



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

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IAWM Membership Information

IAWM membership includes a subscription to the *Journal of the IAWM* (issued four times a year) plus access to past issues on the IAWM website. Membership offers opportunities for awards in ten categories of composition, as well as music scholarship and programming, an education grant, opportunities to participate in annual concerts and IAWM conferences, and opportunities to present webinars. Membership offers increased visibility through IAWM's social media platforms, website, and optional IAWM Listserv; eligibility to run for and hold board and officer positions within IAWM; and connections with a vibrant community made up of members from 30 countries on five continents, sharing, celebrating, and supporting women in music globally. For information on joining or renewing your membership, visit the IAWM website: www.iawm.org/contact-us/.

*If you are interested in joining
the editorial staff, please email
journal@iawm.org with STAFF in
the subject line.*

—CHRISTINA RUSNAK

INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

IAWM is a global network of people working to increase and enhance musical activities and opportunities and to promote all aspects of the music of women. The IAWM builds awareness of women's contributions to musical life through publications, its website, a free listserv, international competitions for researchers and composers, conferences, congresses, concerts, the entrepreneurial efforts of its members, and advocacy work. IAWM activities ensure that the progress women have made in every aspect of musical life will continue to flourish and multiply.

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www.iawm.org/civicrm/iawm-payments-page/

Support The IAWM

Your donations enable IAWM to fulfill its mission and vision. Our awards, grants, and advocacy efforts bring greater equity and awareness of the contributions of women in music. Any amount helps to fund our concerts, conferences, the *Journal of the IAWM*, grants, and all of our member services. To donate:

www.iawm.org/support/

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Back issues are available for members to download on the website under Journal-archives. If you wish to purchase a back issue, contact membership@iawm.org.

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Christina Rusnak

Message from IAWM's President

Dear Members,

The end of a year signals both reflecting back and looking forward. In 2023, new music, old favorites, and newly discovered gems exploded out of the concert halls and our streaming services!

More Music

You asked for more concerts, and IAWM, along with our partners, featured more music than ever by women composers! Among the more significant events, the Portland Jazz Composers Ensemble's January concert featured the works of six women jazz composers; In September, the LunArt Festival featured a collaborative performance in Madison, Wisconsin, of two IAWM Annual Concert winners (see more in "Reports"); and in November, the Royal Conservatoire of Antwerp hosted eight Annual Concert winners for a stunning concert performed by the Lilith Ensemble

Updates & Communication

We are continuing to update our capabilities to serve you and to better advocate for women in music. On the home page, the RADIO REQUESTS information is updated weekly; the IAWM CALENDAR is refreshed regularly to provide you with information of calls, festivals, and conferences. To better connect with you, we launched the IAWM NEWSLETTER in late Summer as a bridge between the website,

social media, and the journal. Please make sure you open the link to receive monthly updates!

In the last issue of the journal, I mentioned two new opportunities. First, Spotlights feature short videos on social media, which recognize our members. Secondly, members can submit videos to IAWM's YOUTUBE video channel. You can now access these from our website: under PROGRAMS, choose SPOTLIGHTS or YOUTUBE to submit.

One of IAWM's core values is connection. We are actively reaching out to strengthen our relationships with like-minded organizations and reviving reciprocal partnerships with our musical community. Each organization advocates for the other, including reciprocal advertising. Our PARTNER organizations, listed under the ABOUT page of our website, are passionate about visibility and opportunities for women in music. Do you know of an organization that would be a great partner for IAWM? Contact our Advocacy Chair, Rain Worthington (rainworthington@gmail.com) to learn more.

The musical world lost a few notable women in 2023. Eve Meyer's passing has been most deeply felt at IAWM. I want to thank those of you who contributed your thoughts and your stories about Eve (see "Tributes"). Her presence and inspiration continue to be realized in the pages of the journal today and will for years to come. I am deeply indebted to the other editors and our journal staff for all their hard work in her absence.

If you have not yet written for the journal—or even if you have—please send us your research and scholarship, your profiles and insights; announce your forthcoming events, and send your reports of them when they've ended, from wherever you are. Please see the Guidelines for Contributors on the Journal page of the IAWM website. If you are interested in joining the editorial staff, please email journal@iawm.org with STAFF in the subject line.

Looking Ahead

I say this every time, but truly, my greatest joy as IAWM President is learning from,

and about, you. We are in this midst of creating our 2024-2026 Strategic Plan. How do we grow and do more to fulfill our mission and move toward our vision of becoming the world's leading organization devoted to the equity, promotion, and advocacy of women in music across time, cultures, and genres? Please email me at president@iawm.org to share your thoughts and ideas.

We are finalizing the details of our October, 2024 Annual Concert, but also looking for a possible collaboration in the Spring. If you would like to collaborate with IAWM for a Spring concert, please contact president@iawm.org.

By the end of the year, we hope to unveil our plans for the IAWM Conference in Summer 2025! Over 125 participants joined us at both the 2022 IAWM conference in Corvallis, Oregon and at the 2019 conference at Berklee College of Music in Boston.

In 2024, I will step down as president, having served one year beyond my term. It has been my great honor and privilege to lead the organization through this transition of growth. I will actively continue on the board as past president in 2024, and will remain involved with the 2024 and 2025 concerts and the 2025 conference. I am deeply grateful to all the board members I've worked with since I joined the board as Treasurer in 2016 and as President in 2020.

Thank you for all of your input, and continue to let us know what we're doing well and how we can better serve you. Please contact me at president@iawm.org. Together, we all can advocate for you – together, we can advocate for each other.

Help us increase your visibility! Update your image and website information on the Members' page.

Log in, and click on the Members' page to your Member Profile. Click EDIT PROFILE to add your information.

Christina Rusnak

CHRISTINA RUSNAK
President, IAWM



Brittney Benton

AWARDS AND ANNOUNCEMENTS

The Gena Branscombe Project Awards Scholarships to Three Women

The Gena Branscombe Project is proud to announce its 2023 scholarship winners. Each year the scholarships are awarded to an emerging student conductor, composer, and arts administrator.

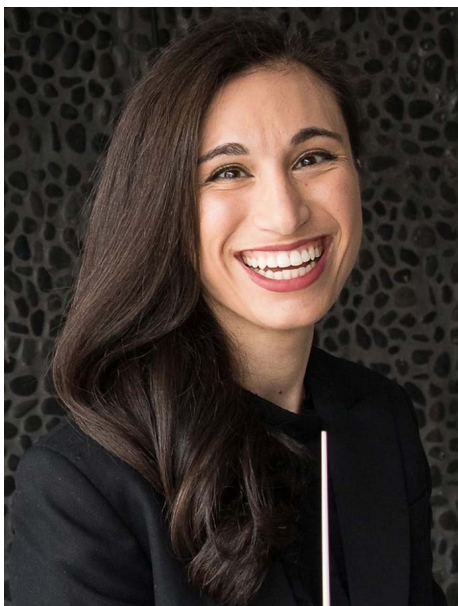
2023 Emerging Composer: Brittney Benton

Yale School of Music

Driven by storytelling and imagery, Brittney's music takes you on a journey through a lush melodic and harmonic soundscape, filled with personality at every turn. She holds a Bachelor's degree in Music Composition with a Minor in Music Technology from the University of Nevada, Las Vegas. She will be attending the Yale School of Music this fall for her Masters in Music Composition. Benton is very interested in working in the realm of video game music. In 2020, she was named the winner of PARMA Recordings "Summer 2020 Call for Scores," and the winner of the Bellevue Chamber Chorus's "Emerging Composer Competition" in 2021. In 2022, she was named one of the winners of Chicago a cappella's "Her Voice Competition." Recent composition festivals include the 2020 Charlotte New Music Festival and Connecticut Summerfest 2021. She attended the inaugural Akropolis Chamber Music Institute (ACMI) in 2022, and this summer, the Akropolis Reed Quartet will premier her new work, *Lullaby for Trees*.

2023 Emerging Conductor: Hannah Nacheman

The Juilliard School



Hannah Nacheman

Hannah is a conductor based in New York City. She currently serves as Director of Mixed Chorus and Adjunct Professor at St. John's University, Assistant Conductor to The Choral Society at Grace Church in NY, and Teaching Artist for the VOCESS Foundation. She is one of the co-creators of *Girls Who Conduct*, a mentorship program for women and non-binary musicians whose mission is to foster diversity and inclusion in classical music. Furthermore, she serves as Guest Faculty for the Juilliard School Preparatory Division and Resident Assistant Conductor for City Lyric Opera. Hannah holds music degrees from Bryn Mawr College and The Manhattan School of Music, with continued studies at The Juilliard School.

2023 Emerging Arts Administrator: Roslinde Rivera

University of Missouri - Kansas City



Roslinde Rivera

Roslinde is a Kansas City based vocalist who also has a passion for administrative work. After graduating from William Jewell College with a Bachelor of Science in Vocal Performance, Ms. Rivera returned to become the Assistant to the Choral Program in charge of events, logistics, and communication. In addition to working in the choral program, she is the administrator for their professional ensemble, Cardinalis, which pairs undergraduate students in a one-to-one apprenticeships with professional singers in the Kansas City area. Roslinde recently received a Performer's Certificate and is currently pursuing a certificate in Performing Arts Management and a Master of Business Administration at the University of Missouri, Kansas City.



Call for Journal Articles

The *Journal of the International Alliance for Women in Music* seeks quality submissions for publication in the Winter, 2024 issue and beyond. Articles are typically 1,500 to 5,000 words in length, and they must address some aspect of women in music, in any role, genre, location, or time period; be original, well researched, and well written; and document sources in *Chicago Manual of Style* footnote style.

We pre-screen articles, so before you submit one, please send us a proposal including an abstract of about 200 words setting forth what you intend to show and how you intend to show it. Include a brief biography of yourself, about 100 words in length.

Please e-mail your proposal to us at Journal@iawm.org as an attachment in MS Word with "Article proposal" in the subject line. For publication in the Winter 2024 issue, your completed manuscript will be due on December 30, 2023. We publish four issues per year, with submissions due December 30 for the Winter issue, March 30 for the Spring Issue, June 30 for Summer, and September 30 for the Fall issue.

For more details on preparing and submitting your manuscript, please consult the Guidelines for Contributors at iawm.org/journal-page/. Scroll down to find the guidelines, including specifications for photos and music examples.

To request a review of your book or recording, submit the information about your work to us at Journal@iawm.org with "review request" in the subject line.

We also publish announcements of upcoming and reports of recent congresses, festivals, conferences, prizes, and competitions; reviews of books and recordings; interviews; information on current research; memorials to recently deceased women in music; and members' news. To submit your contributions in those genres, please e-mail them us at Journal@iawm.org as an attachment in MS Word, and *indicate in the subject line what you are sending*.

The IAWM advocates for women in music around the globe—one of our most famous campaigns was our protest against the Vienna Philharmonic's policy against hiring female players. We give awards and prizes for composers,

educators, writers, and organizations who program women's compositions, as well as the Pauline Alderman awards for outstanding scholarship on women in music, and we hold regular congresses featuring concerts, scholarly papers, and community.

The *Journal of the IAWM* is the mothership of the peer-reviewed journal *Women and Music*, now a separate enterprise. The journal is a full-color, fully online publication for IAWM members and available at many university libraries. Members receive a pdf copy of each issue of the journal; it can also be read online in a reader-friendly flipbook format. Please direct any questions to us at Journal@iawm.org.

SAVE THE DATE: 9 MARCH 2024

Women in Music Conference Gearan Center for the Performing Arts Hobart and William Smith Colleges, Geneva, New York

In collaboration with the Eastman School of Music
and the Rochester Institute of Technology

The day-long conference will present the research and performances of professional, graduate student, and undergraduate scholars and performers addressing a variety of topics concerning women in music.

The keynote presenter is Roger Moseley (Cornell University), author of "Keys to Play: Music as Ludic Medium from Apollo to Nintendo," and Kristen Ditlow (University of New Mexico), will perform a concert of her arrangements of opera and song selections.

The deadline for submitting proposals has passed, but the CFP does give more information for those who wish to attend the conference; see [here](#).

Direct any questions to Sarah Marlowe, Eastman School of Music, [here](#).

CONFERENCES, CONVENTIONS AND FESTIVALS

Listings for January – March 2024

COMPILED BY RAIN WORTHINGTON

International Conductors Guild

January 4-6, 2024
New York, NY, U.S.

<http://www.conductorsguild.org/>

Chamber Music America

January 18-21, 2024
New York, NY, U.S.

<https://chambermusicamerica.org/>

Texas Music Educators Association (TMEA)

February 7-10, 2024
San Antonio, TX, U.S.

<https://www.tmea.org/>

College Band Directors National Association

February 22-24, 2024 (Regional)
Cornell University, Ithaca, NY, U.S.

<http://www.cbdna.org/>

Music by Women Festival

March 7-9, 2024

Mississippi University for Women,
Columbus, MS, U.S.

<https://www.muw.edu/musicbywomen/>

North American Saxophone Alliance

March 14-17, 2024
Stillwater, OK, U.S.

<https://www.saxophonealliance.org/>

American String Teachers Association (ASTA)

March 20-23, 2024
Louisville, KY, U.S.

<https://www.astastrings.org/Web/>

College Band Directors National Association

March 26-29, 2025
(National Conference)
Fort Worth, TX, U.S.

<http://www.cbdna.org/>

Women Composers Festival of Hartford

March (dates TBA)
West Hartford, CT, U.S.

<https://www.womencomposersfestivalhartford.com/>



Call for Participation: Feminist Theory & Music 17 in 2024

Now in its third decade, the Feminist Theory & Music Conference highlights work at the intersections of gender, sexuality, and music. Building on the previous conference's theme of "Connections," the 2024 conference seeks to leverage those relationships and connections to interrogate questions of urgency. "Urgency" here can refer to the immediacy of our contemporary political and historical moment, and our need to respond thoughtfully but without hesitation. We also use "urgency" to evoke the false sense of immediacy often imposed within institutions—such as the neoliberal university—that demands so much of our time and labor. We imagine this gathering as a space to come together to amplify issues of urgency across our various home disciplines. We hope that this conference theme will offer pathways out of the isolation that many minoritized scholars can feel as we struggle with urgency on our campuses, in our positions, in our daily lives, our communities, and practice and research. The conference will feature a keynote address by Dr. Nancy Rao, author of *Chinatown Opera Theater in North America* (Illinois University Press, 2017), and an afternoon concert with pianist Ellen Rowe drawing on her recent project, "Momentum: Portraits of Women in Motion" (2019).

The program committee welcomes proposals for presentations that explore topics that include (but are not limited to):

- Music related to the urgency of the current political moment, nationally and globally;
- Increasing anti-LGBTQ, especially anti-trans, legislation and musical responses;
- Threats to bodily autonomy and reproductive justice in a post-Roe v. Wade U.S.;
- Antiracism, Black Lives Matter, and accompanying movements;
- Recent Supreme Court rulings on Affirmative Action and the future of higher education;
- Employing feminist theories in music in the classroom, research, communities, and institutions;
- Music and expressions of toxic masculinity, Trumpism, and their alternatives;
- Academic and other labor movements as feminist movements;
- Locally-grounded topics of music, activism, and history pertinent to the Ann Arbor or Metro Detroit area; and,
- Reaching across borders, building bridges, finding commonalities, and honoring differences.

For submission guidelines, please visit the conference website:

<https://sites.google.com/umich.edu/ftm17/call-for-papers?authuser=0>

ARTICLES

Resource Directory, *Broadcast Update*, and the Radio Requests Campaign Promote Broadcasts of Recorded Music by Women Composers

LINDA RIMEL

Composers, performers, agents, and labels who want their recorded music by women composers played on radio can take advantage of the IAWM's Resource Directory on the Radio Requests page of the IAWM website. It lists contact information for forty-eight "friendly" stations who are inclined to broadcast recordings of works by women composers. The IAWM's Resource Directory is the only online directory of such "friendly" broadcasters that we know of. In addition to appearing on the IAWM web page, the Resource Directory can be accessed by a link at the foot of every edition of the weekly e-newsletter, *Broadcast Update*.

Broadcast Update is sent to subscribers of the IAWM's listserv. Subscription to the listserv is a perquisite of IAWM membership. To subscribe, email Elizabeth Hinkle-Turner at Elizabeth.Hinkle-Turner@unt.edu.

Before sending recordings of your compositions, visit the web pages of the stations listed in the Resource Directory to get a sense of what types of music they play. To promote broadcasts of music composed by women, we urge listeners to thank broadcasters when they broadcast women's compositions, and to participate in the Radio Requests campaign.

Begun in 2004, on the anniversary of Fanny Mendelssohn Hensel's birthday, Radio Requests grew out of frustration with the infrequency of broadcasts of music by women composers. Speaking of rock'n'roll in the 1970s, for example, Ann Wilson of the band Heart told NPR's Scott Simon in 2012, "Radio would play only one woman per hour." In the field of classical music, discrimination has been just as bad, if not worse.

Every week, Ursula Rempel researches and selects a composer, Christina Butera adds the new Radio Request to the IAWM web page, and participants telephone and e-mail local and internet classical radio stations and ask them to broadcast music by the chosen composer—or, in the case of Holiday Requests, work from the list of music for the winter holidays.

In addition to women's compositions, *Broadcast Update* also lists broadcasts of music performed or conducted by women. Stations interested in being listed as "friendly broadcasters" or in sending playlists may contact me at rhymeswithprimal@juno.com.

Linda Rimel is a writer and editor living in Eugene, OR. She has been the motivator of IAWM's radio advocacy for women composers for twenty years.

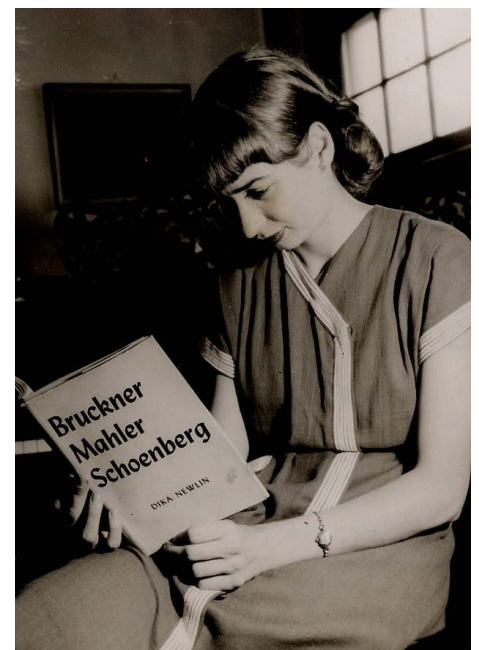
Remembering Dika Newlin @ 100

SABINE FEISST

On 22 November 2023 Dika Newlin (1923–2006), composer, musicologist, concert pianist, teacher, vocalist, actor, and punk rock performance artist, would have celebrated her 100th birthday. Often misunderstood and underappreciated by her colleagues and administrators, her broad-minded teachings, astute writings, and unconventional performances inspire international scholars, artists, and audiences to this day.

A descendant of the early American Quaker Nicholas Newlin (ca. 1600, Ireland–1699) and daughter of two academics, Dika was a child prodigy.

At age 8, she composed the symphonic work *Cradle Song* debuted by the Cincinnati Symphony Orchestra. She graduated from high school at age 12, and at age 18, she received an MA in music theory and composition at UCLA under the tutelage of Arnold Schoenberg. At age 22, she received the first PhD in musicology at Columbia University (1945). Soon thereafter, she began her six-decade-long career as a charismatic and generous music professor, inspiring numerous students, who embarked on successful careers as scholars, composers, and performers of a wide range of music



Dika Newlin

styles and genres. A former student at the University of North Texas, Donna Arnold, remembered that Newlin “brought a bizarre mix of brilliant learned discourse and over-the-top radicalism to a student body that was ready for her and a faculty that definitely was not.”¹

Among Schoenberg’s most talented American students, Newlin became a pioneer in Schoenberg research in the United States. In addition to her many Schoenberg-related articles, she published two influential monographs:

1 Donna Arnold, “Schoenberg’s Punk Rocker: The Radical Transformations of Dika Newlin,” *NewMusicBox* 19 July 2017, <https://newmusicusa.org/nmbx/schoenbergs-punk-rocker-the-radical-transformations-of-dika-newlin/>

Bruckner, Mahler, Schoenberg (originally her dissertation, published 1947, rev. 1978) and *Schoenberg Remembered: Diaries and Recollections, 1938–1976* (1980). Her lucid writing style appeals to a broad readership. Newlin facilitated the reception of Schoenberg’s music as editor of his essay collection *Style and Idea* (1950) and translator of French and German books on his music. Her scholarship has left a mark on such musicologists as Theodore Albrecht, Donna Arnold, Elisabeth Kappel, Elizabeth Keathley, and myself.

As a composer, she explored musical modernism and the twelve-tone technique as exemplified by her Chamber Symphony and Piano Trio (both 1948) as

well as ground-breaking experimental music, using indeterminacy, electronics and multimedia. In the 1970s she was, like Laurie Spiegel, among the few female composers working with Max Mathews at Bell Telephone Laboratories to develop computer music. In the 1980s she composed movie music and popular songs (“Murder City,” “Alien Baby”), especially for films directed by Michael D. Moore (1947–2020).

As a performer, she was equally eclectic, crossing styles and genres, mastering piano repertoire from Mozart to Liszt, presenting her own Dada-inspired theatrical works, performing modernist vocal compositions, including Schoenberg’s *Pierrot lunaire* and Kurt Weill songs, as well as rock music with the Richmond-based punk band Apocowlypso. She also performed her own provocative punk rock songs and acted in films by Moore and Tim Ritter. Her impact as a composer and performer on younger artists such as Mason Bates, Michael Hearst, and Judith Berkson, and on the music scenes in Richmond, Virginia has been significant.

Dika Newlin defied many social norms and gender barriers in composition, musicology and academia; she was featured in *People Magazine* in 2003, making a striking impression with her brightly colored hair and distinctive outfits. Not only her extraordinary creative achievements, but also her generous support of her own students and other young musicians and scholars made her a beloved figure. Some of them have recently honored her by establishing an annual Newlin Music Prize for a full-length album in any genre created by musicians in the Richmond, VA area.

Happy 100th Birthday, Dika.

Sabine Feisst is Evelyn Smith Professor of Musicology and Senior Sustainability Scholar at the Arizona State University. Her monograph *Schoenberg’s New World: The American Years* (Oxford University Press, 2011) won the prestigious Lowens Award of the Society for American Music. Among her many publications, she is preparing a monograph on music inspired by deserts of the U.S. Southwest and editing the *Oxford Handbook of Ecomusicology*.

New York Women Composers

We support the creation, promotion, and performance of music by female-identifying composers.

Membership benefits include:

- Exclusive score calls from our Seed Money Grant recipients, who present concerts both internationally and locally
- Inclusion in our online searchable database and member profiles
- Participation in our free outreach events, such as our Tutti workshop series
- Bi-weekly email digests with links to available funding, job, and career development opportunities
- Opportunities to be featured in partnerships with peer organizations, including the Flute Examiner and the Cello Museum

Membership is open to female-identifying composers who reside in New York State or the greater New York City metropolitan region. We also welcome those in musical or artistic occupations who support the recognition of female-identifying composers.

Visit newyorkwomencomposers.org for more information.

REPORTS

Voices Unbound: LunART and IAWM

CHRISTINA RUSNAK

In February 2023, a conversation between IAWM's Christina Rusnak and LunART's Iva Ugrcic began with "What if?" which morphed into "How?" which developed in the collaborative concert between LunART and IAWM on September 30, 2023. The winner of the 2022 IAWM Programming Award, LunART's mission is to support, inspire, promote and celebrate ALL women in the arts through public performances, exhibitions, workshops, and interdisciplinary collaboration. This mesmerizing concert, curated by Ugrcic and performed by the LunART Chamber Music Collective featured two winners of the IAWM 2023 Concert call paired with two phenomenal Latin American composers.

IAWM and LunART share the goal to "ensure the progress of women...will continue to flourish and grow, overcoming issues of gender inequity." It's time that we not only raise the visibility of women in music, but also that we lay the groundwork to redefine the canon.

Judith Zaimont's *A Strange Magic* (2016), her second string quartet, rose up and never came down for twelve full minutes. She stated that it requires Amazons to perform it, and its continuous energy is meticulous, playful, and exacting, yet gives the impression of improvisation as single lines are passed from one instrument to another. Violist Marie Pauls described it as an opportunity to "channel your inner rock star." The piece was performed flawlessly, and its energy vibrated the space until the very last bow.

Flashpoint (2022) by Linda Dusman featured Ugrcic on solo bass flute exploring the sounds and feelings of raging wildfires. The instrument has more amplitude, not just in volume, but with a greater sense of space. One can hear the sparks and spits, the roar of the wind through the trees as she

vocalizes with the flute. Clicking sounds resemble limbs breaking as the fire rises, then finally begins to diminish.

Patricia Lopes is a Brazilian composer and pianist. She flew from Brazil to work with LunART on *Lily of the Valley* (2023), one of her flower series of compositions. It was composed not only to emulate the flower itself, which blooms as a series of small blossoms opening in succession, but also to represent the larger meaning of flower, which is motherhood. The performers, all of whom are mothers, really connected to the composition. The most lyrical composition on the program, *Lily of the Valley* is fluid and interconnected, both delicate and strong.

Gabriela Ortiz is a Mexican composer, renowned in many parts of the world, but, surprisingly, less so in the US. Her *Exilios* (2013, arr. 2022) is a three-movement composition for flute and string quartet that pays tribute to the Spanish Republicans who emigrated to Mexico at the end of the Spanish Civil War (1936–1939). Through different circumstances, Ortiz had opportunities to meet three of them, and the three contrasting movements of the composition are dedicated to them: 1. A Pepe; 2. A Lydia; and

3. A Julian. A difficult, highly complex piece, *Exilios* was brilliantly played by the performers.

IAWM is very grateful for the work and amazing performances of members of LunART Chamber Music Collective Musicians: Lindsey Crabb, cello; Isabella Lippi, violin; Marie Pauls, viola; Iva Ugrcic, flute; and Dawn Wohn, violin. For more on LunART, click [here](#).

It was truly an evening of International Women in Music!



LunART Chamber Music Collective; on screen: LunART founder Iva Ugrcic and composers Patricia Lopes (center), Judith Lang Zaimont, and Linda Dusman, IAWM composers.

2024 Membership Dues Increase

We have resisted raising membership fees as our costs have increased over the last five years, but now we are now compelled to increase dues in 2024 as shown below. Our last dues increase was 2018.

Individual and Institutional Members:
Increase from \$65 to \$75

Seniors: Increase from \$45 to \$50

Students: Will remain at \$30

Supporting: Increase from \$95 to \$125

Lifetime: Will remain at \$1,000



Lilith Ensemble performing Nicole Murphy's "Surfacing"

IAWM Annual Concert in Antwerp, 4 November 2023

ELINE COTE

Since 1995, the IAWM has held an Annual Concert call for scores to recognize the accomplishments of IAWM composers and increase awareness of the musical contributions of women. Submitted compositions are anonymously evaluated by a panel of judges, and the winning compositions are performed in the Annual Concert and streamed via the IAWM website. This year, the competition was also opened to performers playing compositions they had selected, and performance of the winning compositions stretched over two events: the LunART Festival in Madison, WI, where compositions by Linda Dusman and Judith Lang Zaimont were performed [see p. 7], and a concert at the Royal Conservatoire, Antwerp, which is the subject of this report.

—Editor

On November 4, 2023, composers and musicians from across the globe met to create a magical atmosphere in the beautifully resonant Black Hall of the Royal Conservatoire Antwerp. All compositions on the concert were performed by the award-winning Lilith Ensemble, an Antwerp-based chamber group dedicated to performing the works of women composers. Among the nine winning compositions, the composers represented six different countries, and more when performers were also counted. A video recording of the concert is available on the IAWM YouTube channel.

The concert began with Yifeng Yvonne Yuan's acousmatic piece, "I Saw a Butterfly Nestled in A Bell," inspired by an experience of ringing a giant bell at a Japanese Buddhist temple. From the audience, I could almost feel the creatures living inside the bell.

The following composition, Coral Douglas's string quartet, "on the perpetual becoming of selves," was very effect-driven. Cara Haxo's "A Few Figs from Thistles" played with Edna St. Vincent Millay's depictions of ephemeral beauty and felt cinematic, with huge dynamic differences that made the contrasts seem orchestral. Our first performer-winner, Andrea Van Acker, gave us a stunning, meditative performance of "Night Bird," for Alto Sax, tape, and chronometer, by composer Karen Tanaka.

Next, Jamie Reimer and Stacie Haneline surprised the audience with Gwyneth Walker's very funny and deeply moving composition, "Shoe Jazz" for soprano and piano. The duo is dedicated to cutting-edge research on collaborative partnerships between singers and pianists.

In Nicole Murphy's "Surfacing," we audience members felt like we were brought in and out of a dreamlike state, where we could feel our hearts ache and had to close our eyes to let the music pass through our state of being.

Tao Li's duo, "Qin Xiao Yi" is named after the traditional Chinese instruments it evokes. The qin is a zither, and the xiao is a vertical flute, but here Tao Li has the music interpreted by the modern vertical flute and zither: the clarinet and piano. Tao Li describes the music as a "vivid soundscape," and this audience member felt it was similar to a chase sequence in a thriller film.

Adrienne Albert's *Doppler Effect* is named for Christian Doppler, the Austrian mathematician who observed the change in the frequency of a sound wave (perceived as higher pitch) when a sound source and observer get closer, and the decrease in frequency (perceived as lower pitch) when they get further apart. This engaging

In Nicole Murphy's "Surfacing," we audience members felt like we were brought in and out of a dreamlike state, where we could feel our hearts ache and had to close our eyes to let the music pass through our state of being.

—ELINE COTE



Jamie and Stacie performing "Shoe Jazz."

composition was created for bassoon, flute, and piano, and the performers thought more compositions should use this instrumentation.

Bringing the concert to a cheerful end, Lilith performed Odaline de la

Martinez's "Cuban Dances," which reflected her childhood memories in Cuba and dance rhythms she heard as a young girl. We had a difficult time staying in our seats and not jumping up to dance!

Lilith Ensemble

The performers on this concert were Victoria Bohuta, Sofiia Nasibulina, Doroteya Jankova, Nadia Plancarte Huamantalla, Lydia Michel, Paco Rojas Huertas, Pablo Aranda, Luna Rodriguez-Montes, Cèlia Tort Pujol, and Laszlo Thiry.

The Lilith ensemble collaborates with emerging and professional women composers to give their music a platform and make it visible to a broader public. In early 2024, the ensemble will release a CD featuring ten new compositions by ten female composers from around the globe.

For more on the Concert Winners this year (2023), consult the IAWM website. The competition for the next IAWM Annual Concert opens 1 March 2024 for a concert at the University of Minnesota, Duluth, on 19 October 2024.

Double bassist Eline Cote is IAWM Annual Concert Chair, bassist with the Lilith Ensemble, and founder of the Virago Symphonic Orchestra.

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IN MEMORIAM



Eve R. Meyer at Temple University (1991)
Courtesy of the Special Collections Research Center.
Temple University Libraries. Philadelphia, PA.

All About Eve: IAWM Members Respond to the Passing of Eve Meyer

In the wake of our tribute to recently deceased Editor-in-Chief of this Journal, Eve Meyer [see the previous issue, Vol. 29, no. 2-3 (Spring-Summer 2023)], members exchanged messages over e-mail and on the IAWM listserv about their fondness, admiration, and appreciation for Eve. A few also contributed their personal thoughts to the Journal. The excerpts below are representative. Thanks to all who commented and contributed.

Eve Meyer was incredibly kind and generous. She encouraged so many women in our passions, endeavors, and careers. She was a wonderful, positive influence, she raised women up, and she was a beacon of light. Her passing is a tremendous loss and she will be deeply missed. May she rest in peace.

—MARY DAWOOD CATLIN,
PIANIST, AUTHOR, IAWM MEMBER

What shocking and devastating news!
I'm so sorry to hear this.

Eve was always responsive to all emails and indeed in my short time of corresponding with her, I found her to be thoughtful, encouraging, and helpful.

I'm very saddened to hear this and send my condolences to her family, to IAWM, and to all who knew her.

She was a lovely, kind person to deal with and such a tour-de-force for the organization.

I'm so sorry again and we all will miss her and feel heavy-hearted over her loss.

—GRÁINNE MULVEY, TU DUBLIN

I have worked with Eve for over two decades in my capacity as author and chair of one of the IAWM member organizations. Eve was a highly competent editor and staunch advocate for women in music. The IAWM Journal really flourished under her editorship over the years, and the next editor-in-chief is going to have some pretty big shoes to fill.

—KARLA HARTL, THE KAPRALOVA SOCIETY

Eve, my dear, I miss you so much. You have always been there for me like a rock. You constantly let me feel your warm, Jewish heart, expressing deep concern for the agony I need to undergo here in Israel due to such difficult conditions. You are a never-ending dream. I need to feel you continue to be with me. There is no doubt in my mind that many friends will write about your tremendous contribution to IAWM. It is hard to imagine IAWM without you. With great love, and so many thanks,

—TSIPPI FLEISCHER

Tsippi Fleischer also noted the following: "As you know, things have been difficult in Israel for the past few months, even before the current war started on October 7, and now it's terrible... I had a very special relationship with Eve, thanks, in part, to our shared Jewish background, which created a strong bond between us."

Nancy Van de Vate (1930-2023)

ELIZABETH L. KEATHLEY

American-Austrian composer, violist, and advocate for women musicians Nancy Van de Vate (née Hayes, 1930–2023) passed away in Vienna at the age of 92 on July 29, after years of disabling illness. Nancy should bear special significance for us in the IAWM, for she founded the International League of Women Composers, one of our ancestral organizations that merged to form the IAWM, and she edited the ILWC newsletter (later journal).

A harsh critic of sexism among music performance and education organizations since the 1970s, her gender politics kept pace with society at large, but were ahead of their time in the realm of classical music. Perhaps for this reason some have characterized her as "angry" and "bitter," but in this writer's opinion, history has vindicated her perspectives.

A modernist at heart, Nancy created music that was full of meaning, but challenging to the untutored ear. The composer she has been compared to most often is Krzysztof Penderecki (1933–2020) of Poland. His most famous work is *Threnody for the Victims of Hiroshima* (1961), and Van de Vate's *Chernobyl* (1987) bears certain resemblances to it, both in their musical procedures and in their political underpinnings: they both address nuclear disasters occasioned by powerful governments and suffered by many innocent people. If you're paying attention to politics now, this should strike a chord. There's really plenty of justification to be angry.

God bless you, Nancy van de Vate, and your music, and your anger.

Listen to excerpts from *Chernobyl* [here](#).

Judith Cloud (1954–2023)

ELIZABETH L. KEATHLEY

Deborah Hayes contributed to this tribute.

Judith Ann Cloud was a university professor, singer, and composer who worked in many genres, but her vocal compositions—for both solo voices and ensembles—are especially noteworthy. A number of them are based on texts by women poets, including Margaret Atwood, or Black or Hispanic poets, such as Langston Hughes and Pablo Neruda. Other compositions address themes rooted in the landscape and culture of the Southwest. Singers remark on how beautifully crafted and well suited to the voice Cloud's compositions are.

Born and raised in North Carolina, Judy first performed music in church, then studied voice, composition, and conducting at the School of the Arts in Winston-Salem. After earning her Masters and Doctoral degrees at Florida State University, she taught at Florida Community College in Jacksonville, Indiana State University, and Northern Arizona University, where she taught from 1989 to 2020, retiring as Professor Emerita.

Judy Cloud's relationship with IAWM began in 2006, when one of her compositions was selected for performance at an IAWM Congress in Miami. She joined the IAWM in 2009, and just two years later organized and hosted one of the more memorable congresses, in Flagstaff, which is where I met her. She titled her congress, "In Beauty We Walk: Changing Women and the New Musical Landscape," a title replete with significance.

"Changing Woman" is the creation spirit in Navajo spirituality: she created women and men from her own skin. The Beauty Way in Navajo spirituality is the path in harmony with nature. Judy welcomed attendees to enjoy the "strikingly spectacular beauty of this region,"¹ as well enjoying

the program of musical performances and scholarly papers. Navajo flutist R. Carlos Nakai played in one of the IAWM concerts.

Judy's colleague Ricardo Pereira, who worked with her for nineteen years at Northern Arizona University, remarks, "Judy was a friend and mentor. We shared the same birthday and celebrated it together numerous times. Her compositions always connect deeply to the poetry she selects. Last week I performed two of her exquisitely crafted sets: *Songs of Need and Desire* (poetry by Elizabeth Bishop, Kathleen Raine, and Perry Brass) for voice and guitar; and *De amor oscuro* for voice and piano with text by Chicano poet Francisco X. Alarcón, and composed specifically for me."

Judy's music is not only performed, but also discussed: last year, for the Society for American Music meeting, I was pleased to moderate a lecture recital about her settings of Pablo Neruda sonnets, presented by soprano Stephanie Weiss of Arizona State University and collaborative pianist Christina Wright-Ivanova of Keene State College, New Hampshire.

Judy's compositions may be sampled on her website.



Judith Cloud | Photo courtesy of Cindy Gould

Judith Cloud was a beloved and award-winning teacher, a successful composer, a loving spouse to her wife, trumpeter Cindy Gould, and a person with deep connections to the land. She succumbed to metastatic breast cancer on August 4, 2023, and is survived by her four sisters, nieces, nephews, and grandnieces and -nephews, and by Cindy Gould, who plans to scatter some of Judy's ashes at her special place at the rim of the Grand Canyon (pictured).

A Pioneering Orchestra Member

A new documentary short, "The Only Girl in the Orchestra," tells the story of Orin O'Brien, a double bassist who became the only woman in the New York Philharmonic when she joined in 1966 and helped open doors for others. Directed by her niece, the filmmaker Molly O'Brien, the film looks at her struggles and achievements.

By the early 1970s, the orchestra had five women. Then it began holding "blind" auditions (auditioners played behind a screen), women's numbers increased. In Fall 2022, the orchestra reached a milestone: for the first time in its 180-year history, women outnumbered men 45 to 44. Women, however, are still lacking in leadership roles in orchestras — the principal players in each section can earn much more than their colleagues.

Men outnumber women at most leading orchestras in the United States. Elsewhere, women's progress has been even slower. The Vienna Philharmonic, the target of IAWM advocacy early on, did not allow women to audition until 1997. It is now about seventeen percent female.

¹ Judith Cloud, "Welcome," IAWM Congress program, September 15-18, 2011, 6.



Susan Frykberg

Susan Frykberg (1954–2023)

DEBORAH HAYES

Susan Frykberg, electronic composer and sound artist, died peacefully at the age of 68 on April 7, 2023, in Whanganui, New Zealand, surrounded by family and friends. Her musical and spiritual journey began and ended in New Zealand and included extended time in Canada and Australia. Colleagues remember her enthusiasm for collaboration and her extraordinary warmth, humor and generosity of spirit. An active IAWM member for several years, she was a judge for the Search for New Music competition in 2016.

Her motto “the personal is the musical”—the title of her autobiographical article in the *IAWM Journal* in 2014—is a rephrasing of the 1970s feminist slogan “the personal is the political,” which helped women navigate the tricky terrain between personal experience and the political and social order. “I’m a sound artist and composer of electroacoustic, instrument and vocal music and chant,” she wrote. “I like to try different approaches to sound and composition and so my output is an expression of the variety of my creative, intellectual,

and spiritual life.”¹ Frykberg was a role model for other women working in the male world of music technology, and a fierce advocate of artists who are mothers, especially solo mothers.² She brought her life experiences as a woman into her creative work.

Susan Frykberg was born in Hastings, New Zealand, on October 10, 1954, and completed undergraduate studies at the University of Canterbury, in Christchurch. In 1979, she moved to Toronto where she worked as a free-lance composer. She collaborated on the Structured Sound Synthesis Project at the University of Toronto, and with the Canadian Electronic Ensemble and the composing collective Gang of Three. She produced documentaries about Canadian composers for the Canadian Broadcasting Corporation program “Two New Hours.”

Her son, Esha, was born in 1985, and in 1986, she and her son moved to Vancouver. She completed a master’s degree in electroacoustic music at Simon Fraser University and taught Acoustic Ecology Soundscape Studies. She was a founding member of the Canadian Electroacoustic Community (founded in 1986) and the World Forum of Acoustic Ecology (1993).³ *Woman and House*, a large-scale work of electroacoustic music theater dealing with feminist issues, premiered at the Women in View Festival of the Performing Arts in Vancouver in 1990.

1 Frykberg, “The Personal is the Musical,” *IAWM Journal* 20, no. 2 (Fall 2014): 17–19, updated to 2018 in “Susan Frykberg,” *Sounz*, website of the Centre for New Zealand Music/Toite Arapūoru, <https://sounz.org.nz/contributors/1043>. Unless otherwise credited, information and quotations are from these sources.

2 Hildegard Westerkamp and Wendelin Bartley, “Memories of Susan Frykberg,” with a comment by Tina Pearson, *Newsletter of the Canadian Association of Sound Ecology/Association Canadienne pour l’Écologie Sonore*, October 26, 2023 <https://www.soundecology.ca/in-memoriam/>. The tribute was first published in the *ACWC/ACC eJournal*, Spring–Summer 2023.

3 Cat Hope, “An Obituary for the Musical Life of Susan Frykberg,” *CutCommon* blog, April 13, 2023 <https://www.cutcommonmag.com/an-obituary-for-the-musical-life-of-susan-frykberg-10-october-1954-7-april-2023/>. Professor Hope was one of Frykberg’s PhD advisors at Monash University.

With the birth of her son, birth and motherhood—unique subjects within electroacoustic music⁴—became her compositional subject matter. She began what is perhaps her best-known work, *The Audio Birth Project*, a suite of works based on interviews with her sisters and mother on the process of labor and birth. She used spoken voice recordings, instruments (cello, violin, and piano), soundscapes, and a large variety of electroacoustic techniques. The structure of birth and labor determined the large-scale formal ideas as well, particularly the idea of ever more intense moments of contraction and relaxation that ultimately provide a “new thing.” Selected movements from the suite are recorded on the CD “Astonishing Sense”; the title comes from the movement “The Astonishing Sense of Being Taken Over by Something Far Greater Than Me.”⁵

In 1998, Frykberg moved back to New Zealand, in part so that her son could get to know his New Zealand family, and in part to get to know her country again and attend to her “religious inclinations,” which included serious study in theology, ancient languages, Gregorian chant, Christian spirituality, and Christian notions of social justice. She undertook studies in classics and theology at the University of Otago and became an interdenominational minister of religion, not ordained. She worked in churches in a variety of capacities and for several years composed mainly religious works, plus a few incidental pieces for art galleries.

Her *Three Studies on Ancient Idioms* for solo piano, which employs the ancient Greek rhythm Alcaic and the Latin plainchant *Ubi Caritas*, was performed on April 20, 2008, at the IAWM Congress in Beijing, China.⁶ *Salve Regina*

4 Anna Rubin, “Astonishing Sense” CD review, *Computer Music Journal* 23, no. 4 (Winter 1999): 108–110.

5 “Astonishing Sense,” New Westminster, BC: Earsay 98003, 1998. Audio excerpt at <https://earsaymusic.bandcamp.com/track/the-audio-birth-project-astonishing-sense-of-being-taken-over-by-something-far-greater-than-me>. Score excerpt in Frykberg, “The Personal is the Musical,” p. 18.

6 Listed at <https://sounz.org.nz/works/18444?locale=en>.

Electronica, on another plainchant, was performed at the University of Auckland's Electronic Music Festival in 2009. *Ubi Caritas Electronica*, performed at the Ninth International Festival of Women Composers in Indiana, Pennsylvania, USA, in 2010, features the plainchant followed by an electroacoustic version of it using a live performance computer music system. Frykberg thought of the work as an early-21st-century version of what the medieval polyphonists did, moving from a well-known monophonic chant into a new, multi-voice / multi-timbre form while keeping the essential religious character.

In 2012, Frykberg moved to Melbourne. She worked on a range of new compositions exploring the nexus of spirituality and electronic sound, and she taught at RMIT University and Box Hill Institute of TAFE (Technical and Further Education). In the 2014 IAWM Search for New Music she won Honorable Mention for the Ruth Anderson Prize that funds a new electroacoustic sound installation; the work, *Numinous Waters*, celebrating the sacred quality of water, was apparently not completed, perhaps for lack of funding. In 2015, Frykberg's music was included in "Composing Women," a concert in Melbourne exploring twelve centuries of visionary music by women composers.⁷ She wrote the music for *A Drone Opera*,

7 Frykberg, "Member's News," *IAWM Journal* 21, no. 2 (Fall 2015).

I'm a sound artist and composer of electroacoustic, instrument and vocal music and chant. I like to try different approaches to sound and composition and so my output is an expression of the variety of my creative, intellectual, and spiritual life.

— SUSAN FRYKBERG

a multiplatform work about our tenuous and complex relationship with technology and its ability to simultaneously seduce and menace us. The production won critical acclaim in 2015 and was later turned into a short film and an installation in Sydney; the film was shown at Ars Electronica, Austria in 2020.⁸

Living in Australia, Frykberg maintained her New Zealand connections and occasionally returned there. In 2011, she came to Whanganui seeking to balance spirituality, creativity, and social justice, and earn a living.⁹ For five months in 2016–2017 she was artist-in-residence

8 Cat Hope, "An Obituary." Audio excerpts and interviews with Frykberg and others are online at <https://www.abc.net.au/listen/radionational/archived/booksandarts/a-drone-opera/6767310>

9 Liz Wylie, "Susan Frykberg: World-renowned composer finds final resting place in Whanganui," *Whanganui Chronicle*, April 14, 2023, <https://www.nzherald.co.nz/whanganui-chronicle/news/susan-frykberg-world-renowned-composer-found-final-resting-place-in-whanganui/YEJEMIV27BEB5MPY2LQ4Y5HI6U/>.

at Tylee Cottage in Whanganui and completed several projects with the Sarjeant Gallery and Whanganui visual artists and musicians;¹⁰ she was loved by members of the local Quaker, Catholic, and arts communities. When she was diagnosed with terminal cancer, she returned to Whanganui, which she considered her spiritual home. She had begun working on a PhD in spirituality and music composition at Monash University in 2018, and before she died she received confirmation that her doctorate was complete.

Rest in peace, Susan Frykberg.

Deborah Hayes is Professor Emerita of musicology and former associate dean for graduate studies at the University of Colorado Boulder and Associate Editor of the *Journal of the IAWM*.

10 Frykberg, "Member's News," *IAWM Journal* 22, no. 2 (Spring 2016). The artist-in-residence programme at Tylee Cottage, a renovated historic building built in 1853, was established in 1986 as a partnership between the Sarjeant Gallery Te Whare o Rehua Whanganui, the Whanganui District Council, and the QEII Arts Council of New Zealand.

Merging Spirituality, Creativity and Social Justice: Reflections on Susan Frykberg, Composer, Sound Artist, and Social Justice Activist, 1954–2023

SABINE FEISST

On 7 April 2023, the world lost Susan Frykberg, a composer and sound artist who sought to merge spirituality and creativity in her music while at the same time also striving to advance social and environmental justice. She left behind a richly diverse body of more than eighty works, including instrumental, vocal, and electroacoustic compositions and sound installations, as well as writings about her musical ideas.

Deeply committed to computer and electroacoustic music, she followed in the footsteps of such trailblazing female artists as Annea Lockwood, Dika Newlin, Pauline Oliveros, Else Marie Pade, Éliane Radigue, and Laurie Spiegel in a male-dominated experimental field.

Daughter of the South African high school teachers Patricia and Douglas Frykberg, Susan was born one year

after her family had moved from Cape Town to settle in Hastings and soon after Havelock North, New Zealand, where she grew up with three siblings. Her passion for music led her to extended sojourns in Europe, Canada, and Australia.

Frykberg's musical career began at the University of Canterbury in Christchurch, New Zealand, where she

earned a BA in music with a focus on electronic music composition, and a minor in theater, while also engaging in the engineering school's computer music project, testing and building hardware and writing software programs (1973–77).

A year later she attended summer courses with Iannis Xenakis and John Cage in Europe and then moved to Canada, where she spent eight years in Toronto and thereafter twelve years in Vancouver. In Toronto, Frykberg was active as a freelance artist, composing music for the Music Gallery, Canadian Electronic Ensemble, and the Gang of Three collective. She also served as a programmer for the University of Toronto's Structured Sound Synthesis Project, wrote articles for the magazine *MusicWorks*, and made composer documentaries for CBC's *Two New Hours* radio program. In 1986, Susan moved to Vancouver to earn a Master's degree in electroacoustic music at Simon Fraser University under the tutelage of Barry Truax, which sparked her lifelong fascination with acoustic ecology and environmental stewardship and deepened her listening practice. She became a founding member of the Canadian Electroacoustic Music Community in 1986 and the World Forum of Acoustic Ecology in 1993.

In 1998, she returned to the southern hemisphere, spending time in New Zealand and Australia. Creative highlights accomplished in New Zealand include a Tylee Cottage Artist residency for the Sergeant Art Gallery in

Whanganui (2016–17), which yielded a series of works for voices, instruments, electronics, and video and the Sound Art Open Studio project at the Whanganui Opera House (2018), which offered free workshops, participatory performances, and concerts to engage local communities in artistic ways. Among her creative and research endeavors carried out in Australia are the collaborative *Drone Opera* (2015) developed with Matthew Sleeth, and a PhD. dissertation on spiritual intelligence and electroacoustic music which she began at Monash University in 2018 and completed shortly before she died.

Most of Frykberg's works can be roughly divided into three categories: compositions centering on women's and feminist themes, pieces dedicated to environmental concerns, and music focusing on spiritual topics.

In 1984, Frykberg delved into the relationships of women with technology when she composed *Machine Woman* using dance, movement, saxophone, and spoken text on tape and featuring a protagonist, the Machine Woman, who wears a portable sound system and is half woman and half machine. Another cyborg-themed theatrical work followed, *Woman and House* (1990) for singer, two actors, and electronics, which involves storytelling and ritual. After the birth of her son Esha in 1985, she created several works that reflect motherhood. *Mother Too* for voice, tape, live signal processing, and small meditation bells (1987), addresses her own experiences with labor and birth, and *Audio Birth Project*, a suite of four pieces for violin, cello, piano, taped voice, and field recordings (1992), is based on interviews she conducted with her mother and two sisters about labor and birth. *Dr. Hodgkinson and Women Voters* for female voice and percussion is about women's suffrage.

Among her environmentally inspired works are *Worm Songs* and *The Garden*, a multimedia piece (both 1981), *A Day of Hours* (2012), and *Insect Life* for tape, voice, and signal processing (2013).

Commissioned by Melbourne's RMIT Art Gallery, *A Day of Hours*, is a sound installation for twenty-one loudspeakers that engages sonic archeology through an exploration and reimagination of the many soundscapes of Melbourne from pre-settlement times to 2012.

In her later life, Frykberg became immersed in Christian spirituality and notions of social justice. This prompted her to study theology, Gregorian chant, and other forms of sacred music and compose a Gregorian-chant-based mass, community liturgies, and chants like *Virgin Mother*, *Sancte Venite*, and *Kai*. Since 2009 she also created electroacoustic sacred works, including *Salve Regina Electronica* (2009) and *Ubi Caritas Electronica* (2010). Concurrently, Frykberg became a volunteer for Melbourne's charitable organization, Urban Seed, and its Credo Café, which cares for and feeds the poor and homeless. In this context, she instigated such street art projects as "Urban Supper" and "Art from the Margins," where street artists could create and sell art and run art classes for the Melbourne community at large. When I was in Australia in 2013, she gave me a beautiful tour of Melbourne, and I was most touched to see how warm and caring she was toward the people living in streets, whom she knew by name. She was such a jovial, open-minded, and generous person.

The last time I saw Susan Frykberg was at the 2017 acoustic ecology conference "Paesaggio Sonoro" in Cagliari, Italy, where she gave the workshop "Developing Five Core Modules for Soundscape Study." She peacefully passed away in April 2023 in Whanganui, New Zealand, at age 68 after a battle with cancer, leaving behind her son, 99-year-old mother, and three siblings, as well as a rich and fascinating body of music which can be heard on the CDs *Transonances* (Underwhich, 1984) and *Astonishing sense of being taken over by something far greater than me* (Easay, 1998). Her published writing appears in the journals *MusikWorks* and *Organised Sound*, among others.



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

IAWM is Hiring

IAWM is hiring a part time Administrative and Operations Manager for 2024. Please contact president@iawm.org if you are interested.



Isabelle Anne Marie Cazeaux

Isabelle Anne Marie Cazeaux (1926–2023)

THE STUDENTS AND FRIENDS OF
PROFESSOR ISABELLE CAZEAUX

Franco-American musicologist and violinist

It is with great sadness that we announce the passing of one of the twentieth century's most significant musicologists and pedagogues, our dear and venerated professor, Dr. Isabelle Cazeaux. Dr. Cazeaux was born and died in New York, attended the High School of Music and Art and entered Hunter College at 15. She continued at Smith College for her Master of Music degree (1946), working with Alfred Einstein, and then at Columbia University, where she earned her Master of Library Science degree (1959), and her PhD under Paul Henry Lang, graduating in 1961. In France, she studied paleography at the École Nationale des Chartes under Alain de Bouard and at the École pratique des Hautes-Études with Solange Corbin; at the Sorbonne, her musicology studies were mentored by Paul-Marie Masson.

An intellectual powerhouse capable of guiding research from the earliest centuries into the modern age, her research focused chiefly on the early

centuries of French music, resulting in a monumental dissertation on Claudin de Sermisy. Her subsequent *French Music of the Fifteenth and Sixteenth Centuries* (Praeger, 1975) became, for many years, the gold standard for research in this arena. But her most enduring contribution remains the first edition of the *Chansons* of Sermisy for the American Institute of Musicology (*Opera omnia*, vol. iii, 1974). Dr. Cazeaux taught at the Manhattan School of Music (1969-1982), and simultaneously at Bryn Mawr College, where she taught for 29 years and eventually chaired the Music Department.

Little known as a violinist, Dr. Cazeaux studied at the Paris Conservatoire with Yvonne Astruc, and in the United States with Anselme Fortier (New York Philharmonic), Ivan Galamian (Juilliard) and Nicolas Averino (Boston Symphony). She enjoyed the distinction of having performed Rachmaninov's *Vocalise* for the composer and having performed with the Trondheim Symphony on tour in Norway. She rounded out her studies by studying piano with Kyriena Ziloti, voice with Marguerite Babaian, and composition with Alexei Haieff.

A gentle friend and colleague, an abiding, devoted mentor, she nurtured the research and careers of

Paul-André Bempéchat, Alexander Blachly, Stephen Bonime, Jeff Dailey, Tula Giannini, Christopher Gibbs, Margaret Ross Griffel, Michael Griffel, Rabbi Daniel Katz, the late Hiroko Kishimoto, Sally C. Park, the late Virginia Raad, Susan Shields, George Stauffer, and the late Charles W. White. Her legacy will enrich the generations; she will be sorely missed.

*Que l'on célèbre ses ouvrages,
Let her works be feted:
Au-delà des temps et des âges,
Beyond time and the ages;
Au-delà de l'éternité.
Transcending into Eternity.*

—RACINE

In lieu of flowers, donations be made in her memory to the Greater New York Chapter of the American Musicological Society. Checks may be made to:

American Musicological Society-GNY
c/o William Hettrick
48-21 Glenwood Street
Little Neck, NY 11362

or via Paypal: <http://ams-gny-membership.blogspot.com/>
(scroll down to the bottom).

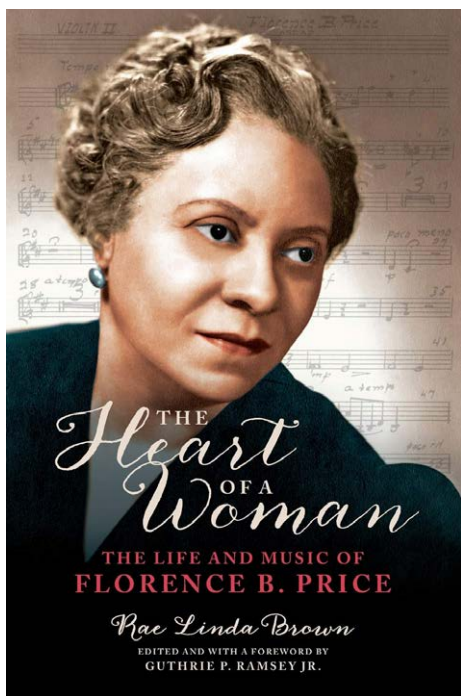
Women Sweep the Latin Grammys

"Women Rule 2023 Latin Grammy Awards," read the headline in the 16 November 2023 edition of the magazine of record for musical male privilege, *Billboard*. The article was authored by Leila Cobo and Sigal Ratner-Arias. The 24th annual awards ceremony took place that evening in Sevilla, Spain, the first time it was held outside the U.S.

The short list of winners includes three women, each of whom won three major awards: the Mexican Natalia Lafourcade (Best Singer/Songwriter, album and song, as well as Record of the Year, all for *Todas las flores*); and Columbians Karol G. and Shakira. Karol G. won Best Urban Album and Album of the Year, and Best Urban/Fusion Performance for her collaboration with Shakira. Shakira won both Best Pop Song and Song of the Year. Venezuelan singer/songwriter Joaquina won the Best New Artist award, and the Italian Laura Pausini, who sings in Spanish, won the Person of the Year Award.

There were also notable performances by women musicians, including the Spanish singer Rosalía, who opened the proceedings with a song associated with the revered Spanish singer of *coplas* and ballads Rocío Jurado (1944–2006), and María Becerra, whose performance *Billboard* called "riveting and powerful." See the full article [here](#).

BOOK REVIEW



The Heart of a Woman

Rae Linda Brown, *The Heart of a Woman: The Life and Music of Florence B. Price [1887–1953]*

Edited and with a foreword by Guthrie P. Ramsey, Jr.; afterword by Carlene J. Brown. *Music in American Life*. Urbana: University of Illinois Press, 2020. xxiii, 295 pp. Bibliography, discography, and index; photographs, music examples.¹

ELIZABETH L. KEATHLEY

Rae Linda Brown titled her biography of Florence Beatrice Price (née Smith) *The Heart of a Woman* after a song Price composed late in her life on a poem by the Harlem Renaissance playwright Georgia Douglas Johnson (1880–1966) — Price's only setting of a text by an African-American woman.² Johnson's poem compares a woman to a bird who flies into the night and takes refuge in what turns out to be a cage on whose bars her heart breaks as she "tries to forget [she] has dreamed of the stars" (222).

1 As we reported in the last issue of the *Journal of the IAWM*, this book won the IAWM Pauline Alderman prize for outstanding scholarship on women in music.

2 The poets Price set most often were Langston Hughes (1901–1967) and Paul Laurence Dunbar (1872–1906).

Two of Maya Angelou's memoirs draw on this very image: *The Heart of a Woman* (1981) and *I Know Why the Caged Bird Sings* (1969).³ It is a short inductive leap to conclude that Price's many hard-won musical accomplishments fell short of her personal and professional goals, and that she is not the only creative African-American woman to feel that way.

Indeed, in spite of her many awards, accolades, and firsts, Price's desire to have her symphonic music performed by a prestigious East Coast orchestra was not fulfilled until after her death,⁴ and her accomplishments were subtended by personal grief. She wanted very much to be a wife and mother, as well as a composer, but both of Price's marriages ended in separation (the first after life-threatening physical abuse), and her first child, Tommy, died in infancy—a tragic fact Brown makes more salient with her analysis of Price's beautiful song "To My Little Son" on the poem by Julia Johnson Davis. Price wished to be a composer of orchestral music, but she also supported herself and her two daughters on the money she earned in a variety of music jobs, including private and classroom teaching, composing for the home sheet music market and pedagogical volumes, working as a freelance arranger for WGN radio, and improvising on the organ for silent movies. She experienced periods when she was extremely poor and had to rely on friends to house her, and yet she persisted. She had no agent, and although she had composer friends, like John Alden Carpenter, to give her advice, approaching publishers and making contracts with them, joining ASCAP, and collecting royalties were things she had to figure out in the interstices between teaching, composing, and raising her family. The self-promotion necessary for an artist in a capitalist society did not fit naturally with Price's shy and modest personality. Many of those royalties she never collected.

3 This title is a line from the poem *Sympathy* by Dunbar, which Price also set to music.

4 The Boston Symphony Orchestra finally performed three movements of her Symphony no. 3 in 2019.

In spite of it all, her drive to compose, and to be recognized as a composer, fueled a relentless pursuit of her calling.

The depth and breadth of Rae Linda Brown's painstakingly researched biography of Florence Price are nearly as astonishing as the composer herself. One of the book's achievements is Brown's deft weaving of Price's personal story into the larger history of African Americans in the South and the Midwest. Her biographical narrative begins with Price's grandparents, all of whom were of mixed European and African heritage. While that conferred a certain degree of privilege during the period of slavery, it no longer counted following reconstruction in the South. Price's father was a doctor and a social activist, and her mother was an elitist who regarded "racial uplift" as a project for her own ilk, but not for working-class Black people. Florence Price evidently inherited her mother's prodigious musical talent and her father's sense of responsibility to the larger community.

As a daughter of an upper middle-class, light-skinned Negro family (to use the parlance of the day), Florence Beatrice Smith attended the New England Conservatory, which served not only as a training ground for professional musicians, but also as a finishing school for young ladies: perhaps her mother sent her there expecting Florence to return with music skills to charm suitors and provide wholesome family entertainment. Florence earned degrees in organ performance and piano pedagogy, but she also took private lessons in composition: she had bigger goals than being a "finished" young lady.

Personal satisfaction and prestige were not Price's only motivations for composing: she also wished to express the cultural roots and the modernity of African Americans, and this informed her compositional approaches: she did not casually use antebellum Black melodies as thematic fodder to create otherwise European compositions, but rather infused her art music with African-American textures and

rhythms, including jazz elements in her later compositions. Models for her generation of Black symphonists included the works of Dvorak, Harry T. Burleigh, and Coleridge-Taylor, and Price did not merely emulate them, but rather built on their innovations to carry forward the development of African-American orchestral music.

Brown elucidates the characteristics of Price's compositions in forty-nine music examples throughout the book, but also in three free-standing chapters devoted to analyses of Price's major orchestral works: her Symphonies 1 and 3, and her Piano Concerto in One Movement. She also points out that some of the criticism of Price's symphonies was ill informed and probably sexist; for example, the (white) critic Alain Locke faulted Price's Symphony No. 1 in E-Minor because she did not use overtly African-American folk themes—as did William Grant Still and William Dawson—but rather deployed a “straight classical idiom and form” (133). But Brown's analysis reveals something more: Price used call-and-response and polyrhythms typical of much African-American music, and she also innovated on classical forms. For example, the third movement of the archetypal classical symphony, typically a minuet or scherzo, appears here as a Juba dance, based on the polyrhythmic body percussion practice of “pattin' juba.” And rather than the repetition pattern of a minuet or scherzo, “Juba Dance” is in a modified rondo form. Elsewhere Price innovates on sonata form by modifying its conventional relationships between tonal areas and formal sections. Price's compositions are more sophisticated than many people have acknowledged.

Price had meaningful friendships with musicians who championed her compositions, including the pianist and composer Margaret Bonds (1913–1972) and the internationally popular contralto Marian Anderson (1897–1993), whose repertoire included a number of Price's art song compositions and spiritual settings. Anderson's famous recital at the Lincoln Memorial (1939),

which was organized by Eleanor Roosevelt and drew 75,000 listeners, included Price's setting of “My Soul's Been Anchored in the Lord,” which she performed many times, as she did Price's “Songs to the Dark Virgin,” on a poem of Langston Hughes.

Relationships not only with individuals, but also with clubs and societies, were beneficial to Price's career and personal life, and this was especially true when she moved to Chicago, the “Black Metropolis” of the Midwest. Her native Little Rock, Arkansas, once famous for its prosperous Black community, suffered a violent backlash following reconstruction, and Jim Crow laws throughout the South militated against interracial associations. But in Chicago, Price was able to join women musicians' clubs, such as the Chicago Club of Women Organists, as well as clubs for Black musicians. But she was often the first African-American woman to join the women's clubs, thus integrating them and breaking ground for others. Price and other women composers were able to have their compositions played by the Woman's Symphony Orchestra of Chicago, directed by Ebba Sundstrom; they premiered Price's Piano Concerto in One Movement, with Margaret Bonds as soloist (1934).

Concerts of many varieties of music, including classical and jazz music, were an important attraction of the Chicago World's Fair Century of Progress Exhibition (1933–34): African Americans were part of that progress, and many of the events celebrated their achievements: the Chicago Symphony Orchestra played Price's Symphony in E Minor for the exhibition. An important part of Chicago's Black culture at the time—and one source for the information in this book—the newspaper *The Chicago Defender* was widely read by Black communities in and beyond Chicago. Florence Price was mentioned in it many times over the years, and in 1935 the paper named her the “Dean of Negro Composers of the Middle West,” a clear comparison to her colleague and friend William Grant Still, the “Dean of Negro Composers.”

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Brown's discussion of the "Chicago Renaissance" of the 1930s, which followed the Harlem Renaissance and shared many of its features, is particularly interesting. One important difference was money: while Harlem artists enjoyed the patronage of private individuals who had become wealthy during the roaring twenties, much of the Chicago Renaissance took place during the Depression. But thanks largely to Eleanor Roosevelt, who lobbied her President-spouse on behalf of her arts projects, there was public funding for artists through the Works Progress Administration. Many African-American composers, including Florence Price, enjoyed the benefit of having their compositions played by WPA ensembles. In 1940, Eleanor Roosevelt happened to hear two movements of Florence Price's Symphony No. 3 at a WPA concert in Detroit and wrote about it in her syndicated column, commenting that Price had "certainly made a contribution to our music" (198).⁵ And Price would certainly have made many more contributions had she not died of a stroke at the rather young age of sixty-six (1953).

Author Rae Linda Brown (1953–2017) was, like Florence Price, an industrious, intellectual, and creative woman. Although she always had a demanding job in academia, Brown devoted much of her time to reviving Florence Price's music and history: she wrote articles and encyclopedia entries about her, gave talks about her, edited her music, urged orchestra directors to perform her music, and researched this volume over more than two decades. This book is a labor of love as well as a fine work of scholarship. Completing *The Heart of a Woman* before her death in 2017, Rae Linda drew from her sister, Carlene Brown, a promise to get the book published, and to enlist her friend and colleague Guthrie Ramsey, Jr. in the effort. That she did, and we can all be thankful for it.

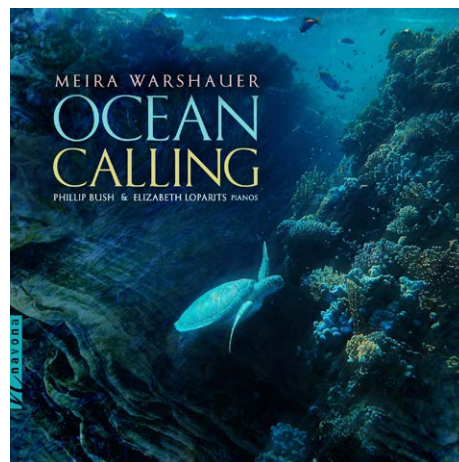
5 Brown has some salient observations on Eleanor Roosevelt's role in realizing the racial equality goals of the New Deal. Eleanor Roosevelt's name also comes up in studies of William Grant Still and New York City Opera.

The Heart of a Woman: The Life and Music of Florence B. Price tells an important story and tells it well: Price is a composer who should, by rights, be in the canon, and whose works should be recorded by major orchestras,⁶ performed regularly in concert programs, appear in method books for students of all ages, and be studied in music history, music theory, women's studies, and Black studies courses in colleges and universities. To the extent that we may consider Price to be approaching canonic status, it is almost entirely due to Rae Linda Brown.

Rest in power, Rae Linda.

6 The Women's Philharmonic, of blessed memory, recorded Price's *Mississippi River* (Suite), *The Oak*, and Symphony No. 3 in 2001 (Apo Hsu directing); it was released on the Koch label in 2008. In 2021, Deutsche Grammophon released a recording of the Philadelphia Orchestra, led by Yannick Nézet-Séguin, playing Price's Symphonies Nos. 1 and 3. Is that progress?

RECORDINGS REVIEWS



Ocean Calling

Meira Warshauer: *Ocean Calling*, trilogy for two pianos

Phillip Bush and Elizabeth Loparits, pianos. Navona Records NV6535 (2023), streaming on several platforms.

ANNA RUBIN

The three-part work *Ocean Calling* is an ambitious evocation of the ocean in all of its power, depth and stillness. Meira Warshauer writes in her score notes: "I hope the *Ocean Calling* series

will help us to renew our connection with this vital life source and its vast, mysterious realms, and that we will hear the call from the sea that we are part of one indivisible whole."¹

The composition is also a love letter to the piano and the variety of extended techniques through which Warshauer achieves a wonderfully atmospheric and at times meditative composition. Echoes of Chopin, Debussy, Crumb, and Monk are audible in this forthrightly programmatic work. Warshauer's timbral exploration ranges from huge clusters on the keyboard and directly on the strings to 'bowed' strings, achieved with thick strands of horsehair that performers place under specific strings and then "stroke." Resonance and reverberation are emphasized with carefully designed pedaling.

The composer indulges her love of swimming in the ocean in Part One, "Waves and Currents," which opens with sprightly high register figuration punctuated by glissandi directly on the strings. This dancelike section features rapid changes and scalar figuration on both the keyboard and directly on the strings in sweeping glissandi. An ominous, low rumble foretells a timbre that will be used more in the second section and to an even greater extent in the third. Warshauer varies the scales she uses in a skillful evocation of changing water patterns. This section climaxes with a series of rolling glissandi and scales, and moves back into the fanciful figuration of the beginning before dissolving into the mist.

Part Two, "From the Depths," my personal favorite, opens with an ominous low F-F# stuttering figure and metallic, cymbal-like sounds in the background. Stroked strings resemble the sighs of dolphins and hover amidst a high, wandering melody with an occasional bowed tone. A wisp of Chopin-like figuration accompanies mysterious vocal sound created by the whispering

1 Meira Warshauer, notes to *Ocean Calling III: "The Giant Blue"* (score) (Columbia, SC: Kol Meira Publications, 2012, revised 2023), accessed October 1, 2023, <https://meirawarshauer.com/works/ocean-calling-iii-the-giant-blue/#view-media>

pianists. These elements are layered throughout the section in a dream-like, watery succession. An ostinato emerges briefly with march-like insistence, only to dissolve into more of the watery depths. Now a single note melody emerges, sometimes emphasizing the half-pedal technique, which imparts a marimba-like quality to the notes. Suddenly, it flowers into a nocturne fragment, then dissolves into the atmosphere of elements earlier mentioned. A fierce explosion of metal on strings surfaces, only to evaporate into pure single tones, a sigh, and the lowest note.

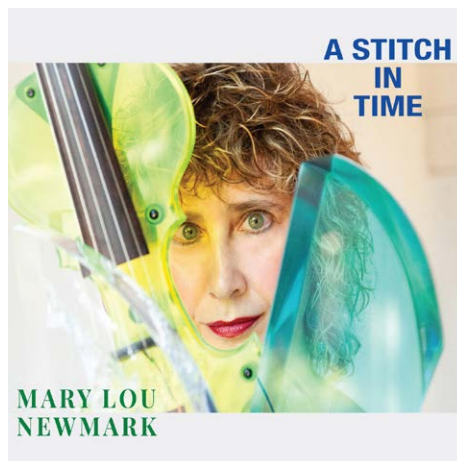
Warshauer describes Part Three, “The Giant Blue,” as an evocation of “the expanse of the sea, its call and echo, ancient reverberations from the medium where life began.”² It is also inspired by the giant blue whale, whose calls reverberate across thousands of miles of ocean. Most of this part is based on a rocking, two-chord eighth-note ostinato figure in the lower register. It mutates among different harmonies, but B-flat is a quasi-tonal center to which the composer often returns. Elements Warshauer used earlier reappear, including bowed tones and high, wandering melodies. Relentless repetition and powerful resonance infuse this section. The energy suddenly intensifies at around eight minutes, and progressively gets faster and denser. A pause at about two-thirds into this part features the most extensive use of bowed strings in unison and seconds. A sense of power and almost dread is exploited for nearly five minutes. Then the ostinato returns, faster and more dynamic, then ebbs away. The last four minutes of the section are meditative with soft, low rocking ostinato, now slowed and gradually fading away in watery depths.

Performers Phillip Bush and Elizabeth Loparits do an excellent job with this demanding composition, which requires intricate coordination as well as extensive inside-piano preparations and techniques. And the composition

has been beautifully recorded with all of the gorgeous resonance of two pianos exploited to the fullest.

Ocean Calling is a wonderful addition to Warshauer’s recorded works and to the genre of two-piano works.

Anna Rubin is a composer of electroacoustic and instrumental music for concert stage, installation, video and dance. She is a past president of IAWM. She recently retired from the University of Maryland, Baltimore County. Her works have been performed at Carnegie Hall, Merkin Hall, Roulette, and BargeMusic in New York City, on college campuses, and at electroacoustic festivals and conferences.



A Stitch in Time

Mary Lou Newmark: *A Stitch in Time*

Composition and sound design by Mary Lou Newmark; Poetry by Newmark and Brendan Constantine. Green Angel Music CD (2022), <https://marylounewmark.hearnow.com/>.

DEON NIELSEN PRICE

Since its release, *A Stitch in Time* has spent thirteen weeks on the NACC—North American College & Community Radio Top 20 Chill Chart—and has been played on radio stations in Spain, Canada, New York City, Chicago, Houston, Sacramento, North Carolina, Ohio, Florida, and elsewhere. The works have garnered reviews from Scotland, Brazil, and Denver, Colorado.

Listening to Mary Lou Newmark’s multimedia art on this album takes the listener on ten adventures in sound. No two works are alike. Each is creative and sophisticated, informed by her classical training and virtuosity on the instruments, as well as

her well-developed craft of music composition that includes a sense of proportion, direction and shape of musical line, structure, climactic points, etc. Embedded in those skills are soundscapes created with her expert manipulation of computerized electronic and found sounds and original poetry that speaks to the social concerns of our society. The works are imaginative and musical, innovative yet including snatches of familiar melodies, styles, or rhythms, and are both sophisticated and rudimentary. On this album Newmark plays her green electric violin, an acoustic violin, a cello, and a Hardanger fiddle. In the joyous final work, *Stitch*, the lively rhythm of a running sewing machine suggests a country music scene.

My favorites are the four violin improvisations composed in the TANK, an empty steel water tank in Rangely, Colorado, with its 40-second natural reverberation. Newmark recalls that she “approached the session in a different way, by bringing ideas and sounds with me, but not fully developed pieces. I reached deep within and let the music fly.”¹ The result is an expressive spiritual sound on acoustic violin and electric violin. The titles are *Pigeons and Hawks*, *Rewrite the Past*, *Space Walk*, and *Song of the Elk*. The gradual build-up of sound in *Space Walk* is exhilarating, described by A.F. Chagas in *Roadie Music*: “Growing like the visual wonder of the edges of the universe, this sound grows in excitement and structures, making the heart race with the tonal possibilities to come.”²

The album begins with material from Bach’s Violin Sonata No. 3 played on the electric violin. The sonata is transformed as it takes a wild ride through a history of musical rhythms and styles. Titled *Three Rivers*, it was commissioned by Mu Phi Epsilon Los Angeles Alumni for their Centennial Concert.

¹ Mary Lou Newmark, liner notes for *A Stitch in Time*, Green Angel Music CD, 2022.

² A.F. Chagas, “Mary Lou Newmark Takes You Through Interdimensional Travel in ‘Space Walk’ and ‘Stitch,’” *Roadie Music* (blog), 21 April 2023, <https://roadie-music.com/mary-lou-newmark-te-conduz-pela-viagem-interdimensional-em-space-walk-e-stitch/>

² Ibid.

Glimpses of Bach's melody, along with a city soundscape of traffic noise, jazzy rhythmic percussion, and ringing telephones are all held together with the cello's repetitive bass motive from the sonata.

Horses of Grace is a life saga of horses. It begins with an ode recited by the poet Brendan Constantine: "The horses are running—Arms of Grace." Poetic couplets throughout the work describe what the horses are doing and how that is an example of a form of grace. We hear sweeping, distorted sounds of horses neighing, galloping, trotting. As written in *Queen City Sounds and Art*, "If you don't think about it too much this composition offers a dreamlike experience of the essence of a horse as perhaps created in a far future AI based on ancient literature, art forms and the fossil record."³

Further North is a celebration of the frozen North leading to a joyous folk dance with free Bartokian irregular meters. The duet between the electric violin and a Hardanger fiddle has the familiar flavor of country music, while it also pushes boundaries. In her *Podcart* review, Kirsty Stewart writes: "Mary Lou Newmark thrusts listeners into refreshing and innovative territories with *Further North*. Unflinching in its dynamic, this feels entirely singular and incomparable to many artists on the landscape."⁴

City Against Time, is a sound portrait of a dense city—I envision San Francisco. Newmark's poetry and the rhythm of the words propel the compositional development. The refrain is dramatically recited and repeated in a slow tempo: "BE-fore; BE-after; and sometimes, but not often, NOW."

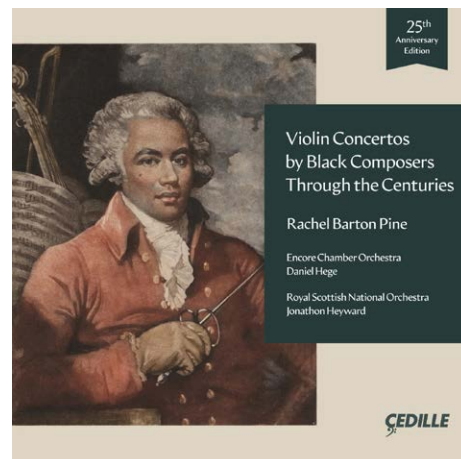
She Rises from the Sea is majestic in a musical texture that layers numerous countermelodies on the electric violin

among the soundscape. Newmark's poetry paints the beauty of a goddess who rises from the sea and commands the elements with her all-powerful eyes.

Stitch is a delightful upbeat mix that includes the instruments as well as train whistles, sewing machine and jazzy rhythm. *Stitch* is a fitting finale for the album that has drawn the listener into its center while also expanding their aural repertoire.

Background note: In 1994, when Mu Phi Epsilon Los Angeles Alumni commissioned me to compose a trio for its Diamond Anniversary Celebration, Mary Lou Newmark was the violinist assigned by the Chapter. Her ability to negotiate the score's extended instrumental techniques on her acoustic violin and also to coach the cellist enhanced rehearsals and the performance. For one of my Resident Artist recitals, I invited her to perform her new composition for acoustic violin with an electronic pickup and computerized soundscape. The audience, mostly students, were stunned by her exciting music and I immediately recognized that this was the most musical, artistically dramatic and compelling electro-acoustic music that I had yet heard. Over the years since then, I have observed the exciting, creative development of Newmark's multimedia approach to composition, her exploits with her custom-made green Electric Violin, stretching the limits of her acoustic violin, her original poetry, and her imaginative computer-generated soundscapes that often include found sounds from both nature and city.

Deon Nielsen Price, composer, pianist, conductor and author, is a former president of IAWM and the National Association of Composers, USA (NACUSA). Currently, she is resident composer at the Interfaith Center, Presidio Chapel in San Francisco. Her recent releases include the album *Rendezvous* (Cambria CD, 2023) with chamber and orchestral works: *If Life Were to Sing* (strings), *Ludwig's Letter to Eternal Beloved* (countertenor, chamber ensemble), *Chamber Symphony* (inspired by Hildebrando de Melo's Nzambi paintings), and *Behind Barbed Wire* (saxophone, piano); *Chorales for Organ* (*Heavy Pedal II*, Navona CD, 2023); and *Stile Antico* for solo viola (*Bowed Colors 2*, Navona CD, 2023) (<http://culvercrest.com>).



Violin Concertos by Black Composers Through the Centuries

Violin Concertos by Black Composers Through the Centuries, 25th Anniversary Edition.

Compositions by Joseph Bologne, José White, Samuel Coleridge-Taylor, and Florence Price. Rachel Barton Pine, violin; Encore Chamber Orchestra, Daniel Hege, and Royal Scottish National Orchestra, Jonathon Heyward. Cedille Records, CD 90000214 (2022)

YAVET BOYADJIEV

Music by Black composers, once a repertoire seldom heard, studied, and appreciated outside of academic niches, is now generally programmed, listened to, discussed, and recognized for its unique value. As recently as two decades ago, composers of African heritage were sitting on the back burner of the classical music industry. What changed? Slowly but surely the wheels of social transformation, inclusion and diversity have opened the door to musical creators outside the established canon allowing the general public a more comprehensive and contextualized view of achievements by Black composers. A good indicator of this change is the newly revisited history of the French violin virtuoso Joseph Bologne (1745–1799), Chevalier de Saint-Georges, whose music boasts an impressive number of new recordings on the *Naxos Music Library*, released mostly within the last decade.

Interest in investigating the wealth and breadth of contributions of Black composers to the classical musical tradition has grown steadily since the 1970s. No effort was more impactful in

³ "Mary Lou Newmark's 'Stitch,'" *Queen City Sounds and Art: Music and Art in Denver and Beyond* (blog), 27 June 2023, <https://queencitysoundsandart.wordpress.com/tag/a-stitch-in-time-2022-mary-lou-newmark-album/>

⁴ Kirsty Stewart, "Mary Lou Newmark: 'Further North,'" *Podcart* (blog), accessed 28 September 2023, <http://podcart.co/mary-lou-newmark-further-north/>

setting the stage for this phenomenon than the *Black Composers Series* issued by Columbia Masterworks (now Sony Classical) between 1974 and 1978.¹ This nine-album collection, curated and conducted by Paul Freeman, brought together a wide variety of genres, stylistic eras, and backgrounds: symphonic and choral works, concertos, and chamber music by composers from Panama, Nigeria, Cuba, the United States, Brazil, and Guadeloupe, spanning a period of over 200 years. For the first time, this repertoire has benefited from performances by the world's leading ensembles and concert artists, including the London Symphony Orchestra, the Juilliard String Quartet, Jaime Laredo, Miriam Fried, Janos Starker, and Alain Planès. The albums included world-premiere recordings of three violin concertos: Chevalier de Saint-Georges's *Symphonie Concertante* for two violins, Op. 13, performed by Miriam Fried and Jaime Laredo; Roque Cordero's *Concerto for Violin and orchestra* (1962), performed by Sanford Allen; and José White's *Concerto for violin and orchestra* (1864), performed by Aaron Rosand.

Another two decades passed before violin concertos by Black composers received similar attention. Cedille Records released *Violin Concertos by Black Composers of the 18th and 19th Centuries* (1997) with soloist Rachel Barton Pine and Daniel Hege leading the Encore Chamber Orchestra.² With extensive scholarly notes and dedicated and impassioned performances, the disc focused on the Classical repertoire—represented by the Violin Concerto No. 4 in D Major by Chevalier de Meude-Monpas and the Violin Concerto in A Major, Op. 5, No. 2 by Saint-Georges—and two Romantic works: José White's Violin Concerto in F-sharp

Minor and Samuel Coleridge-Taylor's magical Romance in G Major (1889, published 1900).

Groundbreaking though the disc be, it was really Pine's fearless virtuosity in White's passages and the tender, soulful lyricism committed to Coleridge-Taylor that has kept the recording in the public eye. It also gave Pine a rare chance to transform an artistic project into a social cause through the Music by Black Composers Initiative, which has encouraged awareness of and access to music by Black composers.

Cedille's 25th Anniversary reissue of the 1997 record, retitled *Violin Concertos by Black Composers Through the Centuries*, comes at a moment when attitudes may have finally shifted to accepting Black composers of string music in the full richness of their creative achievements. The reissue makes this case by including a new recording of Florence Price's compelling and distinctively American Violin Concerto No. 2, recently—and fortunately—unearthed in a search of her studio nearly a half century after her death. The Price work, in which Pine is joined by the Royal Scottish National Orchestra and Jonathon Heyward, replaces the concerto by Meude-Monpas, whose African ancestry has been put in doubt by recent scholarship.

Price was a prolific composer, and the second violin concerto, one of her last works and just fifteen minutes long, reflects an economical approach. Sitting firmly in the 20th century neo-Romantic idiom, it gives the recording a more balanced musical narrative, one in which the orchestra is on equal terms with the violin. Pine uses this to full advantage: escaping into and emerging out of the textures with the skill of an experienced concert soloist. There is beautiful orchestration throughout the piece, including a memorable celesta entrance, and one senses that Pine draws as much inspiration from the piece as she puts into it. It is a first-rate work that seems to be catching the attention of younger violinists and should enter the standard repertoire.

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—YAVET BOYADJIEV

The performances of the original selections on the 1997 recording have all aged remarkably well. Pine was twenty-two when the recording she has described as “life-changing” was released. Youthful freshness and charismatic playing are well represented in the adventurous high-register explorations of the Saint-Georges Concerto and José White's bravura passages. There is also a maturity in her sound and restrained vibrato. Perhaps most notable is the lyrical phrasing, a quality that has propelled her into the league of major concert artists with a pioneering approach to repertoire. If there are weaknesses to this recording, they begin and end with the Encore ensemble, which draws from talented professional hopefuls from the Chicago Youth Symphony Orchestras. It is not a first-rate ensemble, and although the playing is often stylistically exciting, there are gaps in cohesiveness and intonation.

The public artist can play many roles, among them pointing out deficiencies in our knowledge about the often unjustly forgotten masterpieces of the past. This ground-breaking recording by Rachel Barton Pine fills that gap with a remarkable sensitivity. It is well worth the effort to re-discover it on the reissue, as both the music and her playing continue to deserve our attention.

Yavet Boyadjiev (DMA, CUNY Graduate Center) is a violinist and scholar. Her articles have appeared in *The Strad*, *Revista Musical Chilena*, and *The Journal of the American Viola Society*, and she has presented at several international conferences in Europe and Asia. She is currently working on a biography of the Cuban-French violinist and composer José White (1835-1918).

1 Paul Freeman, conductor and curator, and various artists, *Black Composers Series, 1974-1978*, Box set: 10 CDs. Originally recorded 1974-1978, 9 vols., Columbia Masterworks Series: LP JC 36267. Reissued and remastered, Sony Classical: 19075862152 (2019).

2 Pine, Rachel Barton (violinist) and Daniel Hege (conductor), Encore Chamber Orchestra. *Violin Concertos by Black Composers of the 18th and 19th Centuries*, Cedille Records: CDR 90000-035 (1997).



IAWM NEWS

IAWM Board of Directors: New members elected in 2023

Soprano **Nathalie Alcime** has over 20 years of experience in contemporary and/or gospel music, and has led worship in local churches, community events, and all over the world. A classically trained singer, she has performed operatic roles and in recital around the United States and Italy. She holds a Master of Teaching degree from Western Governors University.

Becky Brown is a composer, harpist, artist, and web designer, interested in producing intensely personal works across the multimedia spectrum. She focuses on narrative, emotional exposure, and catharsis, with a vested interest in using technology and the voice to deeply connect with an audience, wherever they are. She is the Technical Director of SPLICE Institute and Director of the Incurable Caravan's Online Car Show.

Sabrina Clarke is a composer, music theorist, and pianist based in Raleigh, North Carolina, where she is an Assistant Professor of Music Theory and Composition at Meredith College. She has previously taught at West Chester University of Pennsylvania, the University of Delaware, Temple University, and the Wildflower Composers Festival in Philadelphia. Sabrina earned her PhD. in Music Composition from Temple University's Boyer College of Music and Dance.

Clarinetist and teacher **Vanessa Davis** has appeared in and around the Dallas-Fort Worth area of Texas, the Finger Lakes and Upstate New York, and the Boston area. Currently she performs in the Lone Star Wind Orchestra and the Mesquite Symphony. She has appeared with the Texarkana Symphony, Allen Philharmonic, McKinney Philharmonic, and Sherman Symphony.

Fulbright Scholar and Powell Flutes Artist **Tammy Evans** is on the faculty of the University of West Georgia. She is a published author in *New Music Shelf*, *The Flute Examiner*, *NACWPI Journal*, *Pan*, *The Flutist Quarterly*, and *Chamber Music Magazine*. She has performed for the National Flute Association, College Music Society, World Flutes Festival (Argentina), and the Canadian Flute Association.

Pianist **Stacie Haneline** maintains an active career as a pianist in symphonic, chamber, opera, vocal and instrumental repertoire. A versatile musician, she has performed as a pianist for the Sydney Opera House, New York City Opera, Kennedy Center, Hawaii Opera, Virginia Symphony, Virginia Opera, Brooklyn Academy of Music, University of Australia, Brevard Music Center, Omaha Symphony and Opera Omaha.

Composer, pianist, and organist **Felicity Mazur-Park** currently teaches music theory at Texas Christian University. She is the winner of 12th Annual Sherry Clarkson Prize for Best Scholarly Paper at the 2023 RAW Conference at the University of Texas at Dallas. Felicity is a member of College Music Society, National Guild of Piano Teachers, American Guild of Organists, and the Society of Composers Inc.

Violinist **Anna Marie Williams** is the founding violinist of the critically acclaimed and GRAMMY-nominated Neave Trio. Ms. Williams currently serves on the violin and chamber music faculties of the Virginia Commonwealth University and the Longy School of Music of Bard College. An internationally recognized performer, she holds degrees from the Manhattan School of Music (BM), the Longy School of Music of Bard College (MM, GPD) and San Diego State University (Artist Diploma).

Members' News

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning appointments, honors, commissions, premieres, performances, and other items. The column does not include radio broadcasts; see Linda Rimel's weekly "Broadcast Updates." Awards and recent publications and recordings are listed in separate columns. We recommend that you begin with the most significant news first and follow that with an organized presentation of the other information. Due to space limitations, information such as lengthy descriptions, lists of performers, long websites, and reviews may sometimes be edited. Send Members' News submissions to journal@IAWM.org with Members' News in the subject.



Kerensa Briggs

Kerensa Briggs's Requiem was premiered on Armistice Day 2022 by the BBC Singers, directed by David Hill with Stephen Farr (organ). The Requiem came about through an unexpected commission through an "Evensong World Cup" on Twitter! She was asked by a member of the public who had heard another piece of hers through the competition, "if there was anything [she] had a desire to write." It had been a long-term goal of hers to write a Requiem... It was a personal journey for her, taking over a year to complete and was very much reflective of a sense of hope, thankfulness and working through adversity.

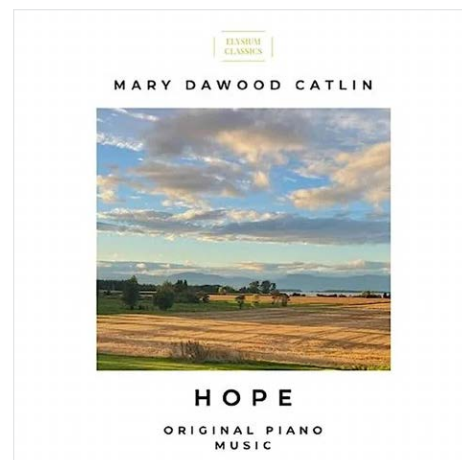
<https://www.delphianrecords.com/products/kerensa-briggs-requiem>

New IAWM member **Jack Allen**, a film historian and producer, is committed to bringing recognition to the work of his grandmother, Toni Beaulieu (née Leone Florence Allen, 1905–1994), who composed classical, semi-classical, and popular music in Los Angeles beginning in the mid-twentieth century. Beaulieu founded a recording company, Artistic Records, which recorded some of the leading pop artists, and her name appears in movie databases as a contributor to movie soundtracks. The music business was particularly difficult for women during that time, and she shifted her musical focus to other genres. Jack Allen has contracted with Clear Note Publications to make all of Beaulieu's scores available to performers and other musicians. The first volume, *Celestial Suite*, is now available. One movement of the suite plus five other short pieces may be heard on the Mojave Beach podcast site (choose "Easy Listening").

Mary Dawood Catlin: HOPE. Weeks after I composed this piece, I suffered the most tragic loss of my life: both my parents passed away within two weeks. Before passing away, my mother named this piece HOPE. Three months later, my husband and I found out I was pregnant with our first child! In memory of my beloved parents, in dedication to my husband, who is my rock and who held me in the valley of my most profound sorrow, and in anticipation of our child, who will soon be born, I bring you my live studio recording: A piano song of love

with a melodic build up ending in a musical apotheosis of HOPE. Hear it on Spotify.

HOPE is intrinsically linked to life, death, birth, and renewal. No matter how immense your grief, no matter how unbearable and insurmountable it may become, a new day always emerges, and the sun always rises again.



Hope

On September 17, 2023, **Patricia Livingstone** had her composition for chamber orchestra, *Murmurations*, played by the Royal Northern Sinfonia and conducted by James Weeks at Sage Gateshead (The Glasshouse), UK. It was part of the Open House weekend of events. On the 16th, she had a small chant sung in Höchst, Germany, as part of an Iona Conference, and in July a song she composed was used in a liturgy at Greenbelt, a Christian Arts festival that is held in Northamptonshire, UK.



MATABUENAPURA

MATABUENAPURA is the debut release from Spanish musician and composer **Monica Matabuena**. It is a set of her own compositions and arrangements with an aesthetic inspired by contemporary jazz. We can hear harmonic sonorities over pleasant melodies and sweet-sounding lyrics, all of them in Spanish; very fluid grooves and tense polyrhythms mix with apparent ease thanks to the cohesion of the band and the composer's arranging work. On the work the composer writes, "I want to lighten the weight of words, transfer their meaning to the musical elements and express everything through the arrangement. All the instruments tell the story, and so I can sing more freely, also enjoying the sound of words in my language. In this way, the weight in this word-music relationship is more balanced, and the text also speaks through the instruments that sound. I wanted the content of the words to be understood even though the song was not sung with words. I wanted to make sounds speak." www.monicamatabuena.com

Submissions are always welcome concerning appointments, honors, commissions, premieres, performances, and other items. Deadlines are the 30th of December, March, June, and September.

—DR. AMY ZIGLER

Pianist/composer **Olivia Pérez-Collellmir** released her debut full-length album *OLIVIA* (Adhyâropa Records). A wonderfully nuanced and diverse collection of music spanning many of Olivia's own musical interests, this extraordinary recording explores the marriage of flamenco music and Latin jazz with Spanish folk traditions and classical music, creating a universal sound with no musical boundaries. Hailed as a "Spanish virtuoso" who adds "a flamenco touch to chamber jazz" (The Arts Fuse), Olivia captures the indigenous Catalan sounds of her hometown of Barcelona, Spain. Produced by Grammy nominee Gonzalo Grau and recorded in 2021-22, *OLIVIA* includes a handful of original songs by Olivia, and arrangements of pieces by Maurice Ravel (1875-1937) and Frederic Mompou (1893-1987), one of the most universal Catalan composers. Guest world-renowned artists include: bassist John Lockwood, cellist Naseem Alatrash, Catalan vocalist Judit Neddermann, flamenco artists Ismael Fernández and Sonia Olla, and more. Currently, Olivia is a member of the faculty in Berklee College of Music (Boston) piano department. <https://www.oliviaperezcollellmir.com>



Olivia

Leah Reid, composer, www.leahreid.com, recently won first prizes in both the 6th International "New Vision" Composition Competition "Galaxies" in memory of Nicolaus Copernicus and Musicworks' Electronic Music Competition for her work *Reverie*. (<https://soundcloud.com/leahreidmusic/reverie>).

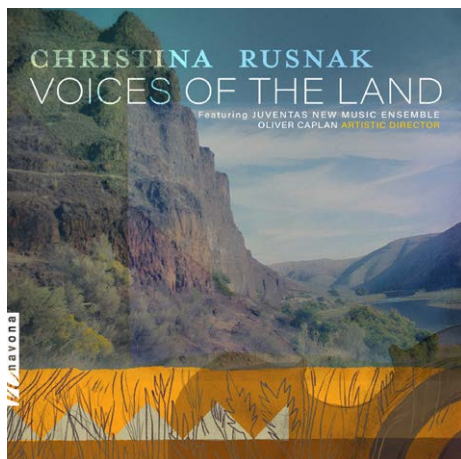


Leah Reid

Her newest work *Jouer*, for soprano saxophone and electronics, was premiered on September 26, 2023, in the Cube at Virginia Tech. The work was written as part of her 2022 Guggenheim fellowship for Kyle Hutchins and the Cube. She composed most of the work while in residence at the MacDowell colony and Yaddo.

Recent and upcoming performances include the 25th International Chopin and Friends Festival, Polish Consulate, (New York, NY); Splice Festival V, Berklee College of Music, (Boston, MA); Simposio Internacional de Musica Nova (SiMN), (Curitiba, Brazil); Festival Mixtur, Escola Superior de Música de Catalunya (ESMUC), (Barcelona, Spain); PAYSAGES | COMPOSÉS festival, Association pour la PerformaNce, l'Électroacoustique et les Expérimentations Sonores (APNÉES), (Grenoble, France); VT New Music + Technology Festival, The Cube at Virginia Tech, (Blacksburg, VA); La Hora Acusmática, Universidad Provincial de Córdoba, (Córdoba, Argentina); Escuta Aqui New Music Festival, (Vitória, Brazil); Society of Composers (SCI) National Conference, (online); Klang! électroacoustique 2023: Concert 3, Salle Salle Molière – Opéra Comédie, (Hérault, France); Come As You Are—Vulnerability in the Concert Space, No Divide KC, Lyric Opera KC,

Lyric Opera Production Arts Building, (Kansas, MO); and Soundbox 6: Biosphere Remix: Calling all Artists to Create and Conserve, Oregon State University, (Corvallis, OR).



Voices of the Land

Navona Records released a new album, *Voices of the Land*, by **Christina Rusnak**, featuring Juventas New Music Ensemble in September 2023. The six pieces on this album tell a collective story, but it is only in looking back over the last ten years that the linkages between these iconic and obscure sites have become apparent. An avid hiker, Ms. Rusnak is passionate about composing about place and the human experience. *Voices of the Land* musically explores diverse landscapes, beautiful and rugged, as well as desolate and abundant across the western United States, against the backdrop of settlement; of land and livelihoods ripped away, and land and livelihoods given away. Each piece was composed in its own geographic and cultural bubble: Ms. Rusnak asserts that every landscape embodies multiple voices, multiple perspectives, including those of the land itself.

Faye-Ellen Silverman reports that on June 27, 2023, Thomas Piercy, clarinetist and Tengku Irfan, pianist performed excerpts from *Tides* (published by Subito Music) at the National Opera Center in New York City. September 1 saw the release of alto saxophonist Todd Rewoldt's recording of *Interval Untamed: Five Miniatures* (published by

Subito Music) on his recording called *Time Lingers*, released by Composers Concordance Records (and distributed by Naxos). On September 20, 2023 Margaret Kampmeir performed *Fleeting Moments* for solo piano (published by Subito Music) as part of The Village Trip Festival's concert, *Uncommon Women: A Musical Salute to Women Composers*, at Greenwich Music School in Manhattan. In September, she recorded an interview with soprano Caroline Spaeth as part of the Marshall Opera Oral History Project. It can be found on youtube: <https://www.youtube.com/watch?v=z2GvBquWkbl>

Two piano solos by **Betty Wishart** were performed as part of the In Good Hands concert at Portland State University on July 15, 2023. Irene Huang performed

"Wind" and Lucas Satterlee performed "Remembrance." On September 10, JáTtik Clark premiered "Sketches" for solo tuba at Cascadia Composers' *Crossing Paths* concert at Leach Botanical Garden in Portland, Oregon. Amelia Lukas also performed "Six Bagatelles" for flute at the concert. On September 16, pianist Janette Winsor performed "Variations on Shenandoah" and "Vibes" at the National Association of Composers, USA/Mid-Atlantic concert held at Campbell University. Christian McIvor (trumpet), Caresse Virnig (horn), Jared Gilbert (trombone), and William Beach (tuba) premiered "Intertwining Brass" by Betty Wishart on the Living Composers Concert at Campbell University on November 2, 2023. Dr. Beach will also perform "Sketches" for solo tuba.



WPA President Liane Curtis, left, with musicologist Jane Bernstein, whose book was a finalist for the IAWM's Pauline Alderman Award, according to her online bio. Liane and Sarah kindly gave IAWM a "seat at the table" (see lower left corner).

Women's Philharmonic Advocacy at AMS/SMT Joint Meeting

Women's Philharmonic Advocacy, dedicated to "leveling the 'playing field' for women composers and celebrating the legacy of the Women's Philharmonic," displayed their excellent new editions of orchestral music by women composers (and chamber music of Amy Beach) in the Exhibits Hall at the 2023 joint meeting of the American Musicological Society and the Music Theory Society (9–12 November). To read their "2022–23 Repertoire Report: Are the Top-Level U.S. Orchestras Committed to Diversity?" by Sarah Baer, see [here](#).

Call for Applications: Editor of the Journal of the IAWM

The International Alliance for Women in Music (IAWM) is seeking applicants for Editor of its quarterly publication, the *Journal of the IAWM*. The editor is responsible for the journal's content and publication. This is a volunteer position with a quarterly honorarium. The new editorship will begin in January.

The IAWM is an international membership organization of women and men dedicated to fostering and encouraging the activities of women in music. The *Journal of the IAWM* contains research on historical and contemporary women musicians; reviews of music performances, books, and recordings by and about women musicians; and news of prizes and awards. See iawm.org for more information. The journal is a perquisite of membership in the IAWM and is available in many university libraries.

Applicants for the editor position should have a distinguished record of achievement in some aspect of music. Previous editorial experience is preferred. Applicants should possess strong organizational and management skills, the ability to work with others, and a commitment to publishing high quality, relevant, and engaging writing.

The editor's primary responsibilities include:

- Solicit, review, and make final decisions on submissions to the journal
- Work with the IAWM President to establish journal priorities
- Appoint and collaborate with associates on the editorial board
- Manage the review and publication process, including editorial assignments and workflows

Applicants should e-mail as an attachment a letter of interest, including a description of their qualifications and a current curriculum vitae (résumé) to: journal@iawm.org with "Journal Editor" in the subject line.



Dr. Amy Zigler

Please welcome our new Members' News Editor!

Dr. Amy Zigler, Associate Professor of Music at Salem College, teaches courses in music history and culture, research methods, piano literature, and women in music. Her research examines socio-cultural implications of and (auto)biographical narratives in the music of the 19th and 20th centuries, with a focus on the life and music of Dame Ethel Smyth. Her publications include articles for *The Opera Journal*

and the *Journal of the International Alliance for Women in Music*, a chapter in the edited collection *Nineteenth-Century Programme Music* (2019), a chapter in *Women Composers in New Perspectives, 1800-1950: Genres, Contexts and Repertoires* (2023), and forthcoming chapters with Boydell & Brewer and Cambridge University Press, as well as the biographical liner notes for the GRAMMY-award winning premiere recording of Smyth's *The Prison*. Dr. Zigler is also a guest blogger for the Women's Philharmonic Advocacy website, has served on the American Musicological Society's Committee on Women and Gender, and helps maintain the website, www.EthelSmyth.org. Outside of the classroom and the archives, she can be found at the piano as a member of the Winnfield Quartet.

Dr. Zigler received her PhD in music history and literature from the University of Florida, her MM in piano performance from Belmont University, and her BM in piano performance (*magna cum laude*) from the University of Alabama. She is currently a member of the American Musicological Society and the North American British Music Studies Association, and she serves as the Members' News Editor for the *Journal of the International Alliance for Women in Music*.

Thank you, Anita Hanawalt!

Special thanks to Anita Hanawalt, our Members' News editor for the past 20 years, for her extraordinary commitment to the IAWM! Beginning with the Fall 2003 issue her informative and well-organized reporting of members' accomplishments has been an invaluable resource. Anita currently lives in Texas and teaches online classes at three schools: the University of La Verne in California, the University of Maryland Global Campus, and Excelsior College in New York. Anita asked to retire from her duties without fanfare, but we editors feel compelled to acknowledge what an important role she has played for the *Journal of the IAWM*.



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OUR MISSION

The International Alliance for Women in Music (IAWM) fosters and encourages the activities of women in music.

THE VISION

The IAWM is the world's leading organization devoted to the equity, promotion, and advocacy of women in music across time, cultures, and genres.

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