southwest Chief line.

A day for visiting regional and local attractions would be included in the schedule. Opportunities include:

- Grand Canyon, one of the seven natural wonders of the world is only 81 miles from Flagstaff
- Sedona, the picturesque “red rock country” is a breathtaking 25 mile drive through Oak Creek Canyon
- Meteor Crater, 35 miles east of Flagstaff
- Tuzigoot National Monument, 75 miles south of Flagstaff
- Sunset Crater Volcano National Monument, 12 miles north of Flagstaff, includes Wupatki National Monument, with one of the largest pueblos in the region

Local attractions:

- Lowell Observatory, one of the major astronomical research facilities in the United States
- Museum of Northern Arizona, housing anthropology, biology, fine art, and geology collections of the Colorado Plateau
- Mount Humphreys, Arizona’s highest peak at an elevation of 12, 633 feet

5. Judging process is to be determined. Members of IAWM in the immediate area include Anne Kilstofte and Judith Lang Zaimont. I will solicit ideas from members who have organized prior congresses. Elizabeth Schulze, conductor of the Flagstaff Symphony and conductors of ensembles at NAU will be involved in selection of repertoire for performances.

6. Projected expenses

Income (as suggested in the Appendix of the Congress Manual):

Conference fees from participants

Local and State Arts Council grants

(possible support from Arizona Commission on the Arts; Flagstaff Cultural Partners)

Private contributions

Conference program booklet ads from local merchants, publishers, music companies

Meet the Composer grants (grant must be paid to the individual composer)

Daily registration fees to local residents
(NAU's Women's and Gender Studies program may wish to be involved)
Concert ticket income from non-conference concert attendees
Daily registration fees by the general public

Expenses (as suggested in the Appendix of the Congress Manual):

Printing of Conference booklet
Concert tickets for participants
AM/PM coffee and snack breaks
Meals: including breakfasts, bag lunches and dinners
Transportation costs for buses/vans to special events
Performers (only if necessary in occasional circumstances)
Piano tuning
Documentation CD/Video of all events
Xeroxing of individual concert programs
Xeroxing of materials for paper presentations
Postage for mailing conference materials to IAWM membership
Postage and labels for mailing to CMS list of institutions
Production of conference materials and conference booklet
Typing and assembling of all conference materials
Fee to Conference facilitator at the institution
Student Congress Assistants
Special Events Coordinator
Publicity, including newspapers and radio ads
Special Events
Banquets

A detailed budget will be developed if the proposal is accepted.

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Submitted by Patricia Morehead