



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

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IAWM & Journal

Teaching Women Composers
to Middle School Students

Finding Emilie Goldberger

Reviews galore!



Composer Clare Shore with middle school
students of Estibaliz Gastesi Latorre



is looking for Board Members!

We are looking for additional board members who are dedicated to supporting and advancing awareness of women in music. We are excited to have you help shape the future of this organization!



We are interested in working with a diverse team of individuals from a variety of musical interests, specialties, and in various aspects and levels of their careers. As a volunteer board, we are especially seeking board members with skills in fundraising development, marketing, finance, global initiatives, equity, advocacy, membership, digital presentations, and relationship building. The IAWM 2025 Annual Concert will be presented in Europe. The 2025 Conference will take place in Bogotá Colombia. IAWM is committed to equitable diversity and inclusion of all members of the musical community. See more at <https://iawm.org/about-us>

The call for nominations closes **August 12th, 2024**. All nominees must be IAWM members (Click on <https://iawm.org/> to join). All we need is a one-page resume (PDF) and a 200-word statement (PDF) on why you'd like to join the board and how you can best help women in music. See more detailed information at: <https://iawm.org/iawm-is-looking-for-board-members/>



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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/.

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—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.

Inquiries

IAWM
2712 NE 13th Ave.
Portland, OR 97212

Payments

IAWM
2712 NE 13th Ave.
Portland, OR 97212

PAYPAL to treasurer@iawm.org

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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:

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Journal: Back Issues

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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ASSISTANT EDITOR
Jesús A. Ramos-Kittrell

REVIEW EDITOR
Kathleen Carter Bell

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Amy Zigler

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Email to: journal@iawm.org

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Christina Rusnak

Message from IAWM's President

Journal

Nearly a year ago, Eve Meyer, IAWM's editor-in-chief for 26 years, passed away.

A pillar of the music community, Eve was the matriarch of IAWM and a mentor to me. We all miss her still.

Yet, the journal has carried on.

Christina L. Reitz, professor of music, Western Carolina University, who has been on the journal's editorial board for several years, pushed up her sleeves and worked with the new guest editor, Elizabeth L. Keathley, professor emerita of Music History and Women's, Gender, and Sexuality Studies, UNC Greensboro, while Professor Emerita Deborah Hayes, University of Colorado, Boulder came out of retirement from the journal to assist. They formed a triumvirate of leadership to ensure the continued publication of the journal through 2023. I am immensely grateful for their hard work, tenacity, and commitment to you—the members of IAWM.

In the wake of Eve's passing, and after years of dedicated service to the IAWM Journal, Anita Hanawalt and Laura Pita also retired from the journal last year.

Amy Zigler, then an associate professor of musicology at Salem College in North Carolina, took on the task of editing the Members' News column of the Journal. Kathleen Carter Bell has joined the editorial board as review editor, and Jesús A. Ramos-Kittrell as assistant

editor (more about Kathleen and Jesús in the Journal News, which follows).

We are still looking for a permanent editor-in-chief and another assistant editor. Please share this information with your networks, and if you can suggest any likely prospects, please contact me at president@iawm.org.

In the meantime, **I'm appealing to all of you** to submit your research, your reports, interviews, and more—tell us about the wonderful work being created, performed, conducted, and recorded by women in music. Yes, the submission requirements are exacting, but so is all the work submitted to any college and university. So get out your *Chicago Manual of Style*, 17th edition – *mine is well worn* – and tell us what inspiring work you are doing!

Staff

Mickey Emch has joined IAWM as our first part-time operations administrator. She comes to us with a wealth of experience. A vocalist, she currently works as the operations manager for the Toledo Alliance of Performing Arts in Ohio. She has also served as a project manager and in sales and marketing. Please welcome her.

Opportunities

The history of IAWM International Congress and Conferences began in 1981 as the International Congress on Women in Music and was organized by Jeannie Pool. Dr. Pool sought to forge an alliance among scholars, composers, performers, and producers. She hoped to develop and solidify wider international contacts, both within and outside academia. ICWM was one of the three organizations that merged to form IAWM in 1995. Pool's book, *Source Readings*, <https://www.jeanniegaylepool.com/book-icwm-source-readings>, tells the story of our gatherings from New York in 1981, Paris, Los Angeles, Bilbao, Utrecht, Vienna, London, Seoul, Beijing, and Boston, among other cities, up to Corvallis, Oregon in 2022.

We are so excited to be working with the College Music Society for a joint CMS and IAWM Conference in 2025! The event

will take place in Bogotá and Medellín, Colombia on June 15-23, 2025, and it will be our first conference in South America, with its rich musical heritage. I look forward to meeting many new (to me!) women in music and hearing their music! Plan now to submit music, research presentations, and robust panel discussions: conference registration opens late this fall (2024).

Board Recruitment For 2022-2027

It's almost that time again! Do you want to become more involved with IAWM? Do you want to commit to supporting and advancing gender equity in music? We are committed to equity, diversity, and inclusion of all members of the music community.

IAWM works with a diverse team of individuals from a variety of musical interests and specialties at all levels of their careers. As a volunteer board, we are especially seeking members with skills in fields such fundraising, marketing, website technology, finance, global initiatives, equity, advocacy, awards, membership, and relationship building. Be a part of building a more creative and productive IAWM! If you are willing to donate a minimum of 5-10 hours of active service per month, including board meetings, we need your selfless service. IAWM membership is required.

Nominations for new IAWM board members: June 15 – August 12, 2024

IAWM members voting for new board members: August 20-Early September

Newly elected board members notified by e-mail: October 1

Communicate With Us

Is there a musical organization, event, or festival that we should know about? If you would like to partner with us, please contact our advocacy chair, Rain Worthington, rainworthington@gmail.com to learn more.

ENJOY!

Christina Rusnak

CHRISTINA RUSNAK
President, IAWM

IAWM NEWS

Call for Contributions to the IAWM Journal!

NEXT DEADLINE FOR JOURNAL SUBMISSIONS:

Friday, August 30, 2024

Editors await IAWM members' articles, tributes, reviews, and news!

Guidelines for Contributors

All Contributions: Submit all contributions as email attachments in Microsoft Word to journal@iawm.org. Identify the type of submission in the subject line of the email. The journal follows the *Chicago Manual of Style*, including documenting your sources in [footnotes](#). We use the Oxford comma. Only one space after a period, please.

Articles: Before submitting an article, submit a [proposal](#) comprising an abstract of about 250 words and your short biography, about 50 words. Send it as an e-mail attachment in MS Word to journal@iawm.org with "[Article proposal](#)" in the subject line of the e-mail. The abstract should articulate the thesis of your inquiry (what you will to show), what evidence you will use (how you will show it), and how it relates to the mission of the IAWM (women in music in any period, location, or field). Make clear what is already known about your topic (prior research) and what you will contribute that is new. Estimate the number of words your article will be (1000 to 5000 words, including footnotes, is typical). A short bibliography (about 3-4 reliable sources) is helpful to assess your proposal, as is a short list of musical examples, photographs, or other illustrative material you intend to use. If the proposal is approved, the editor will send more detailed information about your individual submission.

Submitted articles must be complete for professional publication. Please proofread your own writing. For musical examples, print-quality pdf files are preferred; high resolution, (minimum 300 dpi) TIFF or JPEG are also acceptable. Photos should be in color

and high resolution, and a minimum 300 dpi at the size to be used. Submit minimum 2.5×3.5 for headshots, 5×4 for articles, 5×6 for cover. Submit the completed article with "article submission" in the subject line and submit the illustrations as separate attachments in the same e-mail.

Authors are responsible for obtaining and providing permission to use copyrighted materials. We encourage you to include hyperlinks to sounding musical or audiovisual illustrations or further resources.

Announcements and Reports: To [announce](#) new recording releases or upcoming events (conferences, festivals, news items, women-in-music initiatives, etc.), or to contribute a [report](#) on a recently past event, email the information as an email attachment in MS Word to journal@iawm.org with either "Announcement" or "Report" in the subject line.

Reviews: To request a review of your book or recording, email the information to journal@iawm.org with "Review Request" in the subject line. Our review editor, Dr. Kathleen Carter Bell, will be in touch regarding next steps. If you wish to review books or recordings for the journal, put "Review List" in the subject line, and the review editor will contact you if she needs additional information to add you to her list. To submit a completed review, send it as an email attachment in MS Word to journal@iawm.org with "Review" in the subject line. Reviews are typically about 900 words. Submit illustrations as separate attachments to the same e-mail. See "Articles," above, for instructions about illustrations.

Members' News: Please send your news and updates as an email attachment in MS Word to journal@iawm.org with "Members' News" in the subject line. Members' News contributions may be up to 200 words and include one illustration (see "Articles," above, for specifications) and one link to an audio or audiovisual recording. Members' News Editor Dr. Amy Zigler will contact you if she has questions about your submission.

Helpful resources

Chicago's *Turabian Quick Guide* gives footnote formats for most source types: <https://www.chicagomanualofstyle.org/turabian/turabian-notes-and-bibliography-citation-quick-guide.html>

Consult *The Merriam-Webster Dictionary* for authoritative definitions and spelling: <https://www.merriam-webster.com/>

Grove Music Online, which most university libraries and many public libraries subscribe to, is a good place to check facts about music and musicians.

You don't have to wait until the deadline to submit your contribution: the earlier you submit it, the smoother the journal production process.

Proposals received past the deadline may be considered for future issues of the Journal of the IAWM.



Kathleen Carter Bell

IAWM Journal News

We are happy to welcome **Kathleen Carter Bell** to the *IAWM Journal* editorial board as review editor. An accomplished oboist, teacher, and scholar, Kathleen teaches oboe and music studies at West Texas A&M University and is principal oboist of the Lubbock Symphony Orchestra. Kathleen earned her Doctor of Music degree at Indiana University's Jacobs School of Music, with doctoral minors in Music History and Art History.

Her DM document, titled *From Dionysus to Die Walküre: The Ancient Greek Aulos as a Key to Wagner's Writing for the Oboe and English Horn*, earned a "Dissertation of High Distinction" designation from her committee.

Kathleen has served not only as a clinician for college and high school students, including at the Interlochen Center for the Arts and Indiana University's Summer Music Clinic, but has also committed herself to supporting music educators. She regularly gives regional presentations and workshops and she has launched "Double Talk Workshop" to give educators access to double reed resources and strategies.

Through her work as an avid and sought-after performer, Kathleen regularly advocates for new music. She recently collaborated with multiple female composers, including Althea Talbot-Howard, Alyssa Morris, and Meera Gudipati, whose works she premiered at national and international conferences. Kathleen is a member of two woodwind trios: the Elicio Winds, and 10th Muse, an all-female trio, which is inspired by Sappho and specializes in the music of women composers. Kathleen has received many grants to fund commissions and performances.

We expect that Kathleen's broad experience in music performance, teaching, and scholarship will serve the role of review editor very well, and we are delighted to welcome her to the fold.

We are also happy to welcome **Jesús Ramos-Kittrell** to the *IAWM Journal* editorial board as assistant editor. A professor of musicology at the University of Oregon, Jesús works at the nexus of music studies, social history, and cultural studies. His research interests include Latin American and Latinx studies; critical race theory; gender and sexuality; early modern studies; and neoliberalism and globalization. He earned his Ph.D. from the University of Texas at Austin in 2006.

His publications include *Playing in the Cathedral: Music, Race, and Status in New Spain* (Oxford University Press, 2016). This monograph is a revealing study of the ways musicians of the Mexico City Cathedral negotiated the complex, racialized *casta* system of colonial Mexico, and how it shaped musical theory and practice.

Jesús also edited the award-winning volume of essays titled *Decentering the Nation: Music, Mexicanidad, and Globalization* (Lexington Books, 2020) and a themed issue on "Sound, Activism, and Social Justice" for *Americas: A Hemispheric Music Journal* (2022).



Jesús Ramos-Kittrell

In addition to a teaching award from the American Association of University Professors, Jesús has garnered prizes and subventions for his publications from the Society for Ethnomusicology (including the Ellen Koskoff prize for an edited volume), the American Musicological Society, and the Clinton Foundation.

We expect that, with his expertise, insights, and editorial skill, Jesús will make significant contributions to the *IAWM Journal*.

Welcome, Jesús! ¡Bienvenido!



Mickey Emch

Staff News: IAWM Welcomes Mickey Emch

Mickey Emch brings a diverse background in production and performance to the International Alliance for Women in Music. She currently serves Toledo Alliance for the Performing Arts through contracted sales, database administration, and project management. Mickey began working with TAPA in 2021 after her doctoral coursework in contemporary music at Bowling Green State University. There, she supported interdisciplinary student programs and interned with WGTE as a production assistant. Previously, Mickey worked as an administrator at Opera Louisiane and with the Choral Arts Alliance of Missouri.

As an educator, Mickey taught collegiate courses in diction, vocal literature, vocal pedagogy, class voice, and applied lessons. Her research centers on teaching practices of vocal distortion in opera, theatre, and contemporary commercial music.

As a performer, Mickey loves choral and chamber collaboration. In recent years, her favorite performances were from Costello's *The Juliet Letters*, playing Pietho in Soper's *Here Be Sirens*, Angelina in Constantinides' *Rosanna* in recital at Carnegie Hall, and Voice 2 in Reich's *Tehillim*. Her favorite operatic roles have been Anne Truelove in *The Rake's Progress*, Donna Elvira in *Don Giovanni*, and Abigail Williams in *The Crucible*.

When not at a concert, she enjoys floral design, memes, and *Murder She Wrote*.



Gloria Ann Coates

Gloria Ann Coates (1934–2023): Maverick Composer, Painter, Feminist Crusader

BY SABINE FEISST

Once described as “the most obscure great composer of our time,”¹ Gloria Coates should, indeed, be better known in musical circles, especially in her native country, the United States. She stands out as an artist who broke many gender barriers, and, over the course of six decades, she flourished as both a composer and a painter in both hemispheres, in Europe and the Americas. She is most recognized for her compelling symphonic oeuvre. With 17 symphonies under her belt, she ranks as perhaps the most prolific American woman composer of symphonies, surpassing Julia Perry, who completed twelve, and Ellen Taaffe Zwillich, who has created five to date.

Coates was born on 10 October 1934 in Wausau, Wisconsin to the Italian-born singer Natalie Zannon Kannenberg and politician Roland Kannenberg. At age 7 she took piano lessons and soon after also studied voice while teaching

herself to improvise and compose. At age 14, she drew attention to her creative talent when one of her songs was rated as “Excellent” at a national junior composer’s competition. From 1956 to 1968 Coates studied theater, painting, voice, and composition at Monticello College in Godfrey, Illinois, the Cooper Union Art School in New York City, and Louisiana State University in Baton Rouge, where she completed a Master of Music in composition in 1965, followed by post-graduate composition studies with Jack Beeson, Otto Luening, and Alexander Tcherepnin at Columbia University. During these years, Coates already saw several performances of her early works in Louisiana and New York. At that time, she also met her husband, the lawyer Francis Coates, Jr., to whom she was married for ten years (1959–69); they had a daughter, Alexandra (b. 1963).

Upon her divorce in 1969, she moved with her daughter and dog to Munich, Germany, where she lived and worked for much of her career as a freelance artist and a crusader for women in music. From 1971–84, she ran Munich’s German-American Contemporary Music series, and under her leadership, it became one of the first venues determined to program more music by women composers. In 1979 she became the first non-Warsaw Pact composer whose music was programmed at the East Berlin Music Festival. She helped initiate the International League of Women Composers (1975–1995), a predecessor of the IAWM, and in 1980 she became the first female composer featured at Munich’s Musica Viva series in its 34-year history. As a producer of the Munich radio, she engaged two women’s ensembles: the Fanny Mendelssohn Quartet and The Crescent Quartet.

Besides her symphonic output, Coates created 10 numbered string quartets (1962–2007), among other chamber and solo works, a wide variety of vocal music, multimedia compositions, musique concrète, stage works, and film scores. She also authored lyrics, librettos, and texts on music, and she produced numerous radio shows

about new music for WDR Radio and Radio Bremen. Stylistically, her music is often highly expressive, dark, and microtonal, and her visual art abstract, dynamic, and colorful. In 2021 Coates said that she imagined her music as “sounds gliding through time and space” and that she tended to use microtonal glissandos structurally like “forms of buildings,” and not as “decoration or color.”² Her string and vocal compositions are a case in point. Here especially she employs microtonal glissandos and clusters as well as geometric and symmetrical micro-polyphonic textures, which is why Coates’s music has sometimes been compared to that of György Ligeti and Krzysztof Penderecki.

She stands out as an artist who broke many gender barriers, and, over the course of six decades, she flourished as both a composer and a painter in both hemispheres, in Europe and the Americas.

—SABINE FEISST

Symphonies

Premiered at the Warsaw Autumn Festival in 1978 and dedicated to Alexander Tcherepnin, her First Symphony, “Music on Open Strings” (1972), explores the timbral and textural properties of open string sounds through a large palette of string techniques, a pentatonic scale, and microtonality. In the first movement, a pentatonic melodic gesture weaves through kaleidoscopically changing “sound clouds” and percussive pizzicato textures, and in the second and third movements, ascending glissandos and scordatura become the focus. The final movement comprises a microtonal, 14-part “refracted mirror canon.”³ Coates used such compositional approaches in her following symphonies, but unlike her first symphony, many of them have programmatic dimensions.

1 Mark Swed, “Gloria Coates’s Great Oddity on Display at REDCAT,” *Los Angeles Times*, 14 November 2014.

2 “Composer Gloria Coates – A Conversation with Bruce Duffie,” 2010 <https://www.bruceduffie.com/coates4.html>.

3 Gloria Coates, “Liner notes for Symphony No. 1 ‘Music on Open Strings’” (Osnabrück, Germany: Classic Produktion Osnabrück, cpo 999 392-2, 1996).

Painting

The titles of her symphonies No. 2, "Music in Abstract Lines/Illuminatio in Tenebris" (1989), No. 4, "Chiaroscuro" (1984–90), and No. 9, "Homage to van Gogh" (1994), for example, underscore her double identity as a composer and painter, a trait which she shares with such artists as Arnold Schoenberg, Mikalojus K. Čiurlionis, John Cage, and Joni Mitchell. Other large-scale compositions, like *Vita – Anima della Terra* for soloists, mixed choir, and orchestra (1972–76), and *Fonte di Rimini* for mixed choir and orchestra (1976–84), both of which contain settings of passages from Leonardo da Vinci's notebooks, also merge her interests in composition and painting. As a painter, Coates was inspired by Vincent Van Gogh and specialized in abstract expressionist approaches, often pairing complementary colors with energetic curved lines and dynamic shapes. Painting informed her compositional techniques and vice versa, as she explained in a short video: <https://www.youtube.com/watch?v=L17qRE2zBBM>.

Coates also created a group of works she called "visual music" including *Presto* (1972) which intends to provoke listeners' visual imaginations, and multimedia works combining sound and image. Her Symphonies No. 2 and 4 were performed with a display of visual art by Ursula and Dietmar Thiele-Zoll under the new title *Kunst-Musik* (1990). Coates's oil paintings have been shown in public exhibitions since the 1980s, and they adorn the covers of some of her CDs.

Vocal Works

When Coates arrived in Munich in 1969, she had initially hoped to embark on a career as an opera singer (following in her mother's footsteps), but a skiing accident resulting in a severe back injury, which forced her to focus on less physically demanding activities. Thus, it is no surprise that she created numerous vocal works, all of which testify to her rich vocal background: her singerly skills are evident in her expert vocal writing, text choices, and text settings. Although she set texts by William

Shakespeare, Stéphane Mallarmé, Paul Celan, and Martin Luther King, Jr., most of her vocal works are based on texts by female writers, including Elfriede Birndorfer, Charlotte Hagedorn, Christa Jost, Phyllis McGinley, Friederike Mayröcker, Marianne Moore, Janice Rubin, her daughter, Alexandra, and herself. But the writer who received her greatest attention was Emily Dickinson, whose poetry she set most often and in a wide variety of ways in seven different works and cycles. These include *15 Emily Dickinson Songs*, for voice and piano (1967–98); *Five Abstractions of Poems by*

Emily Dickinson, for woodwind quintet (1974); and *Seven Songs*, for solo voice and chamber orchestra (1980–89).

Engaged Music

Besides Coates's activism on behalf of women, she authored anti-war pieces. Her mother had worked in American weapons factories during World War II, and soon after her arrival in Munich, Coates gave tours of the Dachau Concentration Camp for U.S. military members. This inspired her to address musically the horrors of World War II.



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

IN PARTNERSHIP WITH



THE COLLEGE
MUSIC SOCIETY

2025 CONFERENCE

BOGOTÁ AND MEDELLÍN COLOMBIA,
SOUTH AMERICA

JUNE 2025

REGISTRATION BEGINS

June 15, 2024

Conference Committee:

Joanna Hersey, Conference Chair
Anna Williams

◆ Watch the Website iawm.org for more information

She set texts written by women who had experienced war in such compositions as *The Voices of Women in Wartime: Cantata da Requiem*, for soprano, piano, cello, and two percussionists (1972–73); and *The Force for Peace in War*, for soprano and orchestra (1974–89). She dedicated her Symphony No. 7 (1992) to “those who brought down the wall in PEACE,” and her String Quartet No. 8

to the victims who perished during the 9/11 attacks on the World Trade Center, Washington D.C., and Pennsylvania. In the early 1970s she also began to create a range of compositions that draw attention to environmental degradation, including the musique concrète pieces *Ecology 1* (1978) and *Ecology 2/ Between* (1979), and *In the Glacier*, for ten flutes (1990).

Space Age

Another passion Coates translated into manifold musical expressions throughout her career was astronomy, perhaps not surprising given that her artistic journey began in the early decades of the Space Age. But at that time women could not enter the spotlight of the Space Race, and she is among the few female composers who wrote more than a dozen works inspired by outer space. Space-themed compositions spanning five decades, for large and small ensembles and for tape, include her String Quartet No. 10, “Among the Asteroids” (1971–76), *The Planets*, for orchestra (1973), *Halley’s Comet*, for wind nonet (1974), *Neptune Odyssey*, for tape (1975), *Meteor March*, for wind band (1984), *Lunar Loops*, for two guitars (1988), *Ode to the Moon*, for chamber ensemble (1993), and *Stardust and Dark Matter*, for orchestra (2018). On 4 August 2023, just two weeks before Coates died from pancreatic cancer, she posted on Facebook: “May the vibrations of the stars continue in harmony through the rest of eternity and join us into one.”

Throughout her life, Coates received prestigious commissions and awards. Large numbers of her compositions have been performed by notable artists and ensembles, including the Kronos, Kreutzer, and Jack Quartets; the Bavarian Radio, BBC, and Scottish Symphony Orchestras; and the American Composers Orchestra; and they have been released on CD. In 2021 C. F. Peters accepted Coates’s works into their catalog and released a short video portrait of this fascinating artist: “Composing Myself: Gloria Coates” (in conversation with Katie Tearle in her Munich apartment on 5 May 2022) <https://www.youtube.com/watch?v=-ij2jwlqAhQ>. This year Gloria Coates would have celebrated her 90th birthday. Let’s honor it with performances of her music!

Sabine Feisst is Professor of Musicology and Senior Sustainability Scholar at Arizona State University’s School of Music and Global Futures Laboratory. Focusing on experimental music, musical modernism, and ecomusicology, she has published books on improvisation and Schoenberg, including the award-winning *Schoenberg’s New World: The American Years* (Oxford 2011). She is U.S. editor of *Contemporary Music Review* and co-editor of *Schoenberg in Words*, and she currently edits the *Oxford Handbook of Ecomusicology*.

Conferences and Festivals

Summer 2024

ISCM World New Music Days

June 22–30, 2024, Faroe Islands, Tórshavn <https://iscm.org/>

American Guild of Organists

June 30–July 4, 2024, San Francisco, CA, USA <https://www.agohq.org/>

International Computer Music Conference

July 7–13, 2024, Hanyang University, Seoul, South Korea
<https://www.computermusic.org/icmc-conference/>

Historic Brass Society Conference

July 10–14, 2024, New York City, USA <https://historicbrass.org/>

World Flute Society

July 17–21, 2024, Eau Claire, WI, USA <https://www.worldflutesociety.org/>

International Conducting Institute (ICI)

July 19–28, 2024, 32nd Annual Czech Conducting Workshop & Concert, Zlin, Czech Republic <https://www.conductingworkshop.com/czech-workshop>

International Double Reed Society

July 21–25, 2024, Flagstaff, AZ, USA <https://www.idrs.org/>

International Horn Competition of America (IHCA)

July 26–29, 2024, Fort Collins, CO, USA <https://hornsonthehorizon.com/>

56th International Horn Symposium (IHS56)

July 29–August 2, 2024, Fort Collins, CO, USA <https://hornsonthehorizon.com/>

Cabrillo Festival of Contemporary Music

July 29–August 11, 2024, Santa Cruz, CA, USA <https://cabrillomusic.org/>

São Paulo Contemporary Composers Festival (SPCCF)

August 9–18, 2024, São Paulo, Brazil <https://www.spccfestival.com/>

International Women’s Brass Conference

August 14–18, 2024, Mito City, Japan <https://myiwbc.org/>

Fall/Winter 2024

College Music Society (CMS)

November 7–9, 2024, 67th National Conference, Washington D.C. USA
<https://www.music.org/>

The Midwest Clinic International Band and Orchestra Conference

December 18–21, 2024, Chicago, IL, USA <https://www.midwestclinic.org/>

Promoting Women's Piano Music in a Middle School Setting

BY ESTIBALIZ GASTESI LATORRE, D.M.A.

The whole education of women ought to relate to men. To please men, to be useful to them, to make herself loved and honored by them, to raise them when young, to care for them when grown, to counsel them, to console them, to make their lives agreeable and sweet-these are the duties of women at all times, and they ought to be taught from childhood.

—JEAN-JACQUES ROUSSEAU, *EMILE, OR, ON EDUCATION*, 1762.

How far have we come from the time of Rousseau? For the past ten years, I have been the piano director at Bak Middle School of the Arts, a public school in West Palm Beach, Florida. I have a class of about seventy students, grades 6-8, who come from diverse places around our county. I am also a concert pianist, trained in the classical Western tradition, and I dedicate my performance career to the diffusion of contemporary music. Because of that, I believe it is very important for musicians to work with living composers.

In 2015, I started inviting local composers to come to Bak to talk and collaborate with the students. Our first guests were Donald Waxman and Marlene Woodward-Cooper. Waxman is a celebrated composer of pedagogical music, while Woodward-Cooper had a long career as a performer in the West Palm Beach area.

Before the composers visited the school, students were assigned pieces to learn, as they were to perform for

the composer when s/he came to the school for masterclasses. We also studied their biographies, analyzed their personal styles, and discussed their unique aesthetics. This experience was very enriching to the students, since, up to that point, they were used to playing music by mostly deceased composers with whom they had no personal connection.

The students were very excited to interact with local composers and excited that they were expanding their learning skills so they could better understand what performers from the past experienced when they interacted with composers.

The fruits of those collaborations reached a summit in a presentation by the students at a lecture-recital at the College Music Society meeting at Blair School of Music in Nashville, Tennessee.

This experience gave me the courage to begin introducing new and unusual repertoire to the students and we began learning duets by Amy Beach and Cécile Chaminade at the same time as we studied their lives, presenting them not as some male composer's wives or daughters, but as full-fledged composers.

Regardless of the students' genders, they were excited to learn about those mavericks who had defied gendered social conventions during their lifetimes, while contributing significant works to the musical canon. Students were also interested in exploring the differences among those women from different lands and cultures: While Amy Beach wrote so much music inspired by nature utilizing a simple musical language, Cécile Chaminade was stimulated by the exotic cultures that appealed to her French audience of the time. So we prepared a Beach-Chaminade



Estibaliz Gastesi Latorre, D.M.A.

program and performed it at the Music by Women Festival at University for Women at Mississippi in 2017. Thirty students participated in it.

Last year, after studying other composers such as Teresa Carreño, Maria Wolowska-Szymanowska, Clara Wieck Schumann, Louise Dumont Farrenc, Fanny C. Mendelssohn Hensel, Florence Price, and Lili Boulanger, the students performed for the first time in Bak Middle School of the Arts all-woman composers' music recital that lasted two hours.

Currently, we have been expanding the repertoire by learning harpsichord music by baroque and classical women composers. We have also received a grant by IAWM to have Dr. Clare Shore, another composer living in our area (and the first woman to receive a doctorate in composition from Juilliard) to visit the school and work with the students on a new composition.

There is clearly a long way to go in order to promote music by women composers among pre-college students. The Florida Music Education Association includes not a single composition by a woman in the list of suggested repertoire for solo and ensemble assessments. By introducing my students to the music of women composers from the past and the present, it is my hope that they will become more aware of the diversity already existing in art ("classical") music and carry the torch forward.



Dr. Clare Shore, composer, with middle school students of Estibaliz Gastesi Latorre

Finding Emilie Goldberger: A Clara Schumann Student Rediscovered

BY SUSANNE WOSNITZKA

1. Introduction

Clara Schumann (1819–1896) is known as one of the most important pianists of the 19th century—an icon, revered and appreciated worldwide. Few people know of her talented student Emilie Goldberger (1858–1942). After graduating from the Vienna Conservatory with high marks and many prizes, and already respected as a pianist, Goldberger made the pilgrimage from Vienna to Frankfurt am Main to study with Schumann. But in spite of her auspicious beginning and reputation as a pianist, Goldberger perished in the Theresienstadt ghetto, for she was one of the more than six million Jewish people put to death under National Socialism, one of about 50,000 people who were transported to their deaths from the Aspang train station in Vienna.¹

For years I have methodically researched historical Augsburg's daily newspapers and music periodicals for my doctoral dissertation on the history of the *Golden Grape* hotel as a highly significant hub for music and cultural transfer. In addition to my original focus on bourgeois music practice and theater life from 1746 to 1885,² I have taken note of information I discovered that is relevant to Jewish history and passed it onto the Jewish Cultural Museum in Augsburg for further evaluation. Sensitized to such news, I came

across an excited announcement from 1881 for a concert in Augsburg featuring a traveling pianist named Emilie Goldberger. She was described as a “courageous Hungarian,” who had provoked enthusiasm in Paris with her “brilliant technique and soulful expression, light, shadow and fire, delicacy, calmness and security, with pronounced talent [and] rare art.”³

I had never heard Goldberger's name before, but I had traced Clara Schumann, Franz Liszt,⁴ and the little known pianist Caroline von Staudt (1830–1917)⁵ to performances in Augsburg, so I dug deeper and found Goldberger's death certificate from the Theresienstadt ghetto.⁶ Emilie Goldberger had been deported on August 20, 1942, as inmate No. 908, from her last Viennese apartment in the Jewish home for the elderly on Seegasse.⁷ She was locked into a cattle car at the Aspang train station and transported to the former imperial fortress, where she wasted away, dying of marasmus (deficiency and physical deterioration), enteritis, “intestinal catarrh,” and “infirmity of old age,” on October 20, 1942.⁸ Between February 1941 and October 1942, forty-five trains departed from this station, transporting people to ghettos and

Musikalisches.

• Augsburg. Nach einer an Kunstgenossen fast überreichen Saison beabsichtigt die Pianistin Frä. Emilie Goldberger, eine mutige Ungarin, trotz der nun angebrochenen, so heiß ersehnten Maienzeit morgen Mittwoch noch ein Konzert zu veranstalten, in dem sie von unseren einheimischen Künstlern, den Herren Deppe, Sungan und Glunido, in kollegialster Weise unterstützt werden wird. Die Konzertgeberin, eine ausgezeichnete Schülerin des Wiener Konservatoriums, hat mit allgemeinem und wohlverdientem Beifall in Paris, Frankfurt a/M., München und andern großen Städten gespielt und auch hier in der letzten Musikschulunterhaltung beachtenswerthe Proben ihrer Kunstfertigkeit gegeben. In ihrem Konzerte in Paris erregte ihr fortreiches, klaffisch schönes Spiel, ihr ausgezeichnetes Gedächtniß allgemeine Bewunderung, ja einzelne ihrer Vorträge riefen Beifallsstürme hervor. Glänzende Technik und feinen vollen Ausdruck, Licht, Schatten und Feuer, Feinheit, Ruhe und Sicherheit rühmen ihr auch die Kritiken aus andern Orten, in denen man in der Regel mit den Virtuosen ziemlich scharf verfährt, nach. Möge das ausgeprobenene Talent und die seltene Kunst der jungen Dame im Stande sein, ihr auch hier jede münchenswerthe Theilnahme zu erwoeden.

Fig. 1. Announcement of Emilie Goldberger concert, *Augsburger Abendzeitung* No. 122 (May 4, 1881).

concentration camps in Czechoslovakia, Poland, Belarus, and the Baltic States. Thirteen of them were bound for the Theresienstadt ghetto.⁹ Among the passengers was “Emilie Goldberger: my piano teacher, a former student of Anton Rubinstein, a very small, frail, elderly lady,”¹⁰ as expressed by Émile Zuckerkandl (1922–2013), grandson of the well-known Viennese salonière Berta Zuckerkandl (1864–1945). To date, this is the only known description of Emilie Goldberger's appearance: paintings and photographs of her have yet to be discovered.

Public documents, archives, and periodicals link Goldberger to several famous musicians, including Rubinstein (1829–1894), Brahms's close friend Anton Door (1833–1919), the violinists Anna von Suppé (1876–1923), Bertha Haft (1857–1931) (who was also Goldberger's cousin), and Clara Schumann: Goldberger had been one of Schumann's students during her first year of teaching at Dr. Hoch's Conservatory in Frankfurt am Main.

The documents allowed me to map Goldberger's concert and teaching activities, as well as her repertoire and showpieces. During a four-year tour,

1 “Der Aspangbahnhof als Deportationsort,” in Österreichische Akademie der Wissenschaften database: <https://www.oaaw.ac.at/> (accessed October 10, 2023).

2 Susanne Wosnitzka, “Die Goldene Traube: Zentrum der bürgerlichen Musikausübung in Augsburg zwischen 1746 und 1806 (Ende der Reichsstadtzeit). Eine kommentierte Quellenpublikation und Rekonstruktion anhand des Augspurgischen Intelligenz-Zettels, der Augspurgischen Ordinari Postzeitung und Augspurgischen Ordinar Zeitung” (PhD dissertation in progress, University of Augsburg); Wosnitzka, “Augsburger Theatergeschichte neu erlebbar” [blog] June 18, 2021: <https://susanne-wosnitzka.de/augsburger-theatergeschichte-neu-erlebbar/2021/06/18/>. Includes table of more than 10,000 accounts of Augsburg performances, nearly comprehensive to about 1885.

3 *Augsburger Abendzeitung*, No. 122 (Mai 4, 1881), 4.

4 Susanne Wosnitzka, “Clara Schumann can't be bothered. Sidekick: Unknown facts about Franz Liszt in Augsburg. News about concert organization in the 19th century in Augsburg and Munich,” December 10, 2020, <https://donne365.blogspot.com/2020/12/clara-schumann-cant-be-bothered-article.html>.

5 Susanne Wosnitzka, “Caroline von Staudt: Augsburg Claviervirtuosin mit seltener Bravour,” August 27, 2021, <https://susanne-wosnitzka.de/caroline-von-staudt-augsburger-claviervirtuosin/2021/08/27/>.

6 Institut Terezínské iniciativy [Terezín Initiative], Emilie Goldberger, mortality report No. 6796, accessed October 10, 2023, <https://www.holocaust.cz/en/database-of-digitised-documents/document/83562-goldberger-emilie-death-certificate-ghetto-terezin/>.

7 Deportation list Vienna–Theresienstadt, sheet 19, August 20, 1942, Emilie Goldberger, inmate No. 908, accessed October 10, 2023, <https://collections.arolsen-archives.org/de/archive>.

8 Institut Terezínské iniciativy, see note 6, above.

9 Winfried R. Garscha, 24th annual meeting of the German Studies Association, Houston, TX, “Verfolgung und Ermordung österreichischer Juden in österreichischen Nachkriegs-Prozessen,” www.nachkriegsjustiz.at/ns_verbrechen/juden/deport_wien_wrg.php (accessed October 10, 2023).

10 Thomas Trenkler, *Das Zeitalter der Verluste: Gespräche über ein dunkles Kapitel* [The Age of Loss: Conversations About a Dark Chapter] (Vienna: Czernin Publishers, 2013), interview with Emile Zuckerkandl.

she lived, played, and taught widely, including in Paris. Her parents traveled with her. There is some evidence that she took composition lessons with Johannes Brahms (1833–1897): for these lessons there existed “a notebook of counterpoint exercises,” but finished compositions from this period have yet to be found.¹¹

Newspaper reports enabled me to build a framework to trace Goldberger’s life to some extent, but, except for a handwritten letter to the famed piano manufacturer Rudolph Ibach,¹² and a letter to the composer, pianist, and choir director Gustav Barth,¹³ no further personal papers are known to have survived. The Ibach letter is interesting: Goldberger had met Rudolph’s brother Walter Ibach when he played in one of her Paris concerts, and he recommended her to his brother Rudolph at that time, as well as for a job in 1910. She did not accept the position, however, ostensibly because of a commitment to Stern’sches Conservatory in Berlin.¹⁴ The extant letter, dated 12 November 1930, is Goldberger’s application for the position of a projection pianist for film and commercials at the Ibach piano company. The application suggests Goldberger’s range as a pianist and her modernity in her desire to interact with modern technology; her affiliation with Ibach pianos would also put her in a league with Wagner and Brahms. But the letter may imply more, for example about Goldberger’s changing professional opportunities and other realities of the new social order.

After her deportation to the Theresienstadt ghetto, Nazi authorities seized Goldberger’s possessions, including any personal papers, published music, or music manuscripts. There is some speculation that a manuscript copy of Liszt’s late song *Schaflos! Frage und Antwort* [Sleepless: Question and Answer], for piano and solo voice, may have been among her confiscated papers.¹⁵ But more critically, the absence of personal papers means there are large lacunae in our understanding of Goldberger’s perspectives, attitudes, and intentions. No evidence has yet been found that Goldberger ever married; she evidently earned her own living, cultivating music as a profession.

II. Reconstructing Goldberger’s Curriculum Vitae

Emilie Goldberger was born in Buda (now Budapest), Hungary, on November 17, 1858. According to her Theresienstadt death certificate,¹⁶ and an obituary of her mother, her parents were Heinrich Goldberger (1821–1898), teacher of French and English, and Chaje/Anna Goldberger, née Haft (sometimes given as Hart or Hanft) (1824–1887). Her mother’s obituary suggests that Emilie Goldberger had no siblings who lived to adulthood.¹⁷

Goldberger was first mentioned in a Viennese newspaper on July 1, 1871, when she was a twelve-year-old student at the Vienna music school of Eduard Pirkher (1817–1881). Along with fellow students Bertha Bittner and Emilie Fischer, Emilie Goldberger’s



Fig. 2. Goldberger’s signature on a letter to Ibach, 1930: “Emilie Goldberger, Piano Virtuosin”

performance was especially praised.¹⁸ In 1873, at the age of 14, she was admitted to the Conservatory founded by the Gesellschaft der Musikfreunde in Wien [The Friends of Music in Vienna], where she continued her education as an impecunious scholarship student of Anton Door until 1876. The first newspaper report of her performance at the conservatory praised her pianism, noting that she “knows Bach’s entire Well-Tempered Clavier by heart and, as the recently selected preludes and fugues (C minor, C-sharp major) showed, she knows how to play eminently well—like an experienced pianist.”¹⁹

At the end of each of her three years of study, Goldberger received First Prize for her achievements in piano (1874, -75, and -76), as well as other accolades and recognition, and she earned praise from acknowledged experts, like Joseph Hellmesberger, Jr. (1855–1907),²⁰ who wrote of her, “Fräulein Goldberger demonstrated her extremely solid technique, which far exceeds her age, and which, with all certainty, betrayed no trace of laborious acquisition; in our opinion, it is not so much this as the beautiful tone that the young player already knows how to draw from her instrument, and so many features in the performance that speak for an immense comprehension and testify to a talent that is not often encountered.”²¹ Anton Door and his colleague Friedrich Adolf Wolf took the unusual step of organizing

11 Johannes Beer, “Johannes Brahms, vom Ratgeber zum Kompositionslehrer: Eine Untersuchung in Fallstudien,” in *Schweizer Beiträge zur Musikforschung* 6 (Kassel 2010), 118.

12 The Goldberger–Ibach letter is held at the Ibach archives and was kindly provided by Sabine Falke. See also Florian Speer, *Klaviere und Flügel aus dem Wuppertal: Instrumentenbau in der Wupperregion und am Niederrhein während des 19. Jahrhunderts am Beispiel der Orgel- und Klavierbauerfamilie Ibach* (Ph.D. dissertation, Universität Wuppertal, 2000), 212.

13 Held in the Frankfurt University Library J. C. Senckenberg. Thanks to Bernd-Christoph Kämpfer for this reference and several others.

14 However, Goldberger is not included in Stern’s annual reports. See Cordula Heymann-Wenzel, *Das Stern’sche Konservatorium der Musik in Berlin. Rekonstruktion einer verdrängten Geschichte* (Berlin 2019).

15 *Völkischer Beobachter*, No. 95 (April 5, 1943), 6.

16 Institut Tereziński iniciativy: Emilie Goldberger, mortality report, No. 6796; Sources for mother’s obituary: *Neue Freie Presse*, July 2, 1887, 13; also Register of the Jewish Community 1784–1911, Wiener Stadt- und Landesarchiv, microfilm: born in Tarnow, Galicia; died in Vienna, 2nd district. Sources for father’s dates and profession: Vital Records office of Göding, <https://vademecum.nacr.cz>; born in Klasno, Wieliczka [Galicia], Poland, and died of “old age” in Vienna, 2nd district; *Neues Wiener Tagblatt*, No. 174 (June 26, 1889), 13. The Goldberger family lived at Ferdinandstraße 13, Vienna-Leopoldstadt, 2nd district. Leopoldstadt was the Jewish quarter of Vienna.

17 Goldberger’s younger brother, Samuel (1857–1863), died of “emaciation” in Vienna, Untere Viaduktgasse 5, <https://www.familysearch.org/> (accessed October 10, 2023).

18 *Fremden-Blatt* No. 8206 (July 2, 1887), 13.

19 *Deutsche Musik-Zeitung*, No. 7 (February 14, 1874): 3; Among her classmates who studied with Door was the opera composer and conductor Felix Mottl (1856–1911) (loc cit), 3; *Neues Fremden-Blatt*, No. 45 (February 15, 1874), 9.

20 *Neues Fremden-Blatt*, No. 186 (July 9, 1874), 4; *Österreichische Musiker-Zeitung*, No. 5 (July 1, 1875), 6; and *Die Presse*, No. 176 (June 28, 1876), 10. Hellmesberger was appointed professor of violin at the conservatory in 1878.

21 *Die Presse*, No. 51 (February 20, 1875), 1.

a benefit concert for Golderberg, at which she played, to raise money for their low-wealth student.²²

After leaving the Conservatory in November 1876, Emilie Goldberger performed her graduation repertoire several more times at the Musikvereinsaal (Music Society Hall), with the singer Thekla Friedländer (1849-1898). Goldberger gave her first concert as a professional pianist on March 6, 1877, in Vienna's rather new Bösendorfer Hall.²³

22 Freia Hoffmann, ed., *Studierendenliste des Konservatoriums der Gesellschaft der Musikfreunde in Wien*. [List of students of the Conservatory of the Friends of Music in Vienna], Sophie Drinker Institute: www.sophie-drinker-institut.de, s.v., "Emilie Goldberger"; *Signale für die musikalische Welt*, [Leipzig], No. 35. (May 1876): 549.

23 *Neues Wiener Tagblatt*, No. 5 (March 1, 1877), 4. Associated with the piano manufacturer Bösendorfer, the hall opened in 1872. The Musikvereinsaal is the concert hall of the Musikverein, who founded the Vienna Conservatory, and is now the home of the Vienna Philharmonic.

That summer, she traveled to a summer retreat in the spa town of Baden, near Vienna, at the Hotel Stadt Wien,²⁴ where she gave piano lessons and played concerts:²⁵ "The boredom that is currently still the signature of our spa town will be pleasantly interrupted next week by a concert by the pianist Emilie Goldberger," opined a writer for the *Illustriertes Wiener Extrablatt*; "Fräulein Goldberger is one of the most capable pianists of the residence and will probably prove her reputation in Baden as well...Beethoven, Schubert, Mendelssohn, and Chopin are represented on the rich program of the evening."²⁶ Reviews remark that

24 *Bade- und Reise-Journal*, No. 10 (June 17, 1877), 1. The journal was a weekly travel and leisure magazine for Central Europe.

25 *Die Presse*, No. 126 (May 9, 1877), 10.

26 *Illustriertes Wiener Extrablatt*, No. 167 (June 20, 1877), 4. "Residenz" refers to Vienna, the residence of the emperor.

Goldberger "delighted the audience" with Felix Mendelssohn Bartholdy's Concerto op. 25 (assisted by Robert Götz on a second grand piano), and performed some of Robert Schumann's songs, "with the friendly assistance of the well-known concert singer Fräulein Irma v. Cselko,"²⁷ who was the voice teacher of the Archduchess Clotilde of Austria (née of Saxe-Coburg-Gotha, 1846–1927).²⁸

This concert almost did not take place because "the promised Bösendorfer grand piano did not arrive, and the gracious artist was forced to play on an instrument of very modest quality procured at the last moment."²⁹ Making beautiful music on an inferior instrument may have enhanced the audience's opinion of Goldberger, for following this event, both Emilie Goldberger and her cousin Bertha Haft were invited to perform at the magnificent Hotel Goldener Hirsch in Vienna-Neustadt.³⁰

The details of Bertha Haft's life, as well as her relationship to Emilie Goldberger, have not been widely known. According to public records, she was born on November 6, 1857 in Kroměříž, Czechoslovakia, and married the pianist Ludovic (Ludwig) Löblsohn Breitner on June 1, 1880. Piano manufacturing heir Ludwig Bösendorfer was best man.³¹ Haft died on June 21, 1931, in her Paris apartment in Rue de l'Église 38.³² Their daughter, Marguerite Renée (1891-1973),³³ was a member of the electronic

27 *Bade- und Reise-Journal*, No. 11 (June 24, 1877), 2.

28 *Pester Lloyd*, No. 178 (June 29, 1877), supplement, 5.

29 *Bade- und Reise-Journal*, No. 20 (August 26, 1877), 2.

30 *Neue Freie Presse*, No. 4709 (October 5, 1877), 6. The earliest professional activity by Bertha Haft I have found is a performance at the Augsburg Stadttheater on April 1877, when she was touring with the singer Aglaja von Orgeni and the composer/pianist Luise Adolpha Le Beau: *Augsburger Neueste Nachrichten*, No. 82 (April 8, 1877), 647; and *Frankfurter Hausblätter*, No. 26 (January 31, 1879), 104.

31 Register of the Jewish Community 1784–1911, Wiener Stadt- und Landesarchiv, microfilm; familysearch.org/ark:/61903/1:1:6KZR-6QDP.

32 *État Civil*, Archives de Paris, Paris 15eme, Décès [deaths] 1931, pp. 312–576. Available through subscription database (Genealogie/searchresults.mvc/, accessed October 12, 2023).

33 Index des décès enregistrés par l'Insee, (France) 1970–2022, <https://familysearch.org> (accessed October 12, 2023).



The International Alliance for Women in Music (iawm.org), dedicated to fostering the activities of women in music, is seeking applicants for Editor of its quarterly publication, the IAWM Journal. The Journal, for members and libraries internationally, contains research on historical and contemporary women in music, book, performance and recording reviews, member news, and information about IAWM's awards, grants and more.

The Editor is responsible for the journal's content and its publication. This volunteer part-time position with a small honorarium begins August, 2024. Applicants should have a distinguished record of achievement in some aspect of music. Previous journal editorial experience is preferred, but not required. Applicants need strong organizational, management and personnel skills, and a commitment to publishing high quality, relevant, and engaging writing.

The editor's responsibilities include:

- Solicit, review, and make final decisions on submissions
- Appoint and collaborate with assistant and associate editors on the editorial board
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Applicants should email a letter of interest including a description of their qualifications and a current CV to: journal@iawm.org with "Journal Editor" in the subject line.

music ensemble *Les Ondes Martenot*, led by Ginette Martenot,³⁴ and was active as a pianist and composer.³⁵ The Haft-Breitner couple had two daughters and two sons,³⁶ among whom the other daughter, Adrienne (1902–1986), became an actress and painter.³⁷ This artistic family and its networks are worthy of more detailed study.

III. With Clara Schumann

Emilie Goldberger typically organized a large concert at least once a year, including one with the singer Rachel Büchler.³⁸ But in 1878 she instead made her pilgrimage to Frankfurt am Main to study with Clara Wieck Schumann. Schumann was among the founding faculty of Dr. Hoch's Conservatory, where her title was *Frau Kammervirtuosin* (Chamber virtuoso); she taught fifteen piano students in the 1878/79 academic year.³⁹ Classes for this first cohort began in September, and shortly thereafter the conservatory celebrated the 50th anniversary of Schumann's performing career.

34 Peter Asimov, "Une invention, essentiellement française: seeing and hearing the Ondes Martenot in 1937," in Florence Gétreau and Marc Battier, eds., *musique. images. instruments. Revue française d'organologie et d'iconographie musicale*, No. 17 (Paris: CNRS Editions, 2019): 107–126.

35 *Excelsior: Journal illustré quotidien* (March 20, 1911), 6.

36 *The Musical Courier*, No. 24 (December 13, 1899), 9. The Haft-Breitner couple lived in Paris at that time.

37 *L'Initiation: Revue philosophique des Hautes Études* 87, No. 9 (June 1910), 268. Marie Alice Adrienne Breitner, www.acte-deces.fr/acte-de-deces-bar-le-duc-1986.

38 *Tages-Presse*, Morning Edition, No. 25 (January 25, 1878), 5.

39 There were five other piano faculty at the conservatory, all male. Some others had fifteen students, and others up to 18, according to the conservatory's first annual report. There were 84 piano students in the entering class, 69 women and 15 men. Of these, Schumann taught 11 women and 4 men. Most of the students were from Germany, and several from Austria, but students also came from Aberdeen, Amsterdam, Barranquilla (Colombia), Basel, Bridgeport, Ceylon, Copenhagen, Detroit, Edinburgh, Florence, Leicester, Liverpool, London, Moscow, and New York. "Schülerinnen," and "Schüler," *Erster Jahresbericht des Dr. Hoch'schen Conservatoriums, 1878/1879*, pp. 5–8. Frankfurt am Main: 1879 (First Annual report 1878/1879 of Dr. Hoch's Conservatory). Held in the University Library Johann Christian Senckenberg, original call number MUS 471/500. Evidently Julius Stockhausen's personal copy: his name is inscribed in the upper righthand corner of the title page. Also available online (accessed October 11, 2023).



Fig.3. Clara Schumann by Clarence Edmund Fry, for Elliott & Fry chlorobromide print on cream card mount, 1887. 11 1/8 in. x 8 7/8 in. (284 mm x 227 mm) image size. Given by John Morton Morris, 2004. © National Portrait Gallery, London

The celebration featured a concert of her own compositions, including her masterful Piano Trio in G minor, op. 17 (1846), Three Romances for Violin and Piano, op. 22 (1853), and Variations on a Theme of Robert Schumann, op. 20 (1853). Of the fifteen piano students Schumann taught during that year, eight of them enrolled for both semesters, and seven enrolled for only one semester, either the fall or the spring. Goldberger, twenty years old and already a conservatory-trained and respected professional pianist, enrolled only for the fall semester and left Frankfurt am Main by Easter of 1879 (13 April), missing Liszt's visit for the performance of his oratorio *Christus* by several weeks.

Goldberger also missed the examination recitals, which were held near the end of the Spring semester; had she participated in them, we might have some clue as to how Clara Schumann regarded Goldberger's playing. One of Schumann's faculty colleagues was the famous singer Julius Stockhausen. He wrote his notes about his students' performances into his copy of the Annual Report, and they were nearly all damning: "outrageously brazen!" "sings impurely!" "spoils everything," and "unmusical, sings all wrong!" are some of his critiques.

"She is a very gifted artist whose natural facility has been developed in the best way."

—REVIEW OF EMILIE GOLDBERGER'S CONCERT IN THE SALLE ÉRARD IN PARIS

Goldberger did, however, play in the fifth chamber music evening in Frankfurt, on December 9, 1878, after less than three months of study with Schumann. Goldberger performed Beethoven's D major Piano Trio, op. 70, No. 1, in the small concert hall of the Saalbau, with Johann Naret-Koning (1838–1905) and Bernhard Cossmann (1822–1910). There was some curiosity as to whether she had made further progress with Clara Schumann during that short time: reviewers remarked that Goldberger's art had developed since her arrival. Her Viennese reputation was "happily fortified," and her performance was greeted with applause.⁴⁰

In January 1880, Goldberger gave her first concert in the Salle Érard in Paris with, among others, the court pianist of the Netherlands, Louis Coenen (1856–1904): "She is a very gifted artist," wrote one reviewer, "whose natural facility has been developed in the best way."⁴¹ One week later, Cécile Chaminade (1857–1944), who studied at École Le Couppey, played in the same hall.⁴² On March 26, 1880, Emilie Goldberger again performed Beethoven's D Major Piano Trio at that venerable Paris institution, the *Concerts Spirituels*, with the Prince of Hohenlohe, then Germany's Ambassador to France, in the audience with his spouse.⁴³

40 *Didaskalia. Belletristisches Beiblatt des Frankfurter Journals*, No. 342 (December 10, 1878), 4; and *Neue Zeitschrift für Musik*, No. 32 (August 1, 1879), 322.

41 *Journal des débats politiques et littéraires* (January 27, 1880), 3; and *Kölnische Zeitung*, No. 30 (January 30, 1880): Evening edition, 2; and *Revue de Gazette Musicale de Paris*, No. 15 (February 1, 1880), 38.

42 *Le Figaro*, No. 30 (February 8, 1880), 3.

43 *Kölnische Zeitung* Evening edition, No. 88 (March 29, 1880), 2.



Fig. 4. Frankfurt Saalhof, ca. 1900, location of Dr. Hoch's Conservatory. Carl Friedrich Fay (1854–1918), "Frankfurt am Main, der Saalhof um 1900," *Bilder aus dem alten Frankfurt*. Public domain. (Retrieved from Wikimedia commons, 21 May 2024).

IV. Back in Germany

At the beginning of 1881, Emilie Goldberger was again performing in Frankfurt am Main. On March 5—in collaboration with opera singer Emilie Lang-Rougé (niece of court actor Ferdinand Lang, 1810–1882), pianist Lily Scherzer, violoncellist Heinrich Bast of St. Petersburg (1856–1909), and the legendary actors Philomene Hartl-Mitius (1852–1928) and Ferdinand Lang—Goldberger gave a benefit concert for the homeless, organized by the Munich court music store Falter & Sohn. It was a big event that also included the Neithardt orchestra band, accompanied by pianist Adolf Schimon (1820–1887).⁴⁴

In Munich, however, her performance was not so well received: on April 3, 1881, she gave a concert in the hall of Munich's City Museum with other chamber musicians. The critic of the *Allgemeine Musikalische Zeitung*, Friedrich Chrysander, wrote that Goldberger had performed "well, but not outstandingly," and that the concert took place "without leaving much of a trace."⁴⁵ In spite of the faint praise,

she must have stayed for a longer time in Munich, as suggested by an advertisement in which she offered piano lessons at her home (Neuhauserstraße 17/2), using "a method she had already used in Paris with much success."⁴⁶ What exactly this method was and whether she developed it herself or adopted it, has yet to be determined.

In Augsburg, too, Emilie Goldberger was not very well received. In a performance of Franz Schubert's Andante with Variations in B-flat major, presented to a small audience at the music school, she had "a good, strong touch and a technique worthy of respect," but "one does not play Schubert like that... [One] must be careful... not to disfigure the delicate picture with make-up. Fräulein Goldberger applied a great deal of make-up. The constant alternation between *forte* and *piano* sounds mannered, and we are much more likely to forgive a young artist an unfinished technique than mannered playing; the former error can easily be made good with diligence and talent; the latter is very difficult to get rid of."⁴⁷

44 *Bayerischer Kurier* (February 20/21, 1881), 3, and *Neueste Nachrichten*, No. 92 (April 2, 1881), 3.

45 *Allgemeine Musikalische Zeitung* (Leipzig) XVI, No. 22 (June 1, 1881), 349.

46 *Neueste Nachrichten: Münchener Anzeiger*, No. 82 (March 23, 1882), 5.

47 *Neue Augsburger Zeitung*, evening edition, No. 102 (May 1, 1881), 10.

On May 4, Goldberger ventured to give another concert, this time in one of Augsburg's most important concert halls, the hall of the Stock Exchange on Townhall Square. This seems like a big financial risk: as a rule, musicians from outside Augsburg were obliged to rent concert halls using their own funds, so every empty seat meant a deficit for the performers. But, perhaps because Goldberger returned to Augsburg after the previous critical review, she was regarded as "courageous." Her program included Beethoven's Piano Trio in D major, a nocturne by John Field, *Spinning Song* by Henri Ketten, an impromptu and the *Berceuse* of Frédéric Chopin, a mazurka by Camille Saint-Saëns, and a Hungarian rhapsody by Franz Liszt, and this time, her performance was met with lavish praise: "Emilie Goldberger ... [is] a favorite of the muses: Her playing is full of grace and clarity and betrays deep feeling. Her technique is perfect. [...] Augsburg's art lovers were offered a beautiful evening by Miss Goldberger."⁴⁸ Further concerts followed.⁴⁹

V. Back to Austria into "darn bad times!"

In 1883 or before, Emilie Goldberger moved with her parents to Göding [Hodonín], in Moravia, Czechoslovakia,⁵⁰ 50 kilometers south of Brno/Brünn, where she first appeared in a concert in May of that year.⁵¹ As of 1896 she can be traced to the Bahnstraße 18 there (today Národní třída 18/2311).⁵² She played and taught in the summers at resorts in Gmunden, Bad Ischl, and Baden near Vienna. Before the death of her mother in 1887,⁵³ Emilie seems to have moved—with her father, who died

48 *Neue Augsburger Zeitung*, No. 110 (May 10, 1881), 4.

49 For a timeline of performances and repertoire listing, see goldberger.susanne-wosnitzka.de/en.

50 Death register of Göding, <https://vademeum.nacr.cz/> accessed October 11, 2023. Göding had one of the oldest Jewish communities in Moravia, according to [JewishEncyclopedia.com](https://www.jewishencyclopedia.com), an unedited full-text version, available online (accessed 20 May 2024).

51 *Neue Freie Presse* No. 6722 (May 16, 1883), 6.

52 *Signale für die musikalische Welt*, 45 (1896), 717.

53 *Neue Freie Presse*, No. 8206 (July 2, 1887), 13. She was buried in the Jewish section of Vienna's Central Cemetery.

later in Göding—to Vienna. Between the years of 1888 and 1890, there is a lacuna in available information. In October 1896 Goldberger was still playing concerts with, among others, Anna von Suppè (1876–1923),⁵⁴ granddaughter of the famous composer Franz von Suppè (1819–1895); between 1897 and 1899 there is another gap, but in 1901 she appeared in a series of concerts at the Palais Ehrbar with, among others, the singer Olga Dubsky (1874–1941; deported from Vienna to her death in Łódź),⁵⁵ and in 1906, at the same venue, with Hedwig Loewenthal (1883–1941, deported to Riga).⁵⁶ In May 1902, Emilie Goldberger donated two Kronen for an iconic monument, the memorial for the murdered Empress Elisabeth in Volksgarten Park,⁵⁷ and in May 1903 three Kronen for poor Jews in Chişinău, Moldova.⁵⁸

Around 1910, Emilie Goldberger was employed by the Stern Conservatory in Berlin,⁵⁹ but records from 1911 suggest she was still living in Vienna at Kegelgasse 2,⁶⁰ in the 3rd District, and she evidently participated in a music pedagogy congress, where she complained about the lack of communication between parents and teachers.⁶¹ There are no records of Goldberger giving concerts during the years 1912–1915, but in 1926, she

participated “with great success” at a charity event for the Catholic Women’s Association in Traunstein, Bavaria. The audience included socially and politically prominent people, including Cardinal Franziskus von Bettinger and Princesses Clara and Maria del Pilar of Bavaria.⁶²

Public records and reports in music publications reveal much about Goldberger’s professional career and her public reception, but insights into her own impressions and feelings are sparse indeed. How did she experience the end of World War I and the great economic crisis of 1923? How did she perceive the newly rising National Socialism? At the time she wrote the 1930 letter to Ibach requesting a job as a film pianist, she was living in Vienna’s 3rd district and observing worrying changes: “With us, for us Austrians,” she wrote, “times are darned bad now!”⁶³ Her last place of residence was the Jewish home for the elderly at Seegasse 9 in Vienna, from which she was deported to Theresienstadt.

Emilie Goldberger was not an international superstar, like some of the musicians whose paths she crossed, but she was vital to the music cultures of the places where she was educated, worked, and lived. She was from a poor, and not particularly musical family, yet she was able to develop her talents to please her audiences, impress many in the music establishment, and earn a living. There is more to learn about Goldberger, her associates, and other musicians like her, and it is worth knowing, not only to understand more fully the bourgeois music cultures of the mid-late nineteenth century, from which many of our cultural customs and repertoire derive, but also to understand the stories of these worthwhile lives denied their natural spans and conclusions.

54 *Neue Freie Presse*, No. 11567 (November 5, 1896), 7.

55 *Deutsche Musik-Zeitung* 23 (1901): 242; United States Holocaust Memorial Museum, “Holocaust Survivors and Victims Database,” <https://www.ushmm.org/> (accessed October 11, 2023).

56 *Neues Wiener Journal* (March 15, 1906), 9; and Horst Biere, “Hedwig Loewenthal—ein tragisches Schicksal,” in *Neue Westfälische* (February 6, 2022), (access by subscription) https://www.nw.de/lokal/kreis_lippe/uebersicht/23187239 (accessed October 11, 2023).

57 *Neue Freie Presse*, No. 13556 (May 22, 1902), 5.

58 *Neue Freie Presse*, No. 13913 (May 21, 1903), 6.

59 Goldberger–Ibach letter, see note 12.

60 *Neue Freie Presse* No. 16911 (September 20, 1911), 11.

61 “Berichtüber den 1.österreichischen musikpädagogischen Kongress,” Vienna April 20–23, 1911, 48. <https://archive.org/details/berichtberdeni00strich/page/48/mode/2up>. *accessed October 11, 2023)

62 *Neue Freie Presse*, No. 18670 (August 13, 1916), 20.

63 Goldberger–Ibach letter. See note 12.

Susanne Wosnitzka, M.A., specializes in the music history of Augsburg music and the history of women composers. She works for the Archiv Frau und Musik in Frankfurt am Main, is on the scientific advisory board of the German Mozart Society and the Swedish Association of Women Composers (KVASt) as well as on the board of musica femina münchen.

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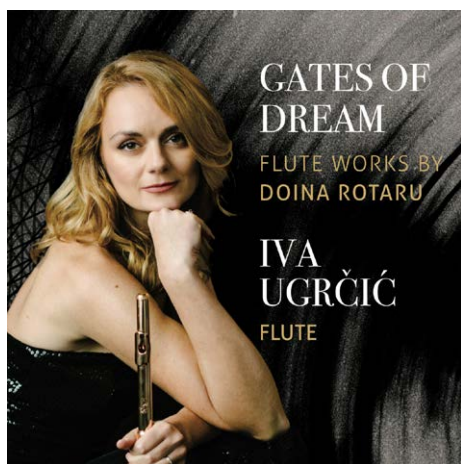
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Gates of Dream

Gates of Dream: Flute Works by Doina Rotaru, Iva Ugrčić, flute

Iva Ugrčić, flutes. Satoko Hayami, piano. Dave Alcorn, James McKenzie, Garrett Mendelow, and Michael Koszewski, percussion. Music and Arts. MA-1307 (2024).

PABLO E. RAMÍREZ CÉSPED

The aspects constituting a musical composition, including sound, timbre, and rhythm, along with symbolic or mental elements, have a spectrum of complexity and impact that ranges from the subtle to the imposing, from the simple to the complex, from the abstract to the concrete. However, it is imperative to recognize that these elements, though pivotal, do not in themselves determine the aesthetic outcome; rather, the adeptness of the composer in selecting, refining, and amalgamating those constituents ultimately shapes the quality of the artistic endeavor. Moreover, the interpretative prowess of the performer assumes great significance, for they serve as the conduit through which these musical elements are communicated and articulated.

The five works on this recording, composed by Doina Rotaru (b. 1951, Bucharest) for various flutes and performed by the outstanding Serbian flutist Iva Ugrčić, are built on rather subtle, very symbolic and poetic musical materials. The principal mode of expression of these works is the diversity

of sound techniques employed by the flutes. These are frequently heightened by percussion, which assumes a significant role in expressive moments of intensity, yielding a final outcome not only of artistic merit but also of captivating allure. This is the world premiere recording of three of the five compositions: *Il Pianto del Ghiaccio* (*The Lament of the Glacier*), *Elegie for Flute and Piano*, and *Aux Portes du Réve* (*At the Gates of the Dreams*).

Leveraging the contemporary timbral and sound techniques inherent in the flute, Rotaru adeptly portrays an array of human and naturalistic phenomena, interwoven within musical structures that pulsate with vitality and, as she says, “painful beauty.” This is exemplified in the opening composition, *Il Pianto del Ghiaccio*, for flute quartet (all played by Ugrčić). Rotaru establishes an emotive connection with the irreversible natural phenomenon of glacier melt.¹ Through an evocative array of flute sounds, ranging from the evocation of glacial ambience to mournful wails and vehement cries, the composition proceeds to its culmination in a haunting sense of resignation.

It is followed by *Elegie for Flute and Piano*, with pianist Satoko Hayami on piano, which is explicitly inspired by the poem of the same name by the Romanian writer, poet and philosopher Lucian Blaga. Here, the musical material is directly extracted from the poetic content, with the flute serving as the vessel for expressions of lament, anguish, and yearning amidst a funereal atmosphere.

Salcia (*Weeping Willow*), scored for flute and percussion ensemble, stands as a memorial to the victims of the Great Tohoku Earthquake and Tsunami of 2011. The composition evokes a disquieting ambience, primarily attributable to the percussive elements, culminating in a climax in the flute’s high register, yet concluding with a tranquil denouement suggestive of hope beyond death.

Viewed from the technical-expressive capabilities of the flute, *Aux Portes du Réve* (*At the Gates of the Dreams*) is perhaps the most interesting work on the album. Structured as an extensive solo spanning three interconnected movements, the composition seamlessly integrates contemporary techniques with echoes of Romanian musical tradition. This results in a discourse of expressive potency, buoyed by the subtle yet intense rhythmic interplay between flute and percussion. The virtuosity of this work is relevant, not only because of its technical difficulty, but also because of its musicality and emotional attributes.

Finally, *Dragonfly*, a piece for solo piccolo, distinguishes itself through its utilization of an unconventional sonic palette created by the middle and low registers of the instrument. The extended techniques evoke the insect’s seemingly unpredictable flight, suggesting a narrative akin to a day in the life of a dragonfly, as Ugrčić describes it. In sum, Rotaru’s composition embodies a sense of improvisatory exploration, as the composer notes.

Doina Rotaru was born 14 September 1951 in Bucharest, Romania. Her music includes more than 120 compositions in a variety of genres, and her music has been performed in concerts and festivals throughout the world. She was awarded by the Romanian Academy (1996) and by the Romanian Composers’ Association ten times between 1981 and 2015. According to Vilma Campitelli, her catalogue of flute music includes 40 compositions.² Rotaru has taught at the National University of Music in Bucharest since 1990.

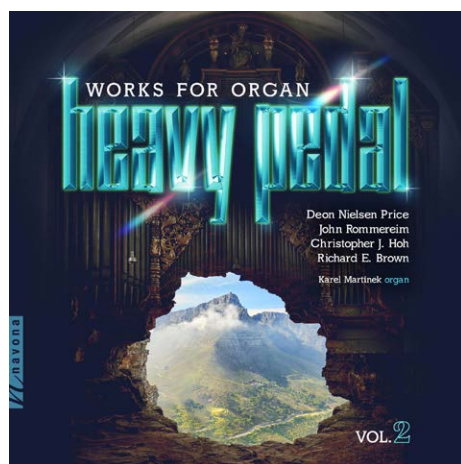
Dr. Iva Ugrčić, an accomplished flutist of Serbian origin, has garnered acclaim for her interpretative prowess and scholarly contributions. A graduate of prestigious institutions in Europe and the United States, Ugrčić’s nuanced and perceptive interpretation of Rotaru’s compositions on this recording attests to her profound

¹ References regarding the composer’s explicit motivations have been extracted from the reviews of the works written by Iva Ugrčić (2024).

² Vilma Campitelli. *Compendium Musicae Flauta: Catalogue of Flute Music by Women Composers*. Barcellona Pozzo di Gotto (ME): Edizioni Smasher. 2018.

engagement with the musical content, enriching the listening experience with its myriad subtleties and nuances.

Taken together, the compositions featured in this album, coupled with the multifaceted and virtuosic renditions by its performers, establish it as a prominent record within contemporary production and recording for flute repertoire.



Heavy Pedal, Vol. 2: Works for Organ

Deon Price, *Chorales for Organ Heavy Pedal, Vol. 2: Works for Organ*

Navona Records, Catalog #NV6529 (2023). Composers Deon Nielsen Price, John Rommereim, Christopher J. Hoh, and Richard E. Brown; Karel Martinek organ

FRANCES NOBERT

The second in Navona Records' planned "organ-centric" series of CDs, *Heavy Pedal, Vol. 2: Works for Organ*, follows the initial series release (Vol. I) in 2011 and includes four of Deon Nielsen Price's *Chorales for Organ* as well as compositions by three other contemporary composers. This review addresses only the works by Price.

The organist, Karel Martinek, is choral conductor and organist at the St. Wenceslas Cathedral in Olomouc in the Czech Republic and artistic director of the International Organ Festival in Olomouc. He performs on the 3-manual Rieger-Kloss instrument, Op. 3589, in the Unicov Concert Hall, Czech Republic. The excellent organ has

a varied specification, which enables the organist to select a wide variety of colorful sounds.

Deon Nielsen Price, former president of IAWM and the National Association of Composers, USA (NACUSA), is currently the resident composer at the Interfaith Center, Presidio Chapel in San Francisco. She grew up playing the organ and has served at various churches.

About her compositions Price writes: "I consider these chorales to be practical music that I can play for prelude, postlude or voluntary in worship services of many faiths." She also explains that she arranged these *Chorales* from some of her earlier choral music.¹

The opening, spirited *Villanelle*, presents the material modally in contrasting sections in 5/4 meter. The melody occurs first in the major key, in unison, often forte, and is followed by a homophonic, minor response. This antiphonal pattern continues throughout the first part of the work and then combines the registration and the textual ideas as the composition gains dynamic momentum until the fortissimo conclusion.

Psalm quietly follows the joyful *Villanelle* and provides an excellent contrast with a slower tempo. The monophonic, then two-voice texture of the first 16 measures showcases different sounds played by the right and the left hands. There is a gradual buildup to the final eight measures, which feature a fuller sound as the textures are filled out in both hands, and the pedal joins the chorus.

Price writes, "The title *Persuasion* refers to the idea that true power is attained not through force, but through persuasion." The frequently shifting meters of two or three beats in the measure leave the listener ever alert and slightly off balance. The quick tempo provides a jolly feeling as the composition bounces along. The use of many repeated seventh chords lends a contemporary feeling to the brief piece. The slightly slower tempo at the conclusion evokes a bit of stateliness.

1 Personal communication between the composer and the reviewer.

The fourth composition, *How Long, O Lord, Most Holy?*, based on a tune by B. Cecil Gates, introduces the Adagio melody with a single voice in the pedal and adds an additional pedal part on the second half of the phrase. A four-voice texture continues until the end of the first verse. Price employs the same homophony for verse two, but more quietly registered and on manuals only. The repeat increases slightly in volume and leads to a forte on the final verse. The right hand and pedal are in an imitative style and are joined by the left hand until the closing homophony.

Throughout the recording, organist Martinek's performance is well articulated and cleanly played. He follows convincingly the composer's suggestions of phrasings, articulations, dynamic changes and registrations. The choice of stops brings interesting colors, particularly in the Renaissance poetic form, *Villanelle* and in *Psalm*, in which he contrasts the reeds in the right hand with the principals in the left. His excellent registrations and legato provide strength to the interpretation of *How Long, O Lord, Most Holy?*, which ends powerfully with a full, four-voice texture.

Price's *Chorales for Organ* would be excellent for use in a worship service, as she indicates, but also would make a fine grouping for an organ concert. There is enough variety of compositional style and registrations to comprise an interesting section of a program. This CD demonstrates aptly the successful combining of the four works.

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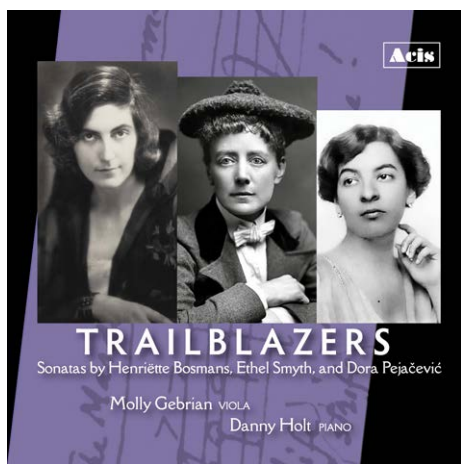
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Frances Nobert, organist, pianist and conductor, is former treasurer and vice-president of IAWM. She is Professor Emerita of Music at Whittier College in Whittier, California. Dr. Nobert has performed for national and international festivals and conferences related to the position of women in the music profession. She may be heard on the Raven label release, *Music, She Wrote: Organ Compositions by Women*.



Trailblazers: Sonatas by Henriëtte Bosmans, Ethel Smyth, and Dora Pejačević

Trailblazers: Sonatas by Henriëtte Bosmans, Ethel Smyth, and Dora Pejačević

Molly Gebrian, viola; Danny Holt, piano. Acis Productions. APL54162 (2024). Available here: <https://www.acisproductions.com>

CAROL ANN WEAVER

The album *Trailblazers*, with music adeptly performed by violist Molly Gebrian and pianist Danny Holt, could not be more aptly named. It features music by three highly accomplished European composers: Henriëtte Bosmans (1895-1952), Ethel Smyth (1858-1944), and Dora Pejačević (1885-1923). As Gebrain points out, all three composers were “extraordinary individuals who defied the social expectations of their time to live unapologetically as themselves. They all led fascinating lives, and each left behind a rich body of work” that deserves to be heard.¹

Not only were they all women who sought to compose when that was not an acceptable female activity, but they were also distinctive in other ways: two of them (Bosmans and Smyth) were openly bisexual; Bosmans was also Jewish on her mother’s side; and Pejačević was something of a “class traitor,” who disparaged the lazy and morally bankrupt aristocracy from which she hailed, and empathized with the poor and working people. She volunteered as a nurse during WWI.

¹ Molly Gebrain, “Recognizing Three Trailblazing Composers of the Past,” *The Violinist*, Repertoire, posted 8 March 2024.

A passion project of Gebrain, this recording includes one sonata by each of the three composers, originally scored for cello and piano, and newly arranged for viola by Gebrain. The arrangements required more than simply transposing everything at a certain interval, mainly because gestures transposed to another register evoke different affects; Gebrain sought to evoke the feeling of the original compositions.

The duo’s superb performance throughout is articulate, virtuosic, empathetic, and inspired, allowing the music to shine. The CD booklet provides background on each composer and her music, which enhances appreciation of the music.

Henriëtte Bosmans’ music is a testament to her survival in Nazi-occupied Amsterdam, even after her mother was deported to a concentration camp. Bosmans’ *Sonata in A Minor* bridges Romantic and Impressionistic styles with hints of Expressionism. The opening *Allegro Maestro* is dramatic, and suggests the turbulence of her life. In *Un poco allegretto*, she paints with a nuanced musical palette, including both major and minor modalities. I hear the *Adagio* as a poignant response to the turmoil of war-torn Europe. And the finale, *Allegro molto e con fuoco*, portrays that “fire” with viola and piano exchanging dramatic melodic and rhythmic patterns.

British composer Dame Ethel Mary Smyth, well known to the women-in-music community, is the most famous composer of this group. During her lifetime, her prolific work, including six operas and numerous chamber, orchestral, and choral compositions, was celebrated both in Europe and North America. She was a brazen suffragette, jailed for protesting, served as a radiologist in a French military hospital during WWI, was a mountaineer and bicyclist when few women undertook these sports, and was a prolific writer of essays and memoirs. After her death, her music was almost forgotten until revived in the late 1980s by feminist scholars like Carol Neuls-Bates, Judith Tick, and Jane Bowers, culminating in performances of her operas *The Wreckers*, *Der Wald*, and others in the 2000s, and a Grammy in 2021.²

Smyth’s *Sonata in A Minor*, Op. 5, an early work from 1887, seems to reflect her vivid life. The decidedly lyrical *Allegro moderato* and melodic, expressive *Adagio non troppo* both work on the heart, pulling the listener into their warp and weave. The *Allegro vivace e grazioso* is playful but earnest and includes contrapuntal textures interspersed with passages of energetic musical dialogue between the viola to piano. Against this, a soft-edged middle section is a song-like oasis.

² The Members’ News Editor of the IAWM Journal, Amy Zigler, is a Smyth scholar.—ed.

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Molly Gebrian (viola) & Danny Holt (piano)

Dora Pejačević was a Croatian aristocrat who thought not very highly of her own social class. She had early piano lessons from her mother, but began composing at age 12. She had a few composition lessons abroad but was largely self-taught. And she must have been a good teacher because it was her compositions in larger orchestral forms that set the pace for other Croatian composers: her Piano Concerto in G minor (1913) was the first of that genre by a Croatian composer, as was her Symphony in F-sharp minor (1916–17). It was premiered in Dresden (1920) and regularly programmed by the conductor Arthur Nikisch with the Leipzig Symphony.³ Tragically, she died at age 38 due to birthing complications.

Pejačević's music is refreshing and surprising. Her *Sonata in E Minor*, Op. 31 reveals a late-romantic musical style, with the *Allegro moderato* containing harmonic delights and unexpected tonal regions. The *Scherzo* is a lighthearted, spirited piece that again carries us into surprising but joyful musical territories. The *Adagio sostenuto* is a melodic balade whose harmonic depth conveys understated passion, and the *Allegro comodo* is comfortably happy—which is also the literal meaning of its tempo designation. While several somewhat contrasting sections occur, all are seamlessly linked into a seven-minute burst of vibrant joy. The opening theme, returning at the end, becomes even more emphatic, leading to a compelling, brilliant finale.

³ "Dora Pejačević: Matriarch of Croatian Music," on "Unknown and Forgotten Composers" blog, posted 18 May 2019. (Accessed 21 May 2024).

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— Steven Bruns



We in the IAWM wish to promote women's compositions because they have historically been neglected, and these three composers make that task easy and pleasing: this music by Bosmans, Smyth, and Pejačević is beautifully and effectively composed, and is far too excellent, too brilliant, and too compelling to be kept silent. Molly Gebrian and Danny Holt play the compositions wonderfully, and

Molly deserves special praise for doing the research, writing notes, and crafting the arrangements so we can enjoy these musical treasures.

Carol Ann Weaver is an American-born Canadian composer, sound artist, and writer whose music is heard internationally and on nine CDs. She is Vice Chair of the Canadian Association for Sound Ecology (CASE), recent Chair of the Association of Canadian Women Composers, and Professor Emerita of University of Waterloo. She has written for and co-edited books about music, culture, and the environment.



Requiem and Stabat Mater

Orchestral Works, Vol. 5: *Requiem and Stabat Mater*

Elisabetta Brusa, composer; Hungarian Radio Symphony Orchestra and Choir, Riccardo Frizza, conductor; soloists Réka Kristóf (s), Dorottya Láng (a), István Horváth (t), and Marcell Bakonyi (b). Naxos Music, 8.574589 (2024).

ADRIANA FESTEÜ

This world premiere recording of Elisabetta Brusa's *Requiem* and *Stabat Mater*—the fifth in her series of orchestral recordings issued by Naxos—is intensely emotional and stirringly performed by the Hungarian Radio Symphony Orchestra and Choir, led by conductor Riccardo Frizza.

Italian-British composer Elisabetta Brusa (b.1954) describes writing the *Requiem* out of a “musical and spiritual necessity,” following the passing of both her parents within a short period of time.¹ She dedicated this work to them, and the visceral connection to this major and tragic life event is felt throughout the work.² There is an additional element that places Brusa's religious compositions at the center of a creative “resistance”: she discloses thinking that a *Requiem* “should be part of the output of a composer,” then describes the weight of the great masterworks of

Brusa found her voice early, realizing that she preferred expressing herself through orchestral compositions rather than writing for individual instruments.

—ADRIANA FESTEÜ

the past on her compositional process.³ This intersection between the pressure of past masterworks alongside her own “should” and “must” forms an intense emotional background for the creation of her own masterpieces. She concedes that, “all my works reflect my character and special moments that have marked my life.”⁴

Brusa found her voice early, realizing that she preferred expressing herself through orchestral compositions rather than writing for individual instruments. Her affinity for orchestral writing is evident from the beginning of her *Requiem*: the symmetrical opening lines of the chorus are intertwined with moving woodwind passages that develop into dissonant expressions, only to return to the music of the beginning of *Requiem aeternum*. This conventional ABA form in the first movement lends a reassuring familiarity to the work. The *Kyrie* opens with lyrical choral lines: the soprano section of the Hungarian Radio Choir sounds diaphanous in those high, unison passages. These unison lines develop into an explosive *Christe eleison*. Initially compelling, this section loses some of its dramatic potential as it lacks dynamic variety on the repeated “Christe” interjections. *Dies Irae* is marked by a ferocious orchestral introduction with bold percussion elements, declamatory choral parts, and a strong brass section. The abrupt changes in register in the orchestration risked drowning out the chorus, but the Hungarian Radio Choir maintained their intensity with the expressive enunciation of consonants, using Tommaso da Celano's text to good effect. In *Tuba mirum*, alto soloist Dorottya Láng blended her low and middle registers beautifully in legato passages and used chest voice to expressive effect.

Rex tremendae opens with declamatory chorus phrases set against a dramatic orchestral soundscape. Brusa's flair for changing the atmosphere through a sudden shift of texture is obvious here, as the soloists' pleas for salvation on short, descending chromatic lines (“salva me”) are taken over by the chorus. Bass soloist Marcell Bakonyi performs *Ingemisco*, building the dramatic tension of the phrases with conviction. Riccardo Frizza manages the wide-ranging expressions of *Confutatis* by mobilizing an energetic choral opening that melts in the lyrical lines of *Dona eis pacem* [Give us peace].

Brusa names the *Lacrymosa* as the section “of which [she] was most afraid,”⁵ but here this section of the requiem is actually very poignant, with exquisite melodies in the chorus followed by the soprano solo: Réka Kristóf's syllabic delivery is touching and well paced. István Horváth confidently sustains the high tessitura of the tenor solo in *Lux aeterna*. Brusa disclosed that her music originates from visions and emotional sensations, and this aspect of her inspiration is certainly audible in this movement, with its luminous, ethereal elements.⁶ The *Requiem* ends in the peaceful sadness of *Libera me*, which develops with a rhythmical pattern in the strings to a “grandiose pleading for freedom from eternal death.”⁷

The *Stabat Mater* for soprano and orchestra is a shorter work (only eleven minutes). Brusa remarks that she wrote the *Stabat Mater* as a trial for the *Requiem*, but there is nothing about the writing that suggests “rehearsal.”

1 Giovanni Zaccherini, “A Musical ‘New Humanism’: Interview with Elisabetta Brusa,” *Meer*, English edition, Entertainment section, 12 May 2016 <https://www.meer.com/en/20297-a-musical-new-humanism> (accessed (May 6, 2024).

2 Elisabetta Brusa, “My Requiem and Stabat Mater,” *Elisabetta Brusa, Composer*, Thoughts, August 2023 and September 2023. <https://www.elisabettabrusa.it/thoughts/my-requiem-and-stabat-mater/> (accessed May 5, 2024).

3 Brusa, “My Requiem and Stabat Mater.”

4 Zaccherini, “A Musical ‘New Humanism.’”

5 “Elisabetta Brusa *Requiem, Stabat Mater* World Premiere Recordings,” Features Pages, Naxos: https://www.naxos.com/FeaturePages/Details/?id=Elisabetta_Brusa_Requiem_%E2%80%A2_Stabat_Mater (Accessed May 9, 2024)

6 Zaccherini “A Musical ‘New Humanism.’”

7 Brusa, Feature pages, Naxos.

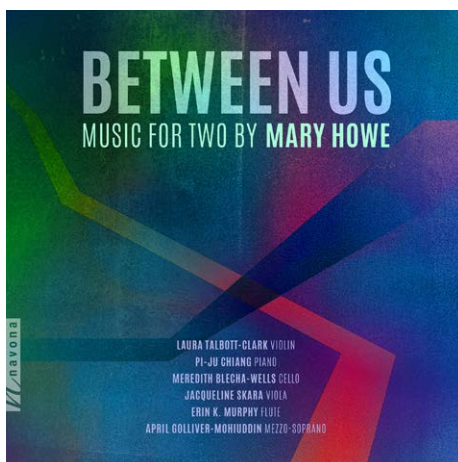
The musical effect is sometimes harsh, and the solo soprano line is technically challenging, but this makes for good dramatic effects as it underscores the Mother's suffering. Réka Kristóf gives a compelling performance, leaping the large intervals with assurance and expressivity, and engaging floating *pianissimos* on C6. The rich orchestral texture complements her expressive projection of the text.

This recording constitutes an important document of two religious masterpieces, delivered with pathos by the Hungarian Radio Symphony Orchestra and Choir, and the soloists. Brusa's spiritual voice

manifests itself profoundly through her composing, in a musical language that is emotionally relatable and compelling. This is not surprising, given Brusa's philosophy of the connection between sorrow and making music: "I am convinced that physical and mental pain greatly help to compose. Suffering, and witnessing [the suffering] of others, resizes the ego and raises the mind, making it deeper and more essential, which inevitably affects one's art."⁸ Brusa's core belief certainly permeates her music, and the effect on the listener is profoundly cathartic.

8 Zaccherini "A Musical 'New Humanism.'"

Adriana Festeu is a mezzo-soprano based in London. She earned a PhD from the Royal Academy of Music with a dissertation titled, "Exploring Zwischenfach: Understanding voice classification and its professional significance." She is a Head of Year and lecturer at the Royal Academy of Music and voice teacher at Leeds Conservatoire.



Between Us: Music for Two by Mary Howe

Mary Howe, *Between Us: Music for Two*

Erin K. Murphy, flute; Pi-Ju Chiang, piano. *Between Us: Music for Two by Mary Howe*. Navona Records NV6432 (2022)

PABLO E. RAMÍREZ CÉSPED

Music written for flute during the twentieth century possesses a broad variety of styles, languages, or musical meanings, representing an invaluable cultural richness for flutists, audiences, and researchers. Transcriptions of flute music, whether from previous centuries or contemporary pieces, are also part of this richness since they contribute to the living cultural process of

continuous development. This is the case with *Interlude Between Two Pieces*, for flute and piano by the American composer Mary Howe (1882-1964), performed by Erin K. Murphy, flute, and Pi-Ju Chiang, piano, on the recording *In Between Us: Music for Two by Mary Howe*. According to Dorothy Indenbaum, Mary Howe's biographer, *Interlude Between Two Pieces* was originally intended for alto recorder and harpsichord. Howe wrote the piece for her son, Calderon, and its first performance took place on December 31, 1942 "at one of the Howe family's traditional New Year's Eve musicales with Calderon Howe, alto recorder, and Ralph Kirkpatrick, harpsichordist."¹

The work is structured in three sections: "Traits," "Interlude," and "Tactics." "In the composer's words, as Dorothy Indenbaum writes, 'Traits' has two themes, one almost like a blues melody played over a filigree accompaniment, the other a spiritual over the same type of support. 'Interlude' is a simple interlude which leaves you up in the air just the way an interlude ought to.

¹ Dorothy Indenbaum, liner notes for *Mary Howe 1882-1964*, New World Records, CRI American Masters NWCR785, 1998, CD. *Interlude Between Two Pieces* was first recorded in this CD by Wallace Mann, flute and Emerson Meyers, piano.

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'Tactics' is a forthright piece with two themes sparring for position, which come out quite well and matched with each other."²

Without being a technically innovative work, it nevertheless presents interesting contrasts between originality and tradition. Although the version in this recording does not correspond to the original instrumentation, it is clear the piece offers good possibilities of expression for the transverse flute

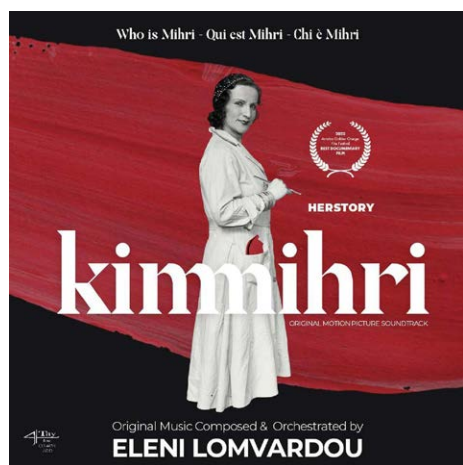
2 Ibid.

and the piano. This is demonstrated by the performance of Erin K. Murphy and Pi-Ju Chiang. Murphy's flute sound, distinctive and broad, joins with the charm and evocative 'filigree' of the piano accompaniment of Chiang to create a musically compelling and interesting work, which surely will find its place in the flute canon.

Interlude Between Two Pieces forms part of a remarkable project aimed at foregrounding Mary Howe's compositions for small ensembles, which are lesser

known than her orchestral works. Also participating in the recording are Laura Talbott-Clark, violin and recording session producer; Meredith Blecha-Wells, cello; Jacqueline Scara, viola; and April Golliver-Mohiuddin, mezzo-soprano.

Pablo E. Ramírez Céspedes is a Chilean flautist with a Doctorate in Musicology (Universidad Autónoma de Barcelona, 2021), and a professor and researcher at the Adventist University of Chile. His current research involves instrumental performance, mainly in 19th-century Latin America. He has presented his scholarship at conferences in Helsinki, Barcelona, Valladolid, Buenos Aires, and Santiago de Chile.



Kim Mihri

Kim Mihri (Who is Mihri), Original Motion Picture Soundtrack by Eleni Lomvardou

SABRINA CLARKE

Director Berna Gençalp's award-winning documentary *Kim Mihri (Who is Mihri)* explores the life of Turkish-born painter Mihri Rasim (1885–1954). Although she died in poverty and faded into obscurity, Mihri's historical significance as one of the first female artists to support herself financially through her work remains unquestionable. She was also crucial to the establishment of the Academy of Fine Arts for Women in Istanbul and was its first female director. Esteemed for her portraiture, she painted such historic figures as Franklin D. Roosevelt, Thomas Edison, and Mustafa Kemal Atatürk.

As the title of the film suggests, Gençalp presents Mihri's story through the guise of rediscovery, aiming to rectify the painter's neglected status in both art and Turkish history. This undertaking necessarily involves reconciling gaps in the literature; sadly, most of her work is lost. In approaching these gaps, Gençalp notably centers female scholars, and gives substantial focus to how Mihri's time in Europe and America shaped her identity. The hour and twenty-nine-minute documentary is, ultimately, as much the story of the painter Mihri as it is a reflection on this critical process of rediscovery, with Gençalp and a largely female cohort of scholars retracing Mihri's footsteps around the globe.

Accordingly, Gençalp sought a "contemporary" soundtrack that would "transport us into the cities and eras Mihri lived," and would "reflect Mihri's persistence at being an artist as well as the unrelenting efforts of the researchers and film crew to find her."¹ Award-winning Greek composer Eleni Lomvardou's integration and juxtaposition of Eastern and Western instruments and idioms fit Gençalp's vision. While Lomvardou's jazz-inflected, oft-improvisatory score is said to reflect Mihri's defiance of social

convention,² it also superbly depicts the inherent uncertainty and spontaneity of the researchers' efforts to pull together the various threads of Mihri's story.

Lomvardou's use of iconic instruments to symbolize the various cities in which Mihri resided—such as the mandolin for Rome, and accordion for Paris³—makes the music easily accessible. For instance, in "From Istanbul to Rome," the musical evolution from solo, sparsely accompanied Turkish lavta melody to shimmering tremolos above a thickened texture of backing synth strings and driving beats is ebullient and ecstatic, depicting Mihri's journey from the familiar to the cosmopolitan. Accompanying an animated sequence that depicts the young Mihri's journey between the two cities as a tightrope walk in heels—a red rope cast out from her paintbrush stretching between the black and white Colosseum and Galata Tower—this track is one of the most effective musical moments of the soundtrack. The masterful, carefully measured swell of the music as Mihri determinedly reaches Rome is both irresistible and memorable. This melody is reprised in "In Rome Again," with additional electronic flourishes accompanying the mandolin, though this later track does not share the same intensity and dramatic build.

1 Berna Gençalp, liner notes for Eleni Lomvardou, *Kim Mihri*, Eleni Lomvardou, Petros Klampanis, George Pappas, Vagelis Karipis, Yiorgos Psihoyios, Julian Shore, 4Tay 4071, 2023, streaming audio, accessed May 10, 2024, jamesarts.com.

2 Eleni Lomvardou, liner notes for Eleni Lomvardou, *Kim Mihri*.

3 Lomvardou, liner notes, *Kim Mihri*.

While an overt musical cliché, the accordion is an apropos symbol of the locale in “Drawn in Paris,” the gentle compound duple time and waltzing piano accompaniment evoking placidity and leisure. In the extended (bonus) version of this track, Lomvardou adds a more contemporary flair through electronic drumbeats, with satisfying variation of the accordion melody.

Lomvardou’s talent truly shines in the jazz tracks. The main title, “Mihri’s Journey/Opening Credits” introduces Mihri’s theme, its Aeolian tune evolving into an ostinato loop over which improvisatory piano melody emerges and evolves. The track ends simply, with repetition of the theme in octaves as the final loop ceases unexpectedly early. This theme is further explored in several other tracks, including “Girls Outside,” which retools the original into a playful triple meter; “New York is Calling,” with a jazz trio instrumentation and spacious, unhurried piano improvisation; and “Missing Pieces,” in which the double bass presents a syncopated version of the ostinato. The bonus track “Missing Pieces II” is an improvisational expansion of the earlier track of the same name, juxtaposing Petros Klampanis’ bass ostinato with winding lavta melody performed by George Pappas. This final track of the album is both clever and satisfying, and worth repeated listens.

Throughout, Lomvardou showcases her facility with electronic sounds, especially in the three “Inquisitive Spirit” tracks. Pensive, peculiar noises fade from foreground to background, intermingled with more familiar timbres and acoustic sounds, creating an air of mystery that reflects the shadowy and forgotten aspects of Mihri’s life and work.

While the strengths of the soundtrack are many, one potential limitation is the short duration of many of the tracks—most are under a minute in length. The brevity of these tracks makes the soundtrack a bit less satisfying as a standalone musical work. The composer’s use of closed cadences to end several of these tracks risks a contrived effect; full resolution seems premature

following such limited space for elaboration. While the necessities of scoring and the requirements of each cue are likely factors in this regard, these tracks leave the listener craving greater realization of Lomvardou’s ideas.

Lomvardou’s soundtrack is engaging and accessible, and the diversity of the tracks—from electronic sounds to jazz, interweaving a variety of timbres and cultural idioms—makes for an intriguing listen. With the search for Mihri’s identity a crucial component of the documentary, the juxtaposition and integration of varied musical elements symbolizes this grasping for

identity amidst the backdrop of Mihri’s nonconformist and pathbreaking life. Lomvardou’s versatility as a composer is clear in both her musical and conceptual approaches to the soundtrack. Who is Mihri? Lomvardou’s music gives us the answer.

Sabrina Clarke is a composer based in Raleigh, North Carolina, and an Assistant Professor of Music Theory and Composition at Meredith College. Her compositions have been performed around the United States and abroad, at events including the Penn State New Music Festival; the Music by Women Festival; the Common Tone Music Festival; the International Trombone Festival; the Composer’s Voice Concert Series; and the Geelvinck Fortepiano Festival in Amsterdam. <https://www.sabrinaclarkemusic.com/>

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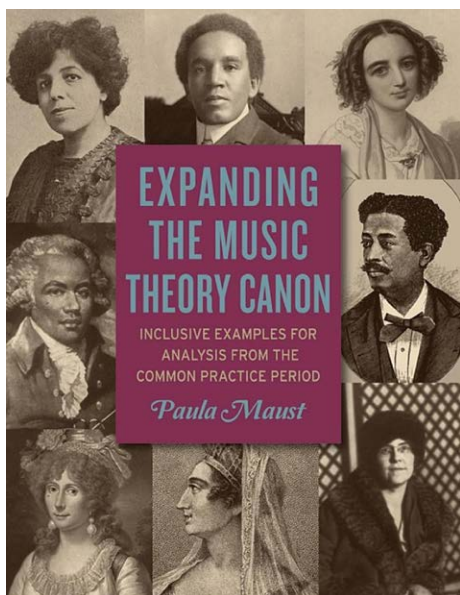
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MEMBERS' NEWS

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.



Expanding the Music Theory Canon: Inclusive Examples for Analysis from the Common Practice Period.

Paula Maust is pleased to announce the publication of her new anthology published by SUNY Press, *Expanding the Music Theory Canon: Inclusive Examples for Analysis from the Common Practice Period*. Praised by Philip Ewell as "invaluable to all who wish to make

the music classroom more inclusive of all students," the book features 255 musical examples by sixty-seven women and/or people of color active from c.1600–1900. Maust designed the anthology to be used in Western classical music theory courses for high school, undergraduate, and graduate review students, and the examples were classroom tested at private and state institutions, community colleges, and conservatories. Examples demonstrating fundamentals, embellishing tones, diatonic and chromatic harmony, phrase structures, and forms are arranged topically by chapter, including nineteen complete pieces in the form section. To assist with seamlessly incorporating the anthology into existing curricula, the book contains tables illustrating how the examples align with each chapter in mainstream music theory textbooks. Additionally, there is a biographical entry and portrait of each composer, situating the important musical labors of these individuals into the larger context of Western classical music's development.

<https://sunypress.edu/Books/E/Expanding-the-Music-Theory-Canon>

"Women Composers," **Barbara Harbach's** setting of a text by Linda Rimel, was included on the CD, *Choral Music I*, from MSR Classics. The song, from their musical, *The News from Tierra Nueva*, has the same rhyme scheme and killer cadence as the song that launched Danny Kaye's career. Danny Kaye's song, by Ira Gershwin and Kurt Weill, lists, at breakneck speed, the names of 52 Russian composers, all of them male. "Women Composers" lists *women* composers (<https://open.spotify.com/album/0UAQujFHjgpU0hPP8Rzsbv>).

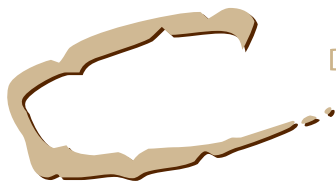
Anna Rubin reports that from 24 May to 22 June, Artspace Gallery in Richmond, VA will host a collaborative project she is part of with poet/artist Yen Ha.

Yen Ha's large-scale pen-and-ink drawings will be exhibited with electronic music Rubin composed, which incorporates fragments of Yen Ha's recitation of her poem, *A Storm Event*, in English, French and Vietnamese.

<https://www.artspacegallery.org/yen-ha-yen-ha-and-anna-rubin-may-june-2024-exhibition>

For information on Rubin's upcoming events in NYC and Baltimore, see here: <https://annarubinmusic.com/news/>

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