



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

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Emma Lou Diemer

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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.

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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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ISSN 1082-1872

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The Journal of the IAWM is designed and printed by Cheetah Graphics, Inc. of Sevierville, TN.



Christina Rusnak

Message from IAWM's President

Dear Members

The end of the year is a time both to take stock of where we've been and to look forward to the year ahead. 2024 has been a busy year musically and certainly for IAWM.

Updates and Communication

This spring, IAWM received a large gift to help increase our capacity, support outreach, and extend our international presence.

In July, IAWM was accepted into the International Music Council. Founded by UNESCO in 1949 and based in Paris, the IMC is the world's largest network of music organizations and institutions. It is dedicated to the advancement of five essential music rights for all people, including the right of each individual to use music as a field of self-expression, the right to music education, and the right to be fairly compensated for musical labor.

As a member of the IMC, IAWM will be able not only to participate in their mission of securing the Five Music Rights along with other music organizations, but also to extend our advocacy for women in music, increase our potential to connect with women around the world, and be able us to develop international relationships to help move us toward our vision:

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

The **Listserv** has moved from a UNT server to a google list, iawmlist@google.com. All listserv subscribers whose IAWM membership is active have already been added to the new group. If you have been subscribing and your membership has lapsed, please rejoin, so you don't miss any of the dialog and quizzes! Elizabeth Hinkle-Turner will continue to send it out!

We continue to refine IAWM's monthly newsletter, which connects and fills gaps among our journal, website, listserv, and social media. Please contact communications@iawm.org with any thoughts you have regarding how we may better keep you informed, and ideas for additional content!

We are excited to work with the College Music Society on a joint conference in Bogotá and Medellín, Colombia, our first conference in South America! So for the Winter 2025 volume of the Journal, we will be seeking out articles, reports, interviews and profiles of Latin American women in Music.

In each volume of the Journal I read of the work you are doing and the music you are creating, conducting, and performing, and the books and articles you are writing, and I am delighted by it all!

So PLEASE don't be shy! Submit your research, your reports, interviews, news, and more! Include pictures where you can!

Meagan Hughes has joined the journal staff as our first part-time Journal Administrator. Living in Baltimore, Meagan earned her Master's in Musicology from the University of Amsterdam.

Currently, she serves as the Content Editor of The Ensemble. She compiles and edits a monthly newsletter for musicians involved in community and peace-building work internationally. See more about Meagan on page 3.

I want to thank Elizabeth Keathley so much for stepping in as Interim Editor after Eve Meyer's passing. I want to recognize how much the journal staff, Christina Reitz, Jesús Ramos-Kittrel, Amy Zigler, and Kathleen Carter Bell,

who have stepped up over the last year to ensure the Journal's success. After a year, Elizabeth has stepped down as we continue to consider candidates for a permanent Editor in Chief, as well as an additional assistant editor. If you have recommendations for either position, please contact president@iawm.org.

More Music And Opportunities

In October, the University of Minnesota at Duluth sponsored IAWM's Annual Concert focusing on Electronic and Electro-Acoustic works from eight composers. See page 14 for a review. Next year IAWM's concert is planned for Germany. We will unveil the details in January. To accommodate the planning, the call will go live February 1, 2025.

Do you, or does someone you know, do amazing work in an area of music that doesn't *quite* fit any of IAWM's awards? Consider applying for the bi-annual **Women Who Innovate** GRANT. This grant will be awarded to a female or non-binary artist who is creating new work, seeking collaborative opportunities, taking risks, and pushing the boundaries in their musical realm in one or more expansive areas of music. See the IAWM website for more. Deadline is December 31, 2024.

Communicate With Us

Is there a music organization, event or festival that we should know about? If you would like to partner with us, please send an email to communications@iawm.org and we'll forward to our Advocacy team, Rain Worthington and Stacie Haneline.

Help us increase your visibility! Update your image and website information on the Members page. Log in, and click on the Members page to Member Profile. Click EDIT PROFILE, to add your information.

ENJOY!

Christina Rusnak

CHRISTINA RUSNAK
President, IAWM

Call for Contributions to the IAWM Journal: Special Focus on Women and Music from Latin America

NEXT DEADLINE FOR JOURNAL SUBMISSIONS:

Monday, December 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.

New IAWM Board Members for 2025

Anruo Cheng is a Seattle based composer, producer, educator, and electronic musician with expertise in music production and audio technology. Her works have been performed and released globally. Anrou serves as the audio specialist and music producer for Vox Novus and she works as an adjunct professor at the University of Miami's Frost School of Music, where she earned her doctorate in Composition.

Po Sim Head is a pianist, educator, and musicologist who discovered her passion for women in music when she learned of Nadia Boulanger, whereupon she began exploring other female composers. Since then, she has actively incorporated women composers into her performances, presentations, and teaching, with a particular interest in piano works by Latin American composers. Originally from Hong Kong, Po Sim has over 20 years of teaching experience and serves as the Assistant Editor for the RAST Musicology Journal.

Melanie Kjellsen is an orchestral performer, chamber musician, and music educator, and currently the visiting assistant Professor of Horn at the University of Kentucky. She has performed with orchestras across the country and currently performs with the Lexington Philharmonic Orchestra. She seeks to increase the diversity of our musical community by "having important conversations and by highlighting the unique contributions of women in music worldwide."

Jessica Margolin, a vocalist, has recently returned to composition. She brings her expertise in program development, as well as her "conviction about the importance of advancing the field of women in Music to IAWM." She holds an MBA and an MS and has been involved in building out programs in tech, finance, and as a non-profit leader in education. She works to build community and infrastructure with individuals and alliance members that helps community members collaborate.

Charity Morrison is a freelance orchestral horn player and a chamber musician. Her background is multicultural, spending much of her formative years in China, and she is fluent in Mandarin. She is currently pursuing her Master's in Horn performance from the University of Arizona. As a composer and improviser, Charity's works strive to substantiate meaning beyond the music. She seeks to "uplift, connect, advocate for, and advance opportunities for women in music."

Aliyah Danielle Qualls enjoys a multifaceted career including performing, composing, arranging, orchestration, producing, and teaching. A horn performer, she received her master's degree from Berklee in Valencia, Spain. She's a co-founder and Director of Programming for the Chromatic Brass Collective and currently owns and operates a fully professional music services company. She is eager to join IAWM's board to "amplify IAWM's impact for its target demographic and the musical community at-large."

Kathy Sakson is an ardent advocate for female equality in music. She was awarded her master's degree from the University of Central Florida. A Jazz pianist, composer and educator focusing on Jazz, she recently retired from teaching and currently works as a freelance musician and composer. Professor Sakson has the distinction of studying with Eve Meyer at Temple University in her undergraduate studies.



Meagan Hughes

Staff News: IAWM Welcomes Meagan Hughes

Meagan Hughes is a seasoned music program manager and licensed music therapist with over 15 years of experience in academic, clinical, and community settings in the U.S. and Europe. Meagan completed her Master's in Musicology at the University of Amsterdam, including an internship with Musicians Without Borders, an international non-profit using the power of music to support and connect people affected by war and armed conflict. Meagan later went on to serve as MWB's Operations & Training Coordinator, engaging socially active musicians in music leadership training opportunities internationally.

Currently based in Baltimore, Meagan serves as the Content Editor for The Ensemble, a monthly resource newsletter for musicians involved in social change initiatives worldwide. She has a private music therapy practice and has also supervised university students and professional musicians working in healthcare settings.

As a musician, Meagan regularly performs with the Bele Bele Rhythm Collective, a women's percussion ensemble based in Washington D.C.



ARTICLES

"Bilder aus Wiesbaden": Discovering Women Composers in a Famous Resort Town

CAROL FALLING

During the 19th and early 20th centuries the city of Wiesbaden, Germany was celebrated as the "Nice [France] of the North"—a spa town surrounded by the Taunus Mountains, close to the picturesque castles along the Rhine River, and offering thermal baths, luxury hotels, a casino, famous people, and, above all, music. A city that nurtured and catered to a sophisticated and pampered society naturally also attracted composers and musicians. It is in this resort town that the four women composers Louise Langhans-Japha (1826-1910), Luise Adolpha Le Beau (1850-1927), Julie von Pfeilschifter (1840-1918), and Helen Buchholtz (1877-1953), lived and worked.

While the biographies of these four relatively unknown women composers are starting to appear in recent research, references to their time in Wiesbaden are often limited to a sentence or two.



Portrait Helen Buchholtz [with long hair], Archiv Helen Buchholtz, CID | Women and Gender (available digitally via: mugilu@uni.lu). See also: <https://mugi.lu/thema/helen-buchholtz/>



Helen Buchholtz: *Bilder aus Wiesbaden*, Faksimile, p. 1, Bibliothèque nationale du Luxembourg, Centre d'études et de documentation musicales, Fonds OPL 104

After being selected to participate in the 18-month *Stadtteil-Historiker Project* to explore an aspect of the history of Wiesbaden, I wanted to learn the details of these composers' lives in this spa town, discover their music, and most importantly, create a venue where their music could be heard. My project comprised two parts: to tell the experiences of these composers through interviews with scholars and local historians; and to program their music in three Wiesbaden concerts intertwining the scholars' interviews with concert excerpts, and an accompanying book.

The Pictures of Wiesbaden that emerged from this project show how these four women composers worked within a male-dominated culture, and, as Anna Beer describes, how women were able to "overcome obstacles and still make [their] music."¹

Born in Esch-sur-Alzette, Luxembourg, **Charlotte Helen Buchholtz** (1877-1953) received private music lessons in piano, violin, and solfège at a very young age. When her father died in 1910, Buchholtz inherited a quarter interest in the family's brewing business, which made her a wealthy woman and gave her the independence to follow her life's calling: music. Buchholtz evidently met the Wiesbaden doctor Bernhard Geiger (1864-1921) on her visit to the popular spa town in 1907 and later agreed to

marry him on two conditions: that she would have the freedom to compose and make music, and that they would have no children. They married in Metz on April 2, 1914, and arrived in Wiesbaden shortly before the outbreak of the First World War. The couple took up residence at Taunusstraße 25, where Dr. Geiger had his practice. Buchholtz was probably looking forward to her new home, with its rich cultural life and international flair. As François Ettinger writes, "Her dream of living in a big, sophisticated city became a reality. Wiesbaden, an internationally known spa town, a cultural center with an opera, theater, [and] concert halls, [was] for Helen Buchholtz, a gift. The music lover fully enjoyed the city's artistic and musical atmosphere..."²

However, in midst of war, foreign spa guests were immediately expelled as "enemies of the state," and life in the spa town of Wiesbaden changed rapidly. Hotels that were once full of international guests were converted into hospitals with beds prepared for up to 4,000 wounded soldiers. But Buchholtz continued to compose in a city where music was being performed for audiences that included

1 Anna Beer, *Sounds and Sweet Airs: The Forgotten Women of Classical Music* (London: Oneworld Publications, 2017), 6.

2 François Ettinger, "Persönliche Erinnerungen an Helen Buchholtz," interview manuscript Summer 1998, in Danielle Roster, "Helen Buchholtz," MUGI. Musikvermittlung und Genderforschung: Lexikon und multimediale Präsentationen, Hochschule für Musik und Theater Hamburg, last modified July 13, 2018: https://mugi.hfmt-hamburg.de/Artikel/Helen_Buchholtz. [all quotes are translated from the German by the author].

recovering soldiers, and—at the end of the war—for the invading French troops. Although the waltz suite *Bilder aus Wiesbaden* was not performed during these years, the spa orchestra did perform Buchholtz's compositions *Ave Maria*, *Aus frohen Tagen*, and *Seelenschmerz* (with solo trumpet) in seven performances. Three of her songs were published in Wiesbaden: "Ave Maria," "Die alte Uhr," und "Die rote Blume."

Buchholtz's spouse, Bernhard Geiger, died suddenly on July 10, 1921 after a brief illness. According to Luxembourg musicologist Danielle Roster, Buchholtz "processed the grief over her husband's early death musically: death and transience are themes that characterize many of her art songs."³ After her husband's death, Buchholtz remained alone on the Taunusstraße until the spring of 1924, when she returned to Luxembourg, bought a small villa, continued her music studies, and composed until her death in 1953. After Buchholtz's death, her nephew, François Ettinger, rescued her scores—which were already in bags ready to be burned—and kept them in two suitcases in his basement for years. In 1998 he brought the 250 manuscripts to the attention of Roster. Today they are kept in the Helen Buchholtz Archive of the CID Women and Gender in Luxembourg.⁴

Stepping back in time to the 19th Century, the Wiesbaden picture of Hamburg-born pianist and composer **Louise Langhans, née Japha** (1826–1910), begins in 1874 when she arrived with her 14-year-old son, Friedrich Wilhelm, who was suffering from weakness in his lungs. A childhood friend of Johannes Brahms and student of Clara and Robert Schumann, Japha was a single woman who enjoyed a successful piano performing career and the support of her parents.

In 1858 she married the violinist Wilhelm Langhans (1832–1892). Japha was 32, and Langhans was 26. They had three sons (the first died before the age of 6 months), and Japha continued to perform, often with her husband. Although until as late as 1977 women in Germany had to obtain permission from their husbands to work, this was evidently not a problem for Japha, possibly because Clara Schumann had already set the precedent for a woman musician combining career and family. The Langhanses moved to Paris, where the musical couple achieved great success performing regularly in the Parisian salons, particularly music of Schumann and other German composers, and meeting important composers of the day, including Camille Saint-Saëns, Hector Berlioz, César Franck, and Gioachino Rossini. Shortly before the Franco-Prussian War, the couple returned to their homeland. However, for the health of her son Friedrich Wilhelm, Louise Langhans looked for a milder climate, initially in Menton on the Côte d'Azur. Soon after, the couple divorced: Wilhelm moved to Berlin with the youngest son, Julian, while Louise moved to the healing waters of Wiesbaden for the benefit of her teenaged son.

In Wiesbaden, young Wilhelm attended school while Louise Langhans was a sought-after performer, undertaking short concert tours to Offenbach, Biebrich, and Cologne, where she performed with her uncle and brother-in-law, the violinist George Japha. Langhans also taught piano to "almost never beginners"⁵ and continued to compose, dedicating many of her songs and piano pieces to artists who performed her works. One such artist was the singer Tony Canstatt, who describes Louise Langhans thus:

Her music salon has remained a magnet for all aspiring young artists, to whom she always shows the warmest interest. New manuscript songs show a wonderful



Portrait Louise Langhans, née Japha. Photograph taken at the Studio van Bosch, Wiesbaden, ca. 1900. Collection of the author.

*freshness and the temperament of youthful sensibilities—always poetic absorption in the poetry of the chosen text and a thoroughly singing style of writing—you feel that the author was also a singer herself.*⁶

But difficulties lay ahead: the loss of hearing in one ear; the death of her older son Friedrich Wilhelm at age 24; and the death of her younger son, Julian, who took his own life. Otto Dorn wrote of her in the Wiesbaden newspaper, "She's a philosopher; she has experienced some hard fates in life [but] they did not weaken her courage or break her sense of humor."⁷ Although now alone, Langhans found a second family through her friendship with the well-known botanist and co-founder of cell theory, Matthias Jacob Schleiden. His daughter Eleonore (1844–1936), a piano student of Langhans who became a piano teacher herself, moved in with her and lived with the composer until she died. As Canstatt wrote of her,

Anyone who has the privilege of knowing [Louise] Langhans well looks admiringly at her lively brown eyes, listens captivatedly to her sparkling, always interesting stories from the rich treasure of her life

3 Danielle Roster, "Helen Buchholtz," MUGI.

4 The "Bilder aus Wiesbaden" piano score and score for Harmonieorchester were among the scores saved by François Ettinger, but the symphony orchestra score performed at our concerts in Wiesbaden was discovered recently by musicologist Dr. Noemi Deitz at the Luxembourg National Library. This score was previously in the Luxembourg Radio Symphony archives.

5 Letter from Louise Langhans to music publisher Ed. Bote und G. Bock, May 2, 1884, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, <https://resolver.staatsbibliothek-berlin.de/SBB0001FFAE00000000>.

6 Tony Canstatt, "Eine 83 jährige Komponistin," *Neue Musik-Zeitung* 12, (1909): 258.

7 O[tto] D[orn], "Aus Kunst und Leben," *Wiesbadener Tagblatt*, (February 1, 1906): 3.

NOCTURNE.

LOUISE LANGHANS. Op. 20

Passionato non presto

PIANO.

mf

Cresc

p

Cresc

f

mf

piu f

Cresc

f

piu f

Paris: G. Hartmann, Ed. B. de la Madeleine 19.

G. H. 178

Louise Langhans: *Nocturne pour le piano* op. 19, Paris: G. Hartmann, [1868] Private Collection, Dr. Ulrike Teske-Spellerberg

experiences, and finally, listens with amazement and emotion to her virtuoso playing, which still has the most impeccable technique and is supported by her fabulous memory. Were it not for weak eyesight and ... [and] hearing problems reminding us of the evil effects of old age, one would never take this small, agile figure with her fresh facial features and her always amiable expression for a woman who experienced hard knocks and crossed the threshold of 80.⁸

8 Canstatt, 258.

In 1989, when Eleonore Schleiden's nieces cleaned out the basement of their late great-aunt's apartment, they gave to the Wiesbaden musicologist and family friend Dr. Ulrike Teske-Spellerberg a box that was thought to contain typical piano repertoire pieces. But the box also contained a large collection of Louise Langhans's published works, unpublished manuscripts, program notes, newspaper articles, and handwritten notes. Since a search

of libraries and archives revealed the existence of only a handful of Langhans's published compositions, this unexpected find provides a better understanding of Langhans's later activities and a more complete listing of her 46 published and 32 unpublished works.

Julie von Pfeilschifter (1840–1918) never attended school, but received lessons in the core subjects from her father, the socio-political writer and publicist Johann Baptist von Pfeilschifter. From the age of seven, she received music lessons in piano, singing, and theory, but her family's frequent moves—from Mannheim, to Würzburg, Aschaffenburg, Mainz, and Darmstadt—interrupted her learning, so her education lacked regularity. She later explained that, at the age of one, she was sent from Mannheim to Würzburg, “in a box,” a story that sums up her experience of parental care.⁹ Undeterred, Pfeilschifter filled gaps by teaching herself and gave her first public performance at the age of 14. Anxious to leave her unhappy home life, she seized upon opportunities to earn her own living, teaching and performing in Frankfurt, Lyon, Geneva, Salzburg, and Karlsruhe.

A musical uncle took an interest in Pfeilschifter and brought her to meet the famous Wiesbaden composer Joachim Raff and his actress wife, Doris, in 1869. In 1873, she returned to Wiesbaden, where Raff and his wife warmly welcomed the young pianist and looked after her. Pfeilschifter stayed in Wiesbaden for a year but returned in 1880, settling there for good. She quickly became active in Wiesbaden's musical life, giving piano and singing lessons, organizing soirées, and earning respect and admiration at concert appearances where she accompanied singers performing her own compositions. At home in Wiesbaden, Pfeilschifter took more time to compose, mostly songs. The *Neue Zeitschrift für Musik* reported, “The only

9 Julie von Pfeilschifter. *Ein Künstlerleben. Der Künstlerin zum 50 jährigen Jubiläum gewidmet von ihren Gönnern und Freunden*, (Mainz: Ebling, 1905), 3-4.

outstanding wish for the deserving lady would be that her works, especially the beautiful songs that are so singable, and which we cannot list here in detail, would become increasingly more widespread."¹⁰ One of Pfeilschifter's great successes was her collaboration with the choreographer at the State Theater, Annette Balbo, for whom she composed three dance divertissements. The musician Fritz Werner, a friend, performed two of her songs on the cornet à pistons with great success.

As an unmarried artist in the late 19th and early 20th centuries, however, Pfeilschifter often had financial difficulties. Beginning in 1893, she received charitable support from the Prussian state, and her friends stepped up to support her with the publication of her biography and calls for donations in the newspaper. Pfeilschifter died on May 19, 1918 after a short illness. Her friends and admirers erected a beautiful memorial for her, which is still visible at her burial site in Wiesbaden's South Cemetery. While many reviews of her compositions and performances are extant, few of her manuscripts can be found.



Portrait Julie von Pfeilschifter, Fotografie von G. Markwort, Porträtsammlung Manskopf, Universitätsbibliothek Johann Christian Senckenberg, Frankfurt am Main, S36/F01507

The struggles that **Luise Adolpha Le Beau** (1850–1927) experienced as a composer in the mid-19th century are documented in her autobiography *Lebenserinnerungen einer Komponistin*,¹¹ written in 1910 as the fulfillment of "...a wish of my dear blessed father that I point out the many difficulties that confront a lady in the field of musical composition, the envy and resentment of her colleagues, as well as the prejudices and lack of understanding in those circles in particular."¹² In her own words, Le Beau presents her first-hand—albeit subjective—story of a talented, ambitious, and sensitive composer trying to find her niche in a male-dominated world.

While she was, like Julie von Pfeilschifter, an only child and an unmarried artist, Le Beau had a completely different family situation: Le Beau's father supplied full economic support, helped organize her concerts, arranged her travel, and accompanied her on concert tours. Born in Rastatt, Le Beau received her musical training from Wilhelm Kalliwooda (Karlsruhe) and Josef Rheinberger (Munich) before she began her musical career.¹³ While some of the music conservatories in the late 19th century began accepting women, their studies were blocked when the male professors would only teach them privately, leaving them without the credentials that their male counterparts enjoyed. To prepare women for employment as piano teachers, Le Beau founded in Munich the *Privat-Musikkurse in Klavier und Theorie für Töchter gebildeter Stände*¹⁴ (Private music courses in piano and theory for daughters of educated classes). She required her students to practice for two hours a day and also taught them music theory, a subject that was missing from most women's music education at the time. Le Beau wrote in the *Allgemeine deutsche Musikzeitung*,

*...one should not restrict the teaching of girls, but rather teach them the same things that the boys are taught... [L]et them get used to a system, to this basic foundation of all education, and then see what they can achieve after gaining not only technical, but also intellectual independence, instead of barricading them against female achievement potential by restricting female education!*¹⁵

— LUISE ADOLPHA LE BEAU IN
THE ALLGEMEINE DEUTSCHE MUSIKZEITUNG

After twelve successful years in Munich, Le Beau and her parents moved to Wiesbaden, seeking additional performance opportunities for her compositional work. Le Beau wrote in her autobiography that she regularly played the four-handed piano with an unnamed Wiesbaden female composer and pianist, whom she described as "24 years older, and hard of hearing,"¹⁶ a description applicable to Louise Langhans-Japha.

While she lived in Wiesbaden, Le Beau also enjoyed great success performing her compositions out of town, endured conflicts within the Wiesbaden orchestra, appreciated the enthusiasm of her students, and endured the ongoing criticism that she composed "like a man."¹⁷ While society did accept women composers who wrote in the genres coded "feminine" (Lieder, piano pieces, and smaller chamber works), Le Beau's larger-scale, compositions, such as her symphonies and oratorio, transgressed the gender norms of her society. Le Beau was, therefore, plagued by what she called "intrigue" in Wiesbaden. One example she wrote about concerns the rehearsals and performance of her *Fantasie für Klavier & Orchester*, op. 25 with

11 Luise Adolpha Le Beau: *Lebenserinnerungen einer Komponistin* [Memories of a Female Composer] (Baden-Baden, 1910). [Henceforth: "Le Beau, *Leben*."] 12 Le Beau, *Leben*, 7.

13 Le Beau also took 12 piano lessons with Clara Schumann in Baden-Baden.

14 Private music courses in piano and theory for daughters of educated classes.

15 Luise Le Beau: "Über die musikalischen Erziehung der weiblichen Jugend," in: *Allgemeine deutsche Musikzeitung* (Berlin, November 1, 1878): 366.

16 Le Beau, 158.

17 Even her teacher Josef Rheinberger reportedly said, "masculine, not as if composed by a lady" after hearing her Violin Sonata Op. 10.

10 "Vermischtes," *Neue Zeitschrift für Musik*, (January 27, 1897): 45.

Königliche Schauspiele.

Wiesbaden, Montag den 28. Februar 1887.

Zum Besten der Wittwen- und Waisen-Pensions- und Unterstützungs-Anstalt der Mitglieder des königlichen Theater-Orchesters.

V. Symphonie-Concert

unter Leitung des Herrn Professor **Franz Mannstaedt** aus Berlin.

Mitwirkende:
 Frau **Therese Vogl**, kgl. bayr. Kammerfängerin aus München (Sopran),
 Fräulein **Luise Le Beau** aus Wiesbaden (Klavier).

Program m.

Erster Theil:

1. Vorspiel zu „Die Meisterfinger von Nürnberg“ von . . . Richard Wagner.
2. Zum Erstenmale: **Vierte Symphonie**, E-moll, op. 98 von . . . Johannes Brahms.
 a. Allegro non troppo, b. Andante moderato, c. Allegro giocoso,
 d. Allegro energico e passionato.

Zweiter Theil:

3. **Fantasie** für Klavier mit Orchesterbegleitung, A-moll, op. 25 von Luise Le Beau.
 Allegro con fuoco — Poco adagio — Tempo di Tarantella
 vorgetragen von der Componistin.
4. **Arie** der Elisabeth aus „Tannhäuser“ von . . . Richard Wagner.
 gesungen von Frau **Therese Vogl**.
5. a. **Fantasie** No. 3, C-moll (Constanze gewidmet) von . . . W. A. Mozart.
 b. **Rigaudon** aus op. 204 von . . . Joachim Raff.
 vorgetragen von Fräulein **Luise Le Beau**.
6. **Nieder:** a. „Nignon“
 b. „Es muß ein Wunderbares sein“ } von . . . Franz Liszt.
 gesungen von Frau **Therese Vogl**.
7. **Ouverture** zur Oper „Oberon“ von . . . C. M. von Weber.

Der Blüthner'sche Concertflügel ist aus der Pianoforte-Niederlage des Herrn Schellenberg dahier.
 Bei Beginn des Concerts werden die Thüren geöffnet und nur nach Schluß der einzelnen Nummern wieder geschlossen.

V. Wiesbaden Symphonie Concert, 28. Februar 1887 in: *Theaterzettel* 1887, Hessisches Hauptstaatsarchiv Wiesbaden, 428/268.

the Königlichen Theater Orchestra.¹⁸ Although scheduled by the outgoing Kapellmeister, the interim Kapellmeister wanted to have his own composition performed instead of Le Beau's. The preparation for this concert under guest conductor Professor Franz Mannstaedt suffered for weeks due to these disagreements. In the meantime, Le Beau had performed her *Fantasie* with great success in nearby Mainz, which may have been the deciding factor in Le Beau's piece being played in Wiesbaden after all. But the intrigue was not over: during the final rehearsal, the concertmaster's presence was required elsewhere by the Kapellmeister for unknown reasons,

18 Le Beau, *Leben*, 149-150.

and with his seat empty the orchestra played unsteadily. But the concertmaster returned for the performance, which was a great success: "It is beautiful in its invention and demonstrates a mastery of compositional technique that must be surprising in a lady, and it would be a credit to many a male composer."¹⁹ The intrigue was unsettling for Le Beau and a turning point for her. She also found the climate in Wiesbaden oppressive, so she moved with her parents to Berlin, and finally to Baden-Baden.

After the death of her parents and as she aged, Le Beau's money became more and more scarce. Due to the

19 Le Beau, *Leben*, 154.

generosity of a former student's father, she received a lifelong pension beginning in 1922. Despite some success in Baden-Baden, she withdrew from public music circles in later years. Le Beau died on July 17, 1927 at the age of 77 in her home in Baden-Baden. With impressive foresight, Le Beau distributed her collected published and manuscript works where they can be found today: the Berlin State Library, the Bavarian State Library, Munich, and the Badische Landesbibliothek, Karlsruhe, with the hope that one day in the future her compositions would be appreciated. As she wrote in her memoir,

*The historians and everyone who wants to pay attention to me at all can then judge my creative efforts from this collection of my works, and they will certainly do this more impartially and fairly than my contemporaries who are so fond of looking down on works other than their own! If one or another of my compositions is worth [preserving] to future generations, then I have not written in vain. I have never wished for more recognition than I deserve!*²⁰

The saving of Buchholtz's music by her nephew, the discovery of a box by Eleonore Schleiden's nieces, the cataloging of Julie von Pfeilschifter's manuscripts by archivists and librarians, and the foresight of Luise Le Beau in donating her music to libraries, all allow us to hear their music today. In one example, these saving graces enabled the works of women composers to appear in the three concerts *"Bilder aus Wiesbaden: Ein musikalisches Kaleidoskop Wiesbadener Komponist*innen von 1820-2021"*²¹ alongside compositions by Johannes Brahms, Béla Kéler, Joachim Raff, and other highly regarded male composers.

20 Le Beau, *Lebenserinnerungen*, 8. Editor's note: Le Beau was the subject of an essay by Judith E. Olson that appeared in *Women Making Music: The Western Art Tradition, 1150-1950*, edited by Jane Bowers and Judith Tick (University of Illinois Press, 1986).

21 Editor's translation: "Pictures from Wiesbaden: A Musical Kaleidoscope of Wiesbaden Composers 1820-2021." "Komponist*innen" is a rather recent way of expressing both male and female composers. (Komponisten is the plural of Komponist, a male composer, and Komponistinnen is plural of Komponistin, a female composer)

The following women composers and their works were represented in these concerts:

Helen Buchholtz

- *Bilder aus Wiesbaden* [Pictures from Wiesbaden] and *Aus frohen Tagen* [From Days of Happiness], for orchestra
- *Die rote Blume* [The Red Flower] and *Die alte Uhr* [The Old Clock] for voice/piano

Luise Adolpha Le Beau

- *Lieder für Alt, Violine und Klavier*, op. 45 [Songs for Alto, Violin, and Piano]
- *Klavierquartett in f-moll*, Op. 28 [Piano Quartet in F-minor]

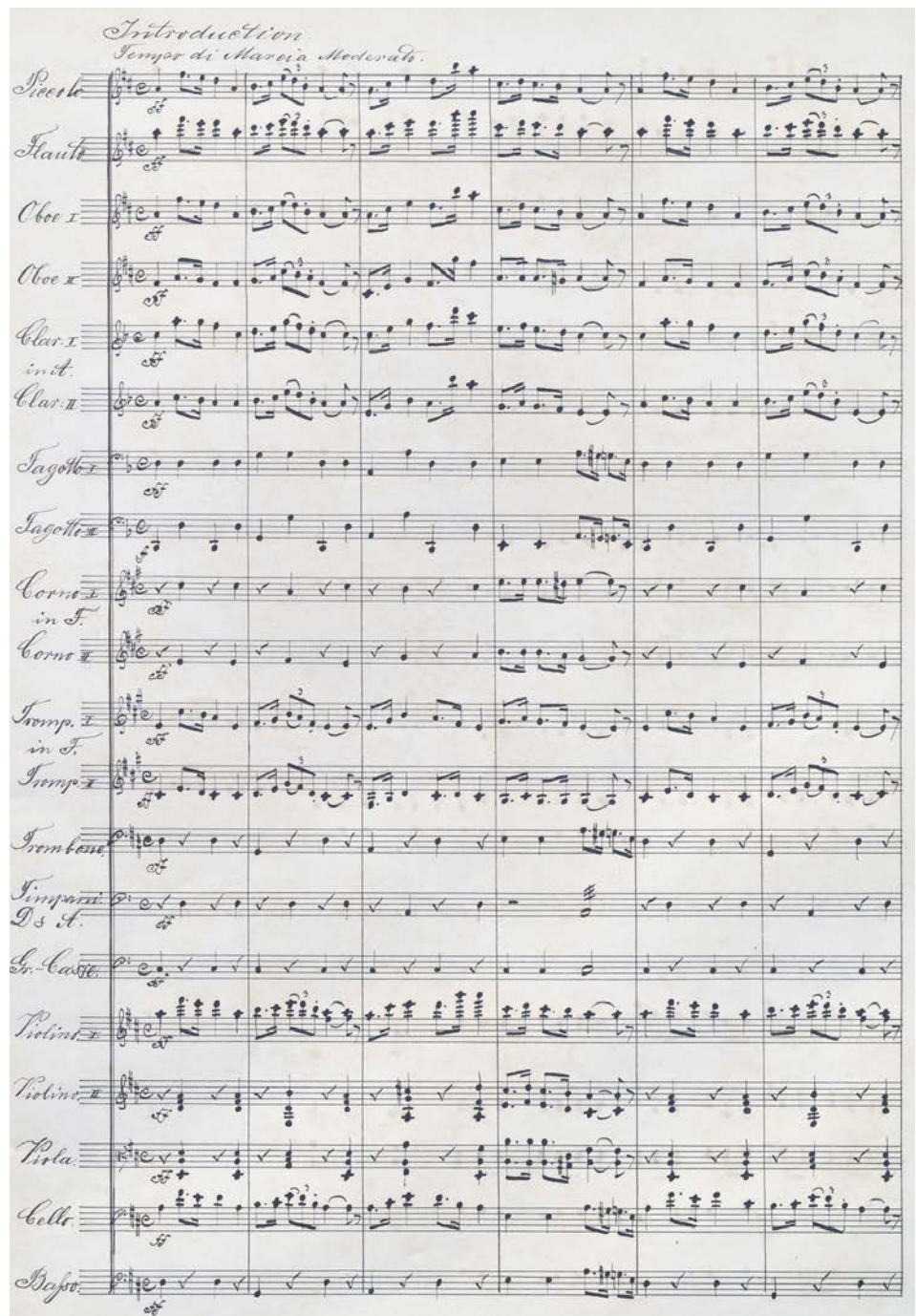
Louise Langhans-Japha

- *Fünf Lieder*, Op. 39 [Five Songs], and *Drei Charakterstücke für Violoncello und Klavier*, Op. 27 [Three Character Pieces for Cello and Piano]

Julie von Pfeilschifter

- *Aus der Jugendzeit* for orchestra; [From the Time of Youth]
- *Heimatlos* [Homeless]; *Es blasen die blauen Husaren* [The Blue Hussars are Blowing (their horns)], and *Gebrochen* [Broken] for voice and piano

The film *Wiesbadener Komponistinnen* (German only) is available on YouTube and Vimeo. It includes interviews with scholars Dr. Ulrike Teske-Spellerberg and Dr. Gudula Schütz (on Louise Langhans-Japha); Dr. Ulrike Keil (on Luise Adolpha Le Beau); Sandra Tönnies (on Julie von Pfeilschifter); and Danielle Roster and Dr. Noemi Dietz (on Helen Buchholtz).



Aus der Jugendzeit, Manuscript, Badische Landesbibliothek Karlsruhe, Bad Mus.Ms. P42
<https://nbn-resolving.org/urn:nbn:de:bsz:31-139490> / CC-BY-SA-License (4.0)





Emma Lou Diemer

In Joyful Memory of Emma Lou Diemer (1927–2024)

ANGELA MILLER-NILES

Emma Lou Diemer was a prolific American composer, creating more than five hundred compositions over a ninety-year span. She wrote in many different styles but always stayed true to herself. A pioneer in the field of composition, Diemer was one of the first women to receive early recognition as a composer and maintain lifelong success. Because she was recognized as a leader in the field for so long, she left a substantial record of interviews, articles, and books in which she expressed her views on composition and her experiences as a woman in music. Her autobiography, *My Life as a Woman Composer* (Ardent Writer Press: 2021) details her journey as a musician and composer: she lived through and was an instigator of many stylistic trends and technological advancements, founding, for example, the Electronic Music program at the University of California, Santa Barbara.

Born in Kansas City, Missouri (24 November 1927), Emma Lou began playing piano as a child, creating her own music in imitation of the popular styles she heard at home. Both of her parents were educators: her father was President of Central Missouri

State University (1937–1956), and her mother, although mostly a homemaker and President's Wife, had trained to be a teacher. The entire family was musical, and they played music together at home, Emma Lou or her mother on piano, father singing, and Emma Lou's three siblings playing flute, trumpet/cornet, or cello.¹ Gershwin and Porter were early musical influences, as was the church music that Emma Lou heard at home and at her many posts as church organist.

Diemer's music studies became more serious at age thirteen when her piano lessons with Wiktor Labunski at the Kansas City Conservatory began. She started playing organ at an area church at around the same time, then took composition lessons at the Conservatory from Gardner Read as well.

Diemer received her Bachelor of Music degree in 1949 and her Master in Music degree the following year, both from Yale University, where Violet Archer (1913–2000) was the only other female composition student. Diemer studied in Brussels on a Fulbright (1952–53) and between her masters and doctoral study, she taught at several colleges in the Kansas City area, including Park College, William Jewell College, and the Conservatory of Music. She continued to play organ for local churches most of her life. Her doctoral education at Eastman (PhD 1960) and the Berkshire Music Center brought her into the company of prestigious composers: her principal teachers were Hindemith, Howard Hanson, Ernst Toch, and Roger Sessions.

In the 1960s Diemer worked as a composer-in-residence in Virginia public schools, a project funded by the Ford Foundation. Others in the program included Philip Glass and Peter Schickele (aka PDQ Bach, 1935–2024). Diemer had strong opinions about the necessity to supply high-quality music to students, children, church musicians, and amateurs, not just virtuosi. As she expressed in a 1988 radio interview:

1 Emma Lou Diemer, *My Life as a Woman Composer*, (Brownsboro, Alabama: The Ardent Writer Press, 2021), 34–43.

"The more composers that you interest in writing for the schools and children, the better the influence that is going to be on the young people — both the listeners and performers...I also don't think that a composer should write only for the best performers. I always thought that one should write for all stages of development. There's a lot of music that the beginner performer has to play that's not very good. In other words, it's not quality music. Whatever I write, I try to make it quality so far as I am capable. I don't ever condescend or write down to the performer."²

Piano teachers use Diemer's compositions for intermediate piano students as an introduction to extended techniques and contemporary sonorities. "Echo Dream," for example, from her *Reaching Out* collection (2004) shows young pianists how to play while damping strings, and "Waves" from the same collection helps them learn advanced rhythmic notation.

Following an appointment at the University of Maryland 1965–1970), Diemer joined the faculty at the University of California, Santa Barbara (1971), where she was professor of theory and composition and established their electronic music studio (1973), retiring as professor emerita (1991).

Electronic music was still a rather new field when she founded the studio at UCSB, (cf. Columbia-Princeton Electronic Music Center founded in 1959), and, unsurprisingly, male-dominated. While she pushed herself to learn new things and stay current with new developments in music, Diemer was also aware of the scarcity of women composers in general, as well as her own situation as a pioneer and role model: "I was aware of how few of us there were and kind of proud of it. You know, you're proud of it in the beginning."³ And further, "...if you want to talk about

2 Bruce Duffie, "Composer Emma Lou Diemer: A Conversation with Bruce Duffie," recorded and aired on WNIB Classical 97 (Chicago, 16 April 1988); transcribed 2015: <https://www.bruceduffie.com/diemer.html>

3 Jennifer Kelly, "Emma Lou Diemer," in *In Her Own Words: Conversations with Composers in the United States* (Champaign: University of Illinois Press, 2013), 444.

women composers, they have been enormously subjugated and oppressed and forgotten and pushed under the rug all through the centuries. [But] in our day and age [we have] musicologists who are actually interested in getting information about women composers and writing about them. Very often it's a woman historian who is doing this, but there are a few men [who] are also doing it. So perhaps some of the women composers of today — and there are lots of them — will not be forgotten like they have been in the past."⁴

As a pioneer, Diemer had a unique understanding of the changes in classical music professions. In response to a question about how her career as a composer might be different had she been born in the 21st century, Diemer answered, "Well, I'm sure it would [have been] easier. There would be more of us. Because when I was growing up, even when I was teaching [at UCSB], I didn't know any women composers especially, and I certainly didn't play any..."⁵

Diemer's compositions are often described as "optimistic" or "playful," and that is the result of deliberate decisions and attitudes on the composer's part. "I listen to many kinds of music," she said in an interview; "I like to listen to happy music and sad music." But she also felt that if she were to write "in a depressing way all the time, [it] isn't going to do anyone any good. It's nice to feel tragic sometimes and depressed, but ninety per cent of the time I prefer to be upbeat and optimistic and hopeful about everything, and this can be expressed in music. People feel that, and in turn maybe it does something to their lives, at least temporarily."⁶

From her piano improvisations at age five to her final works created during her nineties, Diemer composed tirelessly throughout her life.

4 Duffie, 2015.

5 Kelly, 446.

6 Duffie, 2015. Editor's comment: This is an extraordinary thing for a composer to say: listeners are presumed to care about the composer's feelings, as expressed in their compositions, but very few composers express concern about listeners' feelings.

The more composers that you interest in writing for the schools and children, the better the influence that is going to be on the young people — both the listeners and performers...I also don't think that a composer should write only for the best performers. I always thought that one should write for all stages of development. There's a lot of music that the beginner performer has to play that's not very good. In other words, it's not quality music. Whatever I write, I try to make it quality so far as I am capable. I don't ever condescend or write down to the performer."

— EMMA LOU DIEMER

Her compositions number more than 500, more than 100 of which have been recorded, and more than 250 of which have been published since 1956. In 2012 she wrote, "Composing is the most rewarding activity in which I engage. I, for better or worse, can write music at the drop of a hat, and have written a great deal [of it] for almost eighty years! That doesn't mean it has all been good, but it has been a kick, a pleasure. Since it comes easily — well, there is some work involved — there has been time for it along with teaching and performing and reading and social activities."⁷ Her catalog extends far beyond piano music (which, however, is her most experimental: see her *Homage to Cowell, Cage, Crumb and Czerny*) to include compositions for solo organ, choral music, and solo songs, many with texts by women poets.

A recipient of numerous awards and commissions—often repeat commissions—throughout her life, Diemer was recognized by both Yale and Eastman, by Mu Phi Alpha, and by the American Guild of Organists, who named her their Composer of the Year in 1995. She received an honorary doctorate from the University of Central Missouri (1999). Her even more prestigious awards include a National Endowment for research into electronic music (1980) and the Kennedy Center's Friedham Award for her Piano Concerto (1992).

After Diemer's passing on 2 June 2024 in Santa Barbara, the university honored her by flying flags half-mast.

7 Melissa Eddy, "A Roundtable with Mu Phi Epsilon Composers: The Need to Compose" in *The Triangle* (Fall 2012): 10.

Students flooded social media with comments about Diemer's kindness and caring, her relentless pursuit of the newest music, their admiration both for her skill and imagination as a composer, and her fine qualities as a human being. Diemer was survived by her companion Marilyn MacKenzie Skiold, to whom the Chancellor of UCSB wrote a note expressing gratitude for Diemer's devotion to students and contributions to their campus community.



Emma Lou Diemer

Diemer said, "My life has been very one-track. And if your whole eighty years or a hundred years has been one-track, you hope there's something that you can say 'Well, it's done some good in the world.' And I think it has."⁸ I think we can all agree with that.

8 Kelly, 438.

IN MEMORIUM



Gladys Smuckler Moskowitz

Gladys Smuckler Moskowitz (1928-2024)

MARILYN BLISS

We were very sorry to hear of the death of longtime New York Women Composers and IAWM member Gladys Smuckler Moskowitz in May. She had a long and fruitful life and kept composing till the end. Her obituary can be found [here](#), and reprinted below. You can also find a video of New York Women Composers Seed Money Grant recipient, Françoise Vanhecke performing some of Gladys's songs last year on YouTube.

Gladys Smuckler Moskowitz passed away peacefully on May 25, 2024 at the age of 96. Her loving daughters, Melody and Donna, sang her to her rest as she gently passed from this world. She had been as sharp-witted as ever until a few days earlier and she parted this life as unique and individualistic as when she entered it. She embraced life with a vibrant spirit and she leaves behind a legacy of passion, creativity, and unwavering determination.

Her love for music, politics, and the arts enriched the lives of those around her, leaving an enduring legacy of courage, creativity, and compassion.

— MARILYN BLISS

Gladys was born on January 25, 1928, in Philadelphia, Pennsylvania, to Hyman and Sarah Goldberg Smuckler. There was always music in their home and from her earliest years Gladys loved playing the piano and possessed a beautiful soprano voice. Her family later moved to Brooklyn, where she attended elementary school and proudly won the brass medal for achievement in 6th grade.

At Erasmus Hall High School, her love for opera took root and she dreamed of performing at the Metropolitan Opera. Despite her old-fashioned father's disapproving views on women attending college, Gladys remained resolute in her pursuit of higher education and a career in music. She entered Brooklyn College in 1945, where she majored in Music and Education. She often recounted how much she enjoyed life at college and, alongside her dedication to music, she led an active social life. Always intellectually curious and passionate about social issues, she actively engaged in political activism, advocating for progressive causes during a tumultuous era in American history. She was a great beauty and won a Queen of Brooklyn College contest at the age of 19.

At about that time, she met a tall, handsome young man named Leonard Moskowitz at a lecture on Psychiatry, which neither of them were studying. They dated briefly but Gladys was extremely ambitious and serious romance didn't feature in her plans at that time. After graduating college in 1949 she taught music at a Hebrew kindergarten and put most of her energy into building a career as an opera singer, taking lessons from the well-known teacher, Yves Tinaire. In addition to her music, she led an exciting young life, teaching, singing and hanging out in Greenwich village. She cut a flamboyant figure with her long earrings, flowing skirts, peasant blouses

and unique second-hand clothes. She embraced left wing politics and had a unique passion for playing chess at the little tables in the park.

Fate intervened when she again crossed paths with Leonard, and, at a New Year's Eve Party in 1952, he proposed by playing a record which he had specially made. That record is a family heirloom. It begins, to the sound of ringing bells, with: "Hear ye, hear ye, Leonard Moskowitz calls you all together to ask for the hand in marriage of Gladys Smuckler". They were married in March 1952.



Gladys Smuckler Moskowitz

Leonard and Gladys made an exceptional team and created a new, wonderful career for her as the international folk-singer, Gladys Young. She was incredibly charismatic and could sing folksongs in many different languages. He would fit the translated lyrics to the music and critique her performances. She played the guitar, autoharp and drums, and wore beautiful, embroidered blouses, and occasionally native American or international costumes. They travelled by freighter to Europe, where he worked as a butcher and she performed for the passengers, and eventually to Israel, then a new country, where she performed at various kibbutzim.

In 1960, they moved to Woodbourne NY, where Gladys continued as an international folksinger, in between being a loving Mom to two energetic daughters. She was a beloved music teacher, teaching the piano, guitar and voice privately as well as teaching music in the Fallsburg Central School system. In 1964, Gladys taught music at the new Sullivan County Community College and began an arduous commute to Brooklyn College to obtain her masters degree. This also led her to Paris, to the Biblioteque Nationale and other libraries.

It was during this time that she found her true vocation - that of composer. She set several popular poems to music, and then composed her first opera, *The Masque of the Red Death*, based on the short Story by Edgar Allen Poe. This was the first of many operas and musical pieces that she continued working on until her death at 96. She created a body of work that has been performed nationally and internationally and she has made many friends from all over the world.

Throughout her life, Gladys remained committed to her passions, from her career as an opera singer to her advocacy for social justice. She possessed a unique flair for life, embracing her individuality with a sense of style and grace that captivated all who knew her. Her love for music, politics, and the arts enriched the lives of those around her, leaving an enduring legacy of courage, creativity, and compassion.

Gladys Smuckler Moskowitz was a truly exceptional and unique woman. She was an exceptionally gifted composer, but this was just one of her many talents. As an entertainer, her talent as a singer and her extraordinary charisma created a unique atmosphere for her audience. But, perhaps most striking of all, was her enormous zest for life which remained with her to the end.

She will be deeply missed by her family, friends, and all who had the privilege of knowing her. Though she may have departed this world, her spirit will continue to inspire and uplift us, reminding us to live each day with purpose, passion, and unwavering determination.



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Application Timeline
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-Addison Struckman,
2024 Participant



lunartfestival.org

Relatives include her deceased husband Leonard Moskowitz
Her daughter Melody Buckley and her son in law Noel Buckley.
Her daughter Donna Fork
Her granddaughters
Sonia Buckley and her husband Adrian Weaver
Michelle Buckley and her husband Colm Manning
Their son, her great grand child Leo Manning
Her great nieces
Nina Smuckler Mrose
Cheri Yuzik and her wife Kelly Jordan

Wendy Yuzik and her children Juliana, Cassiel, Michel and Jasmine, and her grandson Neako Hightower (her great great great nephew!)

Many cousins

Her dear friends of many years Anna Ratajska and Howard Barner, Dr. and Mrs. W Sidorowicz, and her cat Jakie.

Memorial contributions may be made to the Sullivan County Federation for the Homeless, 9 Monticello St., Monticello NY or to Catskill Animal Rescue, 263 Old Monticello Road, Ferndale, NY.

To plant a beautiful memorial tree in memory of Gladys Moskowitz, please visit the Tree Store.

REPORTS

IAWM Annual Concert

The University of Minnesota Duluth.
October 19, 2024

CHRISTINA RUSNAK

Nearly two years ago, Paula Gudmundson, the head of the Department of Music at the University of Minnesota Duluth, contacted IAWM to inquire about hosting a concert. Duluth is a small, artistically vibrant city on the shores of Lake Superior. Furthering IAWM's commitment to produce the Annual Concert at diverse locations globally, 2024 is our first concert in the upper Midwest of the United States. This year's concert called for Electronic and Electro-acoustic music, and UMD's Weber Music Hall, a hive shaped space, proved to have optimal acoustics to showcase these works!

Urban Sketches by Chia-Yu Hsu immerses the listener in a mélange of the sounds of New York City, the epitome of the American melting pot. The piece opens with the cacophony of traffic and city noise in the audio track, as the clarinet, cello and piano capture a mix of Latin, Jazz and Asian musical elements. She then introduces quieter and more lyrical themes, of reflective spaces, then intersperses those with the original material. The synchronicity of the audio and the performers was seamless.

Sarah LeMieux's **20 Years** was the evening's only fixed media piece. Reflecting her personal experience of 9/11/2001, and the 20 years of aftermath, the impactful piece opens with lyrical music and a slightly out of tune piano, that foreshadows the memorable horror of that day. LeMieux integrated selected audio sounds from a video she recorded at the time. After the tower's crash, we can hear the dichotomy of her neighbors' footsteps and muted urgent conversation, under the squeaks of children improbably swinging on the playground. She ends with the sound of rain.

I Think I Should Have Loved You by Lucy Shirley incorporates recorded fragments of texts from early 20th century



All performers listed in the article; composers Lucy Shirley and Sum Yee Lee (second from right); Music Department Head Paula Gudmundson (far right).

women with flute, alto saxophone and voice. The intended disembodiment of the indistinguishable voices of the audio with the performers onstage create the effect of two concurrent works. The flute and saxophone act both in tandem with and as foils to the voice. The peak of the piece is the soft-spoken articulation from the vocalist, echoing words written decades before.

Sum Yee Lee's **Ondine**, for electronics and four vocalists, takes the text from "Ondine" in *Gaspard de la Nuit: Fantasies in the Manner of Rembrandt* by Callot Aloysius Bertrand. With text in both French and English, she creates a compelling sound world of audio, spoken word, and sung text. The voices push and pull as polyphony expands and dissolves, as individual voices ring out, then recede into the whole.

The Romantic Nebula by Jiyu Hu was the largest and most ambitious piece on the program. With six performers and live electronics, the piece draws its inspiration from the Rosette Nebula (in the Monoceros region of our galaxy). The backdrop of the synthesizer is crafted with electronic environmental sounds that are digitally improvised and manipulated to evoke the natural interactions and transformations within the universe. The performers weave in dissonant tension building elements with consonance and resolution. This results in aspects of the piece moving forward while spurts of unpredictability thwart emerging clarity, which the listener might associate with the Nebula.

For audio and percussion duo, **Waves** by Qingye Wu opened with the sounds of pulsating hearts. Two bass drums emulate the thrust of rising and cascading waves. Not limiting herself to the waves, the cymbals and bells engaged the audience to imagine life beneath the waves and the stars of the night reflected in its water.

Performers and Acknowledgments:

The performers for this concert included UMD faculty, students, and members of the Duluth Superior Symphony.

Devon Defoe, alto saxophone; Paula Gudmundson, flute and electronics; Marc Harroo, violin; Madeleine Howey, percussion; Byron Klemik, cello; Lina Yoo Min Lee, piano; Ryan Loken, percussion and electronics; Gina Wege, synthesizer; Colleen White, clarinet; and vocalists, Lora Dixon, Georgia Jacobson, Lacy Sauter, and Catherin Zbaracki.

IAWM wants to recognize the tireless work of Paula Gudmundson and her entire department to make this concert an engaging community event. We want to thank Don Schraufnagel and the tech team for their expertise and for streaming the concert to a wider audience on YouTube. The concert video will be available on IAWM's YouTube Channel in November.

For more on the Concert Winners and their pieces this year (2024), consult the IAWM website. The competition for the next IAWM Annual Concert opens February for a concert in Germany in late fall 2025.

American Musicological Society Annual Meeting

CHRISTINA RUSNAK

The American Musicological Society (AMS) held its 90th Annual Meeting on 14-17 November 2024 in Chicago, Illinois. Founded in 1934, AMS is a non-profit organization committed to advancing "research in the various fields of music as a branch of learning and scholarship."

Attended by President Christina Rusnak and Assistant Editor Jesús A. Ramos-Kittrell, IAWM had a table at the conference to raise the visibility of IAWM among scholars, graduate students, and publishers who are delving into exciting music research! The conference, with several hundred in attendance, featured over 200 papers, workshops, roundtables, lectures and performances.

Prepared with cards and dozens of flyers soliciting for articles and for positions on the journal board, we began to run out of flyers by midday on the second day! Surprisingly, I was approached by scholars and researchers from across the globe—from Europe, Australia and Columbia. Unexpectedly, I also had the chance to chat with the incoming AMS president Julie Cumming, who was genuinely interested in learning about the mission and vision of IAWM. Exhibiting at the AMS conference was a wonderful opportunity to fulfill IAWM's dedication to increase the visibility, opportunities, connections and relevance of IAWM and its members.

The AMS Annual Meeting is the largest and most diverse event of its kind. It is a unique opportunity for music researchers, educators and performers to come together, share their insights, and inspire one another. We are excited to offer this extraordinary range of sessions, performances and special events to our constituents and members.

— AMS EXECUTIVE DIRECTOR
SIOVAHN A. WALKER, PHD, MPA



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REVIEWS

DOCUMENTARY REVIEW

Maestra

Directed by Maggie Contreras

VICTORIA BOND

The documentary *Maestra* dates from 2023 and follows five of the fourteen candidates who came to *La Maestra*, an international conducting competition for women which is held in Paris, France. The competition, which was officially launched in 2020, began with a collaboration between the Philharmonie de Paris and Paris Mozart Orchestra. Throughout the documentary, we get to know competitors from America, France, Greece, Poland, and Ukraine as they interact with family and pets, study scores, conduct their local ensembles, travel to France, and prepare for the competition. Interviews with prominent conductors, teachers, and administrators are interspersed throughout the documentary, giving valuable advice on what it means to be a conductor. The film is beautifully directed and produced, and we get an intimate portrait of each contestant, her dreams, struggles, and determination.

The documentary dramatically begins with a scream. We see Mélisse, one of the five contestants, as she teaches a conducting lesson to a young woman. She prods her to be more physical, to jump and yell and free herself of restrictions that traditionally have forced women to be quiet, polite, and reserved. This attitude is emphasized in an interview with Marin Alsop. She tells how, at the age of 9, she told her violin teacher that she was so excited because she knew she wanted to become a conductor. The teacher answered, "Oh no. You're too young, and girls can't do that."

Throughout the documentary, we get to know competitors from America, France, Greece, Poland, and Ukraine as they interact with family and pets, study scores, conduct their local ensembles, travel to France, and prepare for the competition.

— VICTORIA BOND



Maestra

I encountered resistance myself when, as the first woman to graduate from the Juilliard School with a Doctorate in Orchestral Conducting, I auditioned and won the coveted position of Exxon/Arts Endowment Conductor with The Pittsburgh Symphony. It was the first time a woman had been placed with a major orchestra, and there were plenty of naysayers and doubters. According to them, a woman hadn't done this before, a woman didn't have the power or authority to control an orchestra, and who did I think I was to imagine that I could? Although I was considered a trailblazer and featured in The New York Times, The Wall Street Journal, and People Magazine, they stubbornly maintained that a woman wasn't up to the job. I think I proved them wrong with the many successful concerts and operas I conducted around the world, but many considered me an oddity, a temporary interruption in the logical continuation of male conductors.

The conductor as dictator was a lingering image in people's minds. Arturo Toscanini, Herbert von Karajan, and George Szell come to mind—autocrats ruling with an iron fist, unchallenged in

their absolute authority. Women did not fit that role. However, as orchestras became less tolerant of the abuse of power, the relationship between conductor and orchestra evolved to one of mutual respect. Although women are particularly well-suited to diplomacy and cooperation, skills that give them the edge in dealing with orchestras, Deborah Borda, former CEO of the New York Philharmonic, points out that under 3% of the world's great orchestras are conducted by women. Although there are many conducting competitions, *La Maestra* is the first exclusively for women. It is heartening to see how many capable young women participated in the competition, and to know that opportunities are opening for them in the professional world.

In interviews the competition's jurors agreed that, in addition to a clear beat, an extraordinary ear, and a thorough knowledge of the score, a conductor must be able to express herself in the music and communicate her passion to an audience. She needs to be confident in front of an orchestra and be her authentic self.

Some illuminating vignettes with each of the five competitors bring this into sharp relief. In Poland, Anna Sulkowska receives a lesson from her father, a professional conductor, and her first teacher. He coaches her via computer, cautioning that she will encounter many with more experience, as she is a beginner, and she should not

expect to win. She gratefully takes his advice, confessing that she is overly ambitious. On the podium, she is expressive, musical, and clear, without mannerisms or self-consciousness. She is genuinely surprised when the judges award her first prize.

The challenges of having a career and a family are highlighted by vignettes of Tamara Dwoletz and Zoe Zeniodi. At her home in Greece, Zoe laments she has only four hours in a day to devote to music. The rest of her time revolves around her family. We see her playing with her children and sharing a video of *Fantasia* as she explains what the conductor does. In a charming moment, her daughter exclaims “Mommy — you’re Mickey Mouse!” Although she clearly adores them, a lingering question remains: How will she manage to continue to raise her children while maintaining the rigorous schedule demanded of a conductor?

We meet Tamara in Atlanta, Georgia as she lies on the floor, practicing her conducting gestures and imagining herself on the podium. We see her conducting a youth orchestra, demonstrating firm command. At her home, awaiting her policeman husband’s return, she quotes Stephen Sondheim’s song “Being Alive” to describe the loving and intense relationship with her husband. Together they light Hanukkah candles. “We want a family,” she says, “and I think we are entitled to try and make that happen. I don’t want to have any regrets that I didn’t reach my potential, but it’s really hard to have it all.” When she learns that she is not among the finalists, her disappointment is sweetened with her other life goal.

Disappointment is certainly a factor in any competition, but the silver lining to this cloud is the warm friendships forged between the five contestants.

The documentary ends on a positive note, as we see them at dinner together, toasting each other with champagne, and expressing the admiration they have for one another.

The film lasts just under an hour and a half, and the pacing is so gripping, the camera work so vivid, and the excitement so palpable, that I felt I was there with these contestants, sharing their anxieties and their triumphs.

Victoria Bond is a composer and conductor. Her works have been performed by the Dallas, Houston, and Shanghai Symphony Orchestras, Saint Paul, Cleveland and Indianapolis Chamber Orchestras. Her opera “*Clara*” premiered at the Berlin Philharmonic Easter Festival. The first woman awarded a doctorate in orchestral conducting from The Juilliard School, she has guest conducted throughout the United States, Europe, South America and China. She was profiled in the *Wall Street Journal*, NBC’s *Today Show*, *People Magazine* and *The New York Times*.

RECORDING REVIEWS

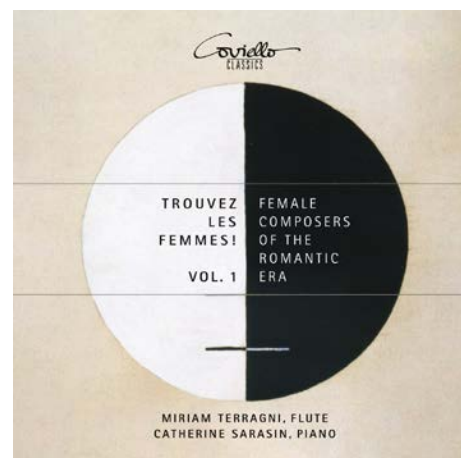
Trouvez les Femmes! Female Composers of the Romantic Era, Vol. 1 and 2

Miriam Terragni, flute. Catherine Sarasin, piano.

LEONIDAS LAGRIMAS

The practice of transcribing a work from its original instrumentation is often motivated by a few key objectives. First, transcription allows a work an increased possibility of wider exposure, since it can be performed by a larger pool of instrumentalists, which in turn increases the work’s potential audience. For example, Liszt’s transcriptions of Schubert lieder surely helped these compositions find favor with audiences who might not have had access to them otherwise. Secondly, the act of transcribing serves as a tribute to the original work’s musical integrity and quality, while acknowledging the possibilities of an expanded timbral palette. Surely Ravel had this in mind when transcribing Mussorgsky’s *Pictures at an Exhibition* from piano to its full orchestral glory.

Thanks to Miriam Terragni and Catherine Sarasin’s two-volume recording, *Trouvez les Femmes!*, some additional benefits from transcription become clear. First, transcription provides the opportunity to discover the music of neglected or marginalized composers—in this case, female composers of the Romantic era. Second, in the case of the flute, transcription is necessary not just to expand the repertoire of a particular instrument, but also to acknowledge the advances in manufacturing that develop its physical and musical capabilities. As Terragni’s engaging and detailed liner notes explain, a possible reason behind the dearth of original Romantic-era flute repertoire was its perceived lack of expressive and dynamic range compared to the violin, leading to a lack of favor among composers as a solo instrument.



Trouvez les Femmes! Female Composers of the Romantic Era, Vol. 1 and 2

Each composition on *Trouvez les Femmes* serves as testament not only to the present-day flute’s enhancements, but also to the expanded capabilities and techniques of the modern-day flutist.

As a collaborative pianist whose experience with flute repertoire is limited mainly to Baroque and French standards, I was repeatedly astounded at the wide range of Romantic repertoire that works so well for flute. This recording consistently had me questioning why this particular genre has been so neglected. As expected from a recording focusing on the Romantic era, there are shorter salon-style pieces that suit the flute's softer qualities well, represented here by Swedish composer Laura Netzelt (1839-1927), writing under the pseudonym N. Lago. While in lesser hands these single-movement works and short suites might come across merely as pleasant, interchangeable bonbons, in Terragni and Sarasin's capable hands, these works become unique individual gems which would sit proudly on any woodwind recital program.

For me, *Trouvez les Femmes'* most noteworthy achievement is in the larger scale violin sonatas that reveal even greater depths in their transcription to flute. As a flute transcription, Amy Beach's mighty *Sonata for in A minor* for Violin and Piano loses none of her signature quasi-symphonic style of chamber writing. However, due to the more pronounced timbral difference between flute and piano, interesting new dialogues between soloist and accompanist lines emerge, particularly in the finale with its sudden shifts between stormy and lyrical moods. Sarasin, in particular, is a natural for Beach's music, responding to the demanding piano part well and achieving an ideal dynamic and timbral balance with Terragni's flute lines, while also navigating the dense chordal textures with ease.

The remaining violin sonatas on this album are equally praiseworthy as flute transcriptions. A fine complement to the Beach sonata comes from another Swede, Amanda Maier-Röntgen (1853-1894), who was, according to Terragni, a favorite of

Grieg and frequent collaborator of Brahms and Clara Schumann. Her *Sonata in B minor* for violin contains echoes of those three composers, with lyrical melodies and lovely harmonies entwined among moments of fiery virtuosity and dense textures. Terragni's playing in the finale is a masterclass in effortless phrasing, precise articulation, and maintaining beautiful tone even in the most demanding, virtuosic passages. Emilie Mayer (1812-1883) was known as the "female Beethoven," and her dramatic *Sonata in D Major* reflects his unmistakable influence in her musical training and composition. As with the Beach, the transcription to flute seems to intensify the extreme *Sturm und Drang* contrasts and mercurial shifts in mood. Surely Terragni and Sarasin's noble and authoritative performance ends any reservations about the flute's expressive and dramatic capabilities—one hears this work not as a transcription but as a masterpiece for flute that deserves wider recognition.

Indeed, these works become even more powerful when one realizes the motivation behind recording them in the first place. In their liner notes, both performers detail the various historical and socio-cultural reasons behind the neglect of these works and assert that "had these neglected compositions been created by men, they would have already been adopted into the standard concert repertoire." *Trouvez les Femmes* serves as utterly convincing proof of the value of these works. Beyond strongly advocating for Romantic-era female composers, this recording deserves recognition as a strong proponent for expanding the flute repertoire. Musicians worldwide are fortunate to have these deserving additions to the chamber repertoire, with Terragni and Sarasin's reference-worthy performances as benchmarks. I myself look forward to exploring this repertoire with colleagues in the future.

Leonidas Lagrimas, Ph.D., NCTM, serves as Assistant Professor of Piano and Piano Pedagogy at Western Carolina University. An emerging leader in piano pedagogy research, Dr. Lagrimas is a regular contributor to courses and online content for the Frances Clark Center, and he has been a featured presenter for NafME and MTNA. He is a frequently invited guest lecturer and masterclass clinician throughout the country and presenter at local, state, regional, and national music conferences.



What Brings You In

Leslie Ting and Matt Smith, co-producers.
Canterbury Music Company, PPR 045, March 2024.

ELIZABETH START

Leslie Ting's *What Brings You In* is a multi-layered concept album. The listener is drawn in initially by various aspects of the compositions, including improvisations, sounds, and spatial effects, and responds with a personal reaction and narrative drawn from the aural encounter. This approach, "uninformed" by reading the liner notes or pondering the sequence and names of the bands, creates moments of introspection as well as external connection and discovery for the listener. This outer layer, the first impression, echoes the album's concept.

Further exploration reveals deeper layers and structure. The liner notes, which consist of brief interviews with the performers, composers, and engineer, help draw out the narrative and inspiration for each band on the CD, providing deeper and more nuanced resonances.

This reviewer, not having ever experienced therapy sessions, was unaware that "What brings you in today?" is one of therapy's most classic diagnostic questions. However, the open-ended and accepting nature of the question seems appropriate both for a therapy and a listening session. The CD title not only acts as an invitation to an internal search for the personal resonances the music evokes in a listener, but is also an acknowledgment of

the relationship of therapy experiences and practices to the creative ideas that generated this album.

The opening band, containing two movements from Linda Catlin Smith's *Dirt Road*, is the only selection presented here that existed prior to the creative vision culminating in this CD. These two movements from this evocative work were selected by Ting and percussionist Germaine Liu. The liner notes suggest there are two elements of *Dirt Road* that resonate with therapy. First, as a duet, it can represent the dual journey of a person with their therapist. Second, the image of a dirt road, which is created by repeated returns along the same path, or by forging into new territory, is seen as akin to therapy. Such repetition, return, and contrast are also basic elements of much musical and artistic expression. This band is very contemplative, while establishing a delicate interaction between the performers.

The second band, *What is the Most Yourself (You Can Be With Another)?* does not have any composer credit on the CD nor discussion in the liner notes, and is thus an improvisation between Ting and Liu, who clearly have a long history of working together. The title is descriptive of such improvisation, where each individual brings ideas and techniques to share and be received, interpreted, and transformed while interacting with those of the other. The result is episodic, presenting a wide variety of sounds both from Ting's violin and a variety of Liu's percussion, with sensitive and nuanced interaction punctuated by brief solo statements.

The middle band of the CD, *Sandplay*, is inspired by sandplay therapy. It is a very personal exploration by Liu, which, due to the medium, is of necessity initially tactile. The resulting sounds, which normally would hardly be audible except with great concentration and close proximity, are observed, captured and presented to the listener through the sensitive and spatial enhancing techniques of engineer and co-producer Matt Smith, surrounding the listener with amplified washes of sound, sometimes delicate and subtle, sometimes

giving the impression of being inside a storm or traveling through a mystical landscape or cavern. This magical band is the most introspective part on the CD, while also, paradoxically, being extremely exposed, amplifying the intimacy of the moment. It is a result not only of Liu's expressive and inventive performance but also of the recording techniques and subtle processing, echo effects, and spatial panning of Smith. The band also provides a pivot, after this electronically enhanced personal contemplation, from the interaction of individuals in the initial two bands to the interaction of the individual with a larger and less personal electronic landscape, in the final two bands.

The transition from Band 3 to Band 4 is almost seamless, as the initial electronic landscape Ting's violin emerges into in Rose Bolton's *Beholding* for solo violin and electronics is very reminiscent of what is heard at the end of *Sandplay*. Bolton's electronics incorporate a variety of sounds including wind, water, wordless voices sustained beyond human capability, and whispered words that seem to escape total intelligibility. The thicket of contrasting electronic sounds is navigated by Ting's solo violin, finding her way to more organized and concentrated musical statements as the electronics become more focused and distinct. Bolton's notes indicate an intent to express here the transition from the clutter of a scattered mind to more focus and control. To this listener, the laser focus and repetition at the end gives a sense of some resolution but also leaves the impression that this work toward clarity is ongoing.

The final band, Julia Mermelstein's *Folds in Crossing* for solo violin and electronics, gives Ting's violin the most expressive melodic material heard on the CD, while Ting interacts with a narrative created by Mermelstein's varied electronic landscape of processed and new sounds. This captures the intent, expressed by Mermelstein in the brief notes, of creating an interplay and push-pull between the individual and the exterior web of the world. Here the violin seems to embody a more confident individual, comfortable in lyrical expression of

a variety of moods, taking flights of fancy, and exploring the wider universe while maintaining a cohesive self. Even moments which may briefly feel threatening are approached and grappled with by the violin in ways that create new aural landscapes in inventive interaction, leaving the listener with a feeling that the individual, expressed through Ting's resilient and lyrical violin, is up to any task and able to create harmony in whatever world presents itself.

The CD title not only acts as an invitation to an internal search for the personal resonances the music evokes in a listener, but is also an acknowledgment of the relationship of therapy experiences and practices to the creative ideas that generated this album.

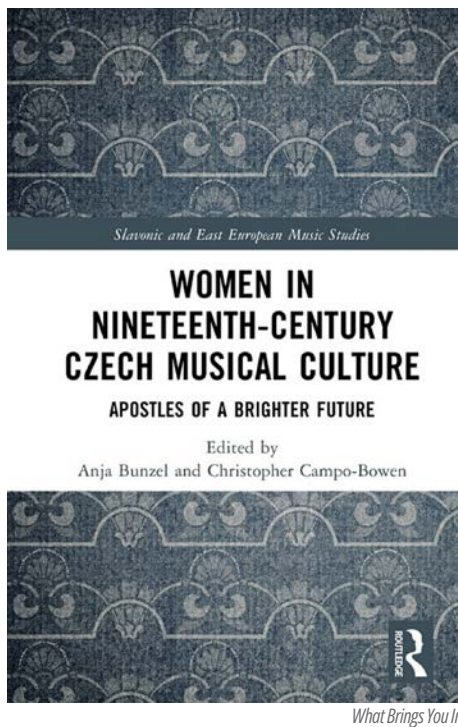
— ELIZABETH START

The theme of introspection and external connection is also reflected on a macro scale in this two-CD album. It is presented in two formats: one a binaural recording intended for use with headphones and creating a more personal and introspective experience; the second, a stereo version better suited for listening on speakers and sharing the experience with others. So, the message is also expressed in the media choices. This dual format also provides an opportunity to appreciate these different recording approaches and their unique effects on the listener.

Composing, performing, listening: music in general can be felt as a type of therapy—expressing things difficult to put into words. This album is a very intentional, structured, and successful expression of that connection. The journey through it bears more fruit with repeated listening.

Cellist and composer Elizabeth Start has received over 500 performances of over 140 works. She is a member of the Chicago Composers' Consortium, Chicago's Musicians Club of Women, IAWM, Kalamazoo and Elgin IL Symphonies; Executive Director of the Connecting Chords Music Festival (MI), and Secretary/Treasurer of the Kalamazoo Federation of Musicians. Her degrees include 2 bachelor's from Oberlin in mathematics and cello, 2 master's in cello and theory/composition from Northern Illinois University, and a PhD in composition from the University of Chicago.

BOOK REVIEW



Women in Nineteenth-Century Czech Musical Culture: Apostles of a Brighter Future

Bunzel, Anja and Christopher Campo-Bowen, eds. *Slavonic and East European Music Studies*. London: Routledge, 2024.

JUDITH MABARY

Filling an obvious gap in scholarship available in English on the role of women in Czech culture is this volume of essays, edited by Anja Bunzel, from the Institute of Art History, Czech Academy of Sciences, and Christopher Campo-Bowen, Assistant Professor of Musicology in the School of Performing Arts at Virginia Tech. The selections presented here were in part drawn from a virtual gathering to discuss the topic highlighted in this volume held in October 2020 during the height of the Covid-19 pandemic; others were commissioned for the collection. The result brought together a range of topics that deal in some way with the identities imposed on Czech women during the nineteenth century, most of whom worked in Prague or Vienna. Each chapter concludes with endnotes and a selected bibliography.

The fourteen chapters, divided into three parts, reveal the diversity of musical activities women engaged in but that were not always recognized in the historical accounts. In the first part, *Performance and Identity*, Janice Stockigt brings to light the international reputation of Czech soprano Gabriella Roubalová, aka “Madame Boema.” Trained in Prague and in Italy, Roubalová excelled in numerous roles in these locations during her earlier career. While touring took her to venues in India, China, Japan, New York, and Philadelphia, several of her greatest successes were in Melbourne, Australia. Records there, especially from the press, considered together with Roubalová’s private correspondence, allowed the Melbourne-based author valuable insight into the singer’s performances and reception.

Counter this essay on a classical singer with the one by Risto Pekka Pennanen on the career of Anna Balcarová, a disabled woman who made her living in the Poděbrady region as a busker playing the barrel-organ. Not only does this enlightening contribution introduce the reader to the performer but also to the everyday music of the streets and the types of individuals who provided it. Buskers, who were from the “lowest social status” and subject to strict bureaucratic control, had to procure a license, which could be a long and tedious process, before they could legally perform in certain designated districts and towns. Pennanen is to be congratulated for providing a glimpse into this fascinating aspect of cultural history.

The remainder of the first section includes an essay by Martin Nedbal (“Bohemian Divas and the Rise of Czech National Consciousness”) and Brian Locke (“Eliška Krásnohorská and Czech Operatic Historiography”). Nedbal’s approach is via a case study of two closely associated opera singers, Tekla Podleská-Batková and her foster daughter Kateřina Kometová-Podhorská, whom the author used to illustrate how female musicians contributed to building Czech national identity.

The case is aptly made and an effective means to illustrate the shift of some artists from the more cosmopolitan German-leaning institutions to those utilizing the Czech language and promoting a newly forming national culture. Nedbal also emphasized the controversy in published criticism regarding the artist who appeared in both German and Czech productions.

Brian Locke presents an accounting of Krásnohorská’s career as a librettist and prominent literary critic who, inspired by activist Karolína Světlá, also advocated for the rights and professional training of women. Locke provides a very useful table with information about Krásnohorská’s libretti, confirming that Karel Bendl and Bedřich Smetana received her greatest attention. While Krásnohorská and Smetana enjoyed an effective working relationship for the most part, several influential Prague critics found her work lacking. Locke sums up her impact and reception early in the chapter as someone who is “hailed and vilified in turn as one of the most prominent librettists and critics of Czech-language opera in the late nineteenth century” (63). Undeterred, Krásnohorská continued to advocate for the female perspective and established the women’s magazine *Ženské listy* as well as *Minerva*, “the first secondary school for women in Austria-Hungary” (77). Locke’s coverage, especially of Krásnohorská’s literary career, is a valuable reminder of the political, cultural, and social conditions in Bohemia, which the nineteenth-century woman was required to negotiate.

The second section of essays addresses institutional structures and networks in Vienna and Prague. Viktor Velek turns his attention to the inhabitants of the former and the musical culture of the Slavic artists who lived there during the long nineteenth century, most of whom were performers. Velek fittingly refers to this group as “one of many parts of the mosaic” (85). Some individuals are named in a brief historical accounting of where, in what capacity, and to what degree

women participated in musical events from about 1830 until 1900. One only wishes the author would have provided greater detail in this section; it is acknowledged, however, that its brevity is a consequence of a volume of this type. Casting a wide net, Velek examines female artists in Vienna through several lenses, including the Slavic societies formed there and the varying manners in which Slavic women contributed to the cultural landscape. While the overall impression could be that the coverage is somewhat scattered, an overview of a large amount of data without a strong through narrative, it can be justified as a reflection of the Viennese cultural mosaic of the time.

Most of the emphasis to this point has been on some aspect of vocal music. Annkatrin Babbe takes us to a less documented area of interest with the training of female violin students at the conservatory of Vienna's Gesellschaft der Musikfreunde by focusing on the Moravian students of Joseph Hellmesberger, namely Franziska Schön and Eugenie Epstein. Although they enjoyed educational opportunities closed to most and were exemplary students, their career paths were victim to the gender bias of the time. In terms of performance, Schön seemed confined primarily to semi-public venues or to concerts with her older brother. Epstein, similar to Schön, performed with her two female siblings in a piano trio. Critical reception of their performances revealed gender stereotypes to the extent that some evaluations focused more on their physical appearance than their playing. Babbe provides evidence that while prospects for women improved somewhat as the century advanced, professional female musicians continued to be marginalized and their talents degraded with far less opportunity to succeed in public concert life than their male counterparts.

Freia Hoffmann continues the narrative of women's education, this time at the Prague Conservatory, which began operation as a training ground for young orchestral musicians, all male.

When girls were accepted, separate curriculums were devised; female students had better training in voice than boys, whose opportunities were directed more to orchestral performance. As a reminder of the time, students accessed the conservatory through separate girl/boy entrances. And as expected, women could study harp but not cello, wind instruments, or organ. While the general responses to gender are not surprising, the level of detail Hoffmann brings to her study informs the reader how the Prague conservatory operated, information that is not readily accessible to most.

Continuing the thread that a good education for talented women does not necessarily lead to a successful public career, Markéta Kabelková turns the spotlight on the three Ebert sisters,

products of the bourgeois lifestyle. It was not on the public stage, with the exception of opera, but in the music salon that women of this social class made their greatest contributions to musical culture. Although Michael Ebert, the girls' father, is described as a "leading figure in the cultural life of Prague at the time" (125), his daughters were subject to the gender norms of the period, their lives dependent on those of their husbands. Both Juliane and Wilhelmine had the good fortune to study voice with composer Wenzel Johann Tomaschek; both would be recognized as good singers within the semi-private salon environment, although Juliane was better known as a successful poet. According to the author, however, their roles were primarily as wives and homemakers



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

EDITOR OPPORTUNITY

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 in Chief is responsible for the journal's content and its publication. This volunteer part-time position with a small honorarium begins January 2025. Applicants 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.

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- Manage the review and publication process, including editorial assignments and processes
- Work with the IAWM President to establish Journal priorities

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(Wilhelmine was, in fact, married to Tomaschek). Yet, such a description should not be equated with lesser influence. For both, the hosting of salons in their homes constituted an important part of Czech culture. In fact, Wilhelmine's nephew would describe his aunt in terms of the nineteenth-century "ideal" woman; she was beautiful, witty, a good musician, and a skilled hostess to the company that gathered at their home" (130.) While less is known about Elisabeth's musical abilities, her salons provided the venue for entertainment and conversation for the intelligentsia of Jičín, where the family was living. Through the case study of the Ebert sisters, Kabelková has provided a convincing microcosm of the social and cultural life of the bourgeoisie in Bohemia.

Henrike Rost in his appropriately titled "Reminiscences of Past Sounds" takes an extremely informative foray into "art-related sociability" (139) sponsored by aristocratic patrons in Bohemia via a musical autograph album kept by Countess Maria Elisabeth (Elise) von Schlik, started by Elise's mother in 1813. Elise, a pianist, poet, and composer herself, hosted musical concerts and parties where music was featured. The album reveals details about these events, the slight majority held in Prague, and those who attended. According to Rost, such albums are part of a long tradition extending back to sixteenth-century Wittenberg. Most of the compositions in this volume are for piano and voice or piano alone, perfect for a salon venue. The album contains scores inscribed by both visiting musicians, including Robert and Clara Schumann, as well as those who were frequent guests of the Schlik household. Of the currently eighty-eight contributions, however, only five bear the names of women, who number six in all. To emphasize the frequency with which such volumes were compiled, the author notes that Schlik herself contributed her own compositions to similar volumes of friends and acquaintances. From a personal perspective, I found this essay among the most interesting.

Part 3 of the book is devoted to five essays regarding reception and analysis. In the first, author Jana Lengová introduces accomplished pianist and composer Stephanie Vrabély with the aim to present her piano works in the context of Romanticism. Lengová notes that Vrabély was considered a child prodigy, a "female Mozart" and likely studied theory with Brahms. Upon marrying Ernst, Count von Wurmbbrand-Stuppach, and with her change in social class, she gave up her concert career. Her compositions were mainly character pieces appropriate for the salon culture. Lengová draws attention to the composer's programmatic tendencies, which reflect her aesthetic leanings: "in [music] express only sublime or beautiful or deep feelings." The author's analysis of individual works clearly shows the Countess's grasp of musical styles. Despite her talent as a performer and composer, however, she was, as with other women featured in this collection, limited by the gender-based conventions of the day. Playing the piano was a necessary part of the training of upper- and noble-class women, yet education sufficient for a professional career was lacking and such a career difficult to attain. Performances were usually in the private or semi-private space or for charity. With this case study, Lengová joins a dominant theme of the collection by deftly exposing some of the conventions of the time that regulated the opportunities available to women of certain social classes.

Anja Bunzel acquaints us with another little-known composer – Josefina Brdlíková (1843-1910). As with so many largely forgotten artists, Brdlíková, a singer, pianist, and music patron, was highly regarded during her lifetime. Bunzel focuses on her creative and intellectual activities through examining selected art songs "through the lens of her correspondence and written commentary on nature and its relation to the human soul." (173) The space devoted to direct quotations is well utilized adding not only reliable primary evidence but a humanizing effect to the essay. In terms of source material,

Bunzel analyzes and contextualizes one Vrchlický setting and three by Krásnohorská to explore effectively Brdlíková's "relationship with such literary contemporaries as Sofie Podlipská and Jaroslav Vrchlický; her reception in the public press and also within the context of the women's question surrounding Eliška Krásnohorská; her choice of poetic themes—particularly that of nature; and her stylistic diversity, which allowed for performability within amateur settings" (174). The composer produced several volumes of piano miniatures and songs, the third containing settings of poetry by Vrchlický—whose work she described as "purely human [with] effective delicacy [that] deeply impresses me" (175)—and the seventh devoted to texts by Krásnohorská. Coming to composition rather late, her works are those of an amateur, which she acknowledges, but, according to Bunzel, it is because of this status that her works are interesting.

Kelly St. Pierre titles her chapter "Singing Women and the 'Woman Question' in the Czech Lands." Reminding the reader of the status of women in the second half of the nineteenth century, she traces their history as advocates for a public voice. Krásnohorská, discussed in several other essays in this volume, believed that "women should be allowed to sing: in public, with men, and on political topics" (191). St. Pierre discusses the eventual changes to the status of women enabled by the activities of two organizations: the Americký klub dam (American Women's Club) in Prague and Vesna (Spring) in Brno. During the period covered in this essay, the "ideal woman" as homemaker was considered a political act. "Women's cultivation of healthy homes in support of men and for children—especially their support in developing children's Czech-language skill— [was considered a] uniquely important contribution to the nationalist movement" (192). These and other organizations worked to provide the mechanism by which women could achieve business competence through training and foster a public presence with pursuits

a member of



International
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5 Music Rights



- | | | |
|--|---|---|
| THE RIGHT FOR ALL CHILDREN AND ADULTS | 1 | To express themselves musically in all freedom |
| | 2 | To learn musical languages and skills |
| | 3 | To have access to musical involvement through participation, listening, creation, and information |
| THE RIGHT FOR ALL MUSICAL ARTISTS | 4 | To develop their artistry and communicate through all media, with proper facilities at their disposal |
| | 5 | To obtain just recognition and fair remuneration for their work |

outside the home. The AKD's 1870 songbook illustrates the type of repertoire women presented in a public space, which balanced a nationalist political voice with the concept of the "ideal woman" (193). St. Pierre also outlines the role of Vesna in Brno in supporting the nation with public music for women's voices. The author's discussion reveals the group's differing interpretation of repertoire suitable for women to perform in public, one where the "saleability of advocating for women,"—"a kind of commodified feminism"—was more important than the "nuance of its contents" (199). After pointing out both the benefits and flaws of these organizations in an honest accounting, St. Pierre determines singing especially "gave women a means of being heard and allowed for the amplification of their political interests" (200).

Emma Parker draws attention to the origin and various interpretations of the Šárka myth and how librettist Anežka Schulzová and composer Zdenek Fibich carved out their musical version of the tale. Parker rightly argues that although the definitive version of the myth was only about half a century old, it was regarded as an important part of the Czech National Revival and not to be tampered with. This explains why Fibich's music was successful and Schulzová's libretto disparaged for altering the myth. Parker reviews several critical responses to the opera, drawing attention not only to opinions about the libretto but about the nationalist quality of Fibich's music,

Scholar Michael Beckerman, widely recognized as an expert on Czech music, supplies an Afterword titled "Dvořák's Women" in which he acknowledges the importance of including the "undervalued and misrepresented" activities of women in the history of Czech music, an omission this volume addresses.

—JUDITH MABARY

some branding Šárka as the composer's "most undeniably Czech work" (210). Her inclusion of several sections of contemporaneous criticism reveals much about the nationalist climate at the time. In her conclusion, she points to the role the Czech National Theatre had on public opinion. Fibich's selection of a Czech topic for the theatre was calculated to improve his popularity, which had suffered under his prior cosmopolitan approach. Parker also suggests that the intimate relationship between Fibich and Schulzová may have affected the librettist's changes to the title character, whose actions were driven by love rather than vengeance.

Christopher Campo-Bowen takes on the topic of Ježibaba's ambiguities in Dvořák's *Rusalka* "Binaries, Power, and Queer Alterity." His three-part mission in this essay is to explore "the lineage of [the witch] character in Jaroslav Kvapil's libretto, her resonance with the witch of Russian and Slavic folktales, Baba Yaga; and from the perspective of theories of non-binary gender identity" (217). A clear resemblance to Ježibaba can be found in the character of the Sea Witch from Hans Christian Andersen's *The Little Mermaid*, although the actions of the former show marked differences. Campo-Bowen comparison to Baba Yaga, who is morally neutral, reveals similarities in their ambiguity and power. The author also notes that Ježibaba is a mediator between the human and the supernatural (between the prince and Rusalka) and argues that the character "stands at the center of many potent dualities ... human and nature ... destruction and renewal ... and masculine and feminine," among others (230-31). Campo-Bowen interprets the opera as instructional—to teach its observer to "beware such destructive oppositions" and embrace "the lessons of the witch," to see ourselves not as "apart from or in a position of power over nature" but "as an integral part of it" (231).

Scholar Michael Beckerman, widely recognized as an expert on Czech music, supplies an Afterword titled "Dvořák's Women" in which he acknowledges the importance of including

the "undervalued and misrepresented" activities of women in the history of Czech music, an omission this volume addresses (235-36). Beckerman selects six women "in Dvořák's orbit [who] might tell us about his imagination, about the history of women artists and entrepreneurs, and about the relationship between living human beings and fictional creations" (236). The list contains the fictional Minnihaha (Longfellow) and Rusalka (myth) and the living humans: Jeannette Thurber (patron), Anna Dvořáková (Dvořák's wife), Josefina Čermáková (Dvořák's wife's sister), and Marie Červinková-Riegrová (librettist). Echoing the conditions emphasized by several of the volume's authors, Beckerman reminds the reader that until the twentieth century, opportunities and support for female composers in the Czech lands were lacking. Yet working under the restraints of the nineteenth century, Czech women, with their varying contributions to music, acted as cultural agents within and outside their immediate sphere of influence. Thus, Beckerman's conclusions affirm the findings of the volume's authors overall.

For anyone interested in exploring the many ways that women—many of whom are unknown today—contributed to the musical life of the Czech-Austrian region, this book is a must read.

Judith Mabary is Associate Professor of Musicology at the University of Missouri, Columbia. Her research centers on Czech music of the nineteenth century. Her book *Contextualizing Melodrama in the Czech Lands in Concert and on Stage* was released in 2021 by Routledge. She is presently working on a monograph provisionally titled *Making America's Music: Jeannette Thurber in the Role of Patron*.

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CONFERENCES, CONVENTIONS AND FESTIVALS

Conference, Convention and Festival Listings for December 2024–March 2025

COMPILED BY RAIN WORTHINGTON

The Midwest Clinic International Band and Orchestra Conference

December 18-21, 2024
Chicago, IL, U.S.

<https://www.midwestclinic.org>

International Conductors Guild (& Women Conductors Group)

January 2-5, 2025
London, England

<https://www.internationalconductorsguild.org>

Jazz Education Network (JEN) 16th Annual Conference

January 8-11, 2025
Atlanta, GA, U.S.

<https://jazzednet.org/conference>

Chamber Music America

February 13-16, 2025
Shepherd School of Music,
Rice University, Houston, TX, U.S.
<https://chambermusicamerica.org>

International Ensemble & Composers Academy for Contemporary Music 2025

February 17-28, 2025
Graz, Austria

<https://www.impuls.cc/academy-2025>

Women Composers Festival of Hartford

February 28-March 1, 2025
West Hartford, CT, U.S.

<https://www.womencomposersfestivalhartford.com>

Music by Women Festival

March 6-8, 2025
Mississippi University for Women,
Columbus, MS, U.S.
<https://www.muw.edu/musicbywomen>

Organization of American Kodaly Educators (OAKE)

March 6-9, 2025
Chicago, IL, U.S.
<https://www.oake.org>

SHE: Festival of Women in Music

March 14-16, 2025
University of Arkansas,
Fayetteville, AR, U.S.
<https://she.uark.edu>

American Choral Directors Association (ACDA) National Conference

March 18-22, 2025
Dallas, TX, U.S.
[https://acda.org/archives/
events/2025-national-conference](https://acda.org/archives/events/2025-national-conference)

MOXsonic (Missouri Experimental Sonic Arts Festival)

March 19-21, 2025
University of Central Missouri,
Warrensburg, MO
<https://moxsonic.org>

American String Teachers Association (ASTA) National Conference

March 19-22, 2025
Atlanta, GA, U.S.
[https://www.astastrings.org/
site/2025-national-conference](https://www.astastrings.org/site/2025-national-conference)

College Band Directors National Association Conference

March 26-29, 2025
National Conference
Texas Christian University,
Fort Worth, TX, U.S.
<https://www.cbdna.org>

International Festival of Women Composers

March 29, 2025
Iowa State University,
Ames, IA, U.S.
[https://www.music.iastate.edu/
event/2025/29th-international-festival-women-
composers-march-29-2025](https://www.music.iastate.edu/event/2025/29th-international-festival-women-composers-march-29-2025)

North American Saxophone Alliance (NASA) - 2025 Regional Conferences

Various dates/locations
[https://www.saxophonealliance.org/
conference-regional.asp](https://www.saxophonealliance.org/conference-regional.asp)



Celebrate the powerful voices of female artists at the 2025 SHE: Festival of Women in Music, a dynamic three-day event dedicated to innovation and inclusivity in the arts. This annual festival celebrates the musical contributions of underrepresented communities with a vibrant mix of performances, masterclasses, and academic presentations.

The 2025 SHE Festival will continue to feature its popular exhibit hall, showcasing women-owned and women-led businesses. The festival will take place March 14-16, 2025 on the University of Arkansas campus in Fayetteville.



Dr. Theresa Delaplain | SHE: Festival of Women in Music 2024

Don't miss your chance to be part of this empowering event! Whether you're a performer, composer, or music enthusiast, the SHE Festival offers an exciting opportunity to celebrate and elevate the artistry of women in music. More details can be found at she.uark.edu.

AWARDS AND ANNOUNCEMENTS

43rd Annual Search for New Music Winners



Shabnam Jafarinasab Kermani

Ruth Anderson Commission Prize

WINNER: Shabnam Jafarinasab Kermani, Iranian/USA

Shabnam J. Kermani is a music composer, producer, engineer, and audiovisual artist from Tehran, Iran, residing in San Francisco, California. A 2022 Berklee College of Music Film Scoring graduate, she gained her Master's degree in Music Production, Technology, and Innovation at Berklee València in 2023. Currently working as a professional composer, producer, and visual design artist, she has composed music for concert, and original scores for numerous short films.

Website

Gisovān: Voicing a Revolution is an artistic reaction, reflection, and protest in response to the women-led revolution in Iran. The aim of this project is to bring sound, structure, and visuals together in an interactive installation that focuses on, and raises awareness of the on-going human rights events in Iran. With a touch-triggered mechanism, interaction is an essential feature of this installation as it encourages audience participation, invites them to learn the background and relevant information behind the global "Woman, Life, Freedom" movement, and raises the voice of the Iranian people. This project features originally-composed melodic and harmonic vocal lines, exclusively sung by female singers. The audience can trigger the playback, and create their unique anthems; thus, joining the movement in their own way.

Website for the work



Elizabeth J. Start

Christine Clark/Theodore Front Prize

WINNER: Elizabeth J. Start, USA

Elizabeth Start has received numerous grants and commissions and over 500 performances of over 140 works. She is a member of the Chicago Composers' Consortium, Musicians Club of Women, International Alliance of Women in Music, Kalamazoo Symphony (who commissioned a work from her for their 100th anniversary) and the Elgin IL Symphony; Executive Director of the Connecting Chords Music Festival (MI), and Secretary/Treasurer of the Kalamazoo Federation of Musicians. Her degrees include 2 bachelor's from Oberlin in mathematics and cello, 2 master's in cello and theory/composition from Northern Illinois University, and a PhD in composition from the University of Chicago.

"Traces: Inspired by Strong Women" Commissioned for the 100th anniversary of the Kalamazoo Symphony, which was founded by Lita Snow, this work's name can mean a "beaten path" and/or "evidence of what passed before". An archival recording exists of the October 2021 premiere. It evokes the strong women in all our lives, who draw people together in common cause (opening oboe line), are resourceful (the piece uses limited melodic material), and persevere (melody introduced by the clarinet and transformed throughout) despite obstructions (presented by brass and percussion) which are dealt with by "discussion", evasive action, and finally broken through entirely, resolving all to the persevering melody. A final flurry, with a reminiscence of the initial oboe line, calls us to rally for a better future.

Leah Reid Electroacoustic and Music Technology Prize

WINNER: Melissa Hyatt Foss, USA

Melissa Hyatt Foss is an instrument-maker, musician, composer-performer, and teaching artist who co-creates with an ever-growing collection of instruments, including those that she hand-crafts with clay. Her instruments, which are both visual and sonic objects, both sculptural and functional, reimagine Pre-Columbian sound artifacts of the Americas through the lens of personal narrative and regional mythology. Foss received her training in Argentina and developed her career as a performer, instrument-maker, and researcher in connection with the National University of Argentina at Tres de Febrero. There she completed a master's degree in Musical Composition, New Technologies, and Traditional Arts and performed as a soloist for seven years with the Orchestra of Indigenous Instruments and New Technologies, which was recipient of the UNESCO's Musical Rights Award in 2013.

"Palingenesis" is a composition for triple flute, tree branches, field recordings, and electronics. The piece is a contemplation on the circular nature of time, both in relation to natural cycles, and the processes of inner healing. The piece revolves around the sound palette of a ceramic flute, hand-crafted by the composer, which features three different tubular flutes with intuitive microtonal tunings. Palingenesis ebbs and flows along a patient, purposeful journey into the depths of the flute's unique sonic material, stretching it to its limits and finally disintegrating it completely with digital processing like sampling and granular synthesis before ultimately reaching a quiet corner of focused integration.

[Website](#)

[SoundCloud link](#) to "Palingenesis"

HONORABLE MENTION: Zouning Anne Liao, China

Born in Guangdong, China, **Zouning's** music draws inspiration from her fascination with nature and technology, blended with a constant curiosity about the playing capacity of instruments. Her music has been performed in the United States, France, China, Spain, and England, and featured in a number of international festivals and IRCAM Forum Workshop. Zouning recently completed her master's degree with double majors in electronic music composition and music theory at Indiana University Jacobs School of Music. She also served as an Associate Instructor of Music Theory and taught written and aural theory at undergraduate level. She will start pursuing her PhD in Composition and Music Technology at Northwestern University in Fall 2024.

Hypothetical particles in physics are particles that have not yet been proven to exist by observation. However, these phenomena are necessary for consistency within a given physical theory. In this piece, I explore the phenomenon through the interaction between light and sound particles. Amplitudes of the lights trigger changes in music, which reveal connections between the natural and synthetic sound worlds. The light instrument *is a handmade digital photo controller consisting of 16 light-dependent resistors*. This is a replication of *light.void~*, designed by recent IU alumnus Felipe Tovar-Henao based on *Leafcutter John's light thing*. This piece is dedicated to Felipe Tovar-Henao, who is a good friend, an important mentor, and a crucial source of inspiration that motivated me to pursue music composition.

[YouTube link](#) to the work



Melissa Hyatt Foss



Zouning Anne Liao



Liliya Uga

Choral/Vocal Ensemble Prize

WINNER: Liliya Ugay, Uzbekistan/USA

Described as “particularly evocative, “fluid and theatrical... the music [that] makes its case with “immediacy” as well as both “assertive and steely,” and “lovely, supple writing,” music by **Liliya Ugay** has been performed by numerous orchestras, and ensembles and featured at many festivals. She has received awards from the American Academy of Arts and Letters, ASCAP, Yale University; she was also a finalist for the Rome Prize. As a pianist she promotes the music of repressed composers in her concert series Silenced Voices and enjoys improvising in concert settings. Originally from Uzbekistan, Liliya serves on the composition faculty at Florida State University, where she directs the FSU New Music Ensemble Polymorphia. Ugay holds master and doctorate degrees from Yale.

I wrote **Point of Entry** during my pregnancy. I was moved by new feelings, both physical and emotional; however, I couldn't find a poetic source that would align with them. Moreover, I stumbled upon a thesis that proved and explained the significant lack of the literature work about birth, compared to the amount of works written about deaths, due to mothers representing a far minority in the literature field (and even more so in the field of art music). So I asked my collaborator, a poet Sokunthary Svay who is also a mother, to write a text, which would reflect the feelings of a new mother during different points of early motherhood. I was particularly inspired by the lines “Drink this food my body makes for you...” as a true communion in real life, because as mothers we literally share our bodies but doing that as if it's nothing extraordinary. In the final part of the setting, I imagined the choir being young children, to emphasize that every one of us shares the experience of birth.

[YouTube](#) and [SoundCloud](#) recordings of Point of Entry



Janice Misurell-Mitchell

Pauline Oliveros New Genre Prize

WINNER: Janice Misurell-Mitchell, USA

Janice Misurell-Mitchell, Chicago composer, flutist and vocal artist has taught at the DePaul School of Music, the School of the Art Institute of Chicago, and performed in the US, Europe, Morocco, Lebanon, Palestine, Taiwan and China. For 25 years she was Co-Artistic Director and a performer for CUBE Contemporary Chamber Ensemble; she is now a member of the 6Degrees Composers. Her solo CDs, Vanishing Points, music for solo, duo, quartet and Uncommon Time, music for flute, voice and percussion, are on the Southport Records label. Other music of hers is available through MMC Recordings, OPUS ONE Recordings, Capstone Records, Arizona University Recordings and meerenai.com. Her numerous videos are available on YouTube.

[Website](#)

Resistant Noise (2020) for vocal and instrumental ensemble and electronics, uses a text from Jacques Attali's Bruits (Noise). His thesis is that noise (unwanted sound) represents people and forces in a society that are excluded from the mainstream culture, and that cultural change will be heralded by musical change. The piece is a musical representation of the conflicts and social forces in the US today. The text appears in various guises, from being a source for the transformation of words into sounds alone, to becoming a force for the dramatic involvement of the musicians themselves. The electronic soundtrack appears in twice, developing from abstract vocal patterns that gradually combine with political chants and well-known voices, partially understood, in protest movements, mainstream media, and protests from the past. The piece is dedicated to the memories of vocalist, Ann Ward; baritone Saalik Ziyad, and our son, filmmaker, artist and songwriter, Gabriel Mitchell.

Portland Jazz Composers Ensemble Prize

WINNER: Annie Booth, USA

Annie Booth is a versatile and award-winning composer, arranger, and jazz pianist from Denver, CO. She has received international recognition for her work as a composer/arranger with many awards and grants. As a bandleader, Booth has released seven albums with ensembles she leads ranging from trio to large chamber jazz ensemble. Additionally, Booth is a respected jazz educator and appears frequently across North America as a guest artist-educator at high schools, universities, and as a guest conductor of all-state jazz ensembles. She serves on the faculty at the University of Denver's Lamont School of Music in the Jazz & Commercial Music Program teaching jazz composition, arranging, and jazz piano.

Cactus Blossom (2023) was written shortly after and inspired by a trip to one of my favorite places in my home state of Colorado, the San Luis Valley. A high altitude desert known for its stunning sunsets of blood-red, purple, and pink, the valley is also peppered with beautiful orange and yellow cactus blossoms in the spring and summer. Looking down at the valley floor and noticing these blossoms was a literal reminder that beauty exists in small moments and we can find it in every corner of our lives if we pay attention. The hallmark of the piece is its lyrical melody, which floats overtop of an energetic rhythmic motif that binds much of the piece. A layered, moody 12/8 afro-cuban section provides contrast before an improvised solo feature for soprano sax.

[Website](#)

[YouTube](#)

[Instagram](#)

Alex Shapiro Prize

WINNER: Emily Graham, USA

Emily Graham is a Tacoma-based educator, musician, composer, and fabric artist. She has held several notable positions in the region, most recently serving as an instructional coach for the Arts Department of Bethel School District. Emily's musical pursuits have led her to perform in multiple community ensembles around the Puget Sound area including South Sound Symphonic Band and Formation Wind Band. Emily has a deep passion for music, whether it's creating, performing, or teaching. She is currently pursuing a Master of Music in composition through the Berklee School of Music's online Film Scoring program and her newly-published *Midnight Zoomies* (Randall Standridge Music) has been accepted as an Editor's Choice selection for JW Pepper. She currently lives in Tacoma with her partner, and cat, Fig, who was part inspiration for *Midnight Zoomies*. For more information about Emily and her work check out her [website](#).

She Made Her Way Through Desolation began with the idea of incorporating Morse code for SOS and hiding it through rhythmic displacement in the auxiliary percussion before every part aligns as a distressed vessel finally calls for help. While working on this piece I learned about the story of Grace Darling and her efforts in saving the nine surviving passengers and crew of a wrecked ship near Longstone Lighthouse in Outer Farne Islands, England. The story of Grace and the *Forfarshire* seemed to fit perfectly with my own imagined story so I adopted it and sought to complete a piece that honored her and women like her who have run into danger for the sake of others.



Annie Booth



Emily Graham



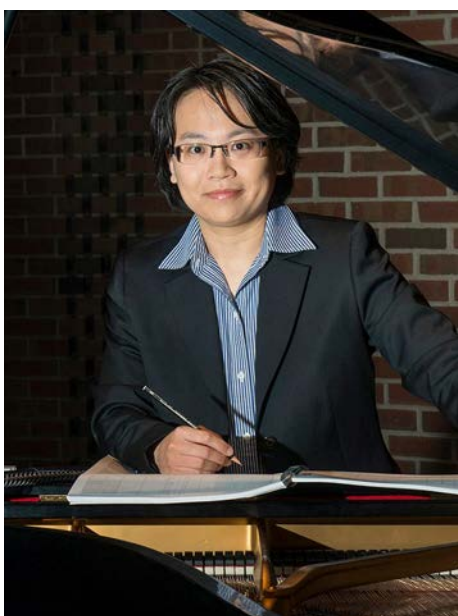
Janice Chia-Ying Shieh

Libby Larsen Prize

WINNER: Janice Chia-Ying Shieh, Taiwan

Originating from Taiwan, **Chia-Ying (Janice) Shieh**'s music connects with others through memories and reflects herself as a habitual transpacific traveler. Shieh received her bachelor's degrees in composition and violin performance from the University of North Texas as students of Andrew May, Sungji Hong, Felix Olschofka, and Eunice Keem. Since August 2023, she has joined the College of Musical Arts at Bowling Green State University. As a violinist, she performs frequently in symphony orchestra, new music, early music, sizhu ensembles, chamber music, and solo across Asia, Europe, and North America. Her recent performances are devoted to premiering works from emerging composers. Her ongoing projects include explorations in ecomusicology, multispecies-ethnomusicology, and interactive live electroacoustics.

Written for flute/piccolo, bass clarinet, violin, cello, and piano, ***Once a Sea*** (2023) re-imagines the land of a gorge that was once a sea. Through gestures of water lapping, swirling, swarming, falling, rippling, splashing, the ensemble weaves together texturally in layers. The shaping of a gorge mirrors my life journey from an islander transformed into a continent dweller. As the piece unfolds, the five instruments come along with combinations of colors and intensity to express energy bursts that shape into moments of dwelling. Once a sea, it is now a land where water continues to travel. Listen to the piece on [SoundCloud](#).



Chia-Yu Hsu

PatsyLu Prize

WINNER: Chia-Yu Hsu, Taiwan/USA

Born in Banqiao, Taiwan, **Chiayu Hsu** is a professor at UW-Eau Claire. She is the winner of numerous prizes and awards in the United States, Italy, Norway among others. Her work has been performed by the London Sinfonietta, the Detroit Symphony Orchestra, the San Francisco Symphony, the Nashville Symphony, the Toledo Symphony, the American Composers Orchestra, the Cabrillo Festival Orchestra, the National Symphony Orchestra in Taiwan, Aspen Music Festival Contemporary Ensemble, Eighth Blackbird, and Prism Quartet. She has received her Ph.D. at Duke University, Master of Music at Yale University School of Music, and Bachelor of Music at the Curtis Institute of Music.

[More information](#)

Dance Rhapsody is a single movement work divided into six sections. The composition uses various string techniques to create different timbre and textures. Each section employs one or two dance styles with a modern interpretation. The music is sometimes with slow tempo and sometimes fast; sometimes energetic and sometimes lyrical. Some sections share the same motive with variations and some sections are in total contrast to each other. The piece starts with bright chords in the introduction which contains intricate and energetic rhythms. Then it transitions to a waltz with a dark color. The third section is a fast speed polka superimposed with a heavy rock style. The next section switches to a Chinese dance style in which the music is lyrical and flows between different textures created by delicate lines. Waltz music returns to the fifth section and then it continues to the last section, tarantella. The whole piece concludes with an exciting and loud burst. Imagine that you are attending a dance party. You sometimes hear waltz, sometimes polka or tarantella, or rock, or Chinese dance. Maybe it is real or maybe it is just in your imagination.

Miriam Gideon Prize

WINNER: Linda Dusman, USA

Linda Dusman composes in the sonic terrain between concert music and sound art, often contemplating the natural world and current politics as initiators for her work. She constructs her compositions as catalysts for listening experiences that create a heightened awareness of the moment. Dusman's music is recorded on the NEUMA, Albany, New Focus, and Capstone labels. Her work has been awarded by the International Alliance for Women in Music, Meet the Composer, the Swiss Women's Music Forum, the American Composers Forum, and the State of Maryland. Linda Dusman is currently Professor of Music at University of Maryland Baltimore County (UMBC) in Baltimore, Maryland. Complete info at lindadusman.com.

I found Serena Hilsinger's poem ***Triptych of Gossips*** compelling on many levels—the whimsy and rhythm of the “threes:” trios of women evoked in 3 sections of 3-lined stanzas of 3 syllables each; the recognition of how often women in threes satisfied some cultural or literary imperative; and the power attained by these groups who conjured, connived, and collaborated. This poem sat on my desk for many years, until finally I set it to music, as an homage to the 1970's: a time of feminist optimism and, for musicians, a period of fascination with extended techniques. The work was completed during a residency at the Virginia Center for the Creative Arts and recorded by the Duo della Luna on New Focus Records.

[YouTube recording](#) and [Video intro](#)

HONORABLE MENTION: Katy Abbott, Australian

Katy Abbott's work explores 'connection' and resonance with the intention of meaningfully impacting the daily lives of her audience. She's especially curious about the audience-performer-composer dynamic. Her work looks at the macro (societal) human connection as well as the intimate (one-to-one connections, and connection to self). An Educator and Mentor for 30 years, she has a holistic approach to her composing and Artist Mentoring. Katy founded The Artists' Mentor: *Illuminate. Challenge. Change* in 2020 which supports mid-career, established artists and arts leaders, across disciplines, to build long-term, vibrant practices with capacity and impact. The 2024 Composer-In-Residence for The Melbourne Symphony Orchestra, Dr Katy Abbott illuminates and inspires the heart of us. [Website](#)

Splitting the Ambivalence in psychology terms is about polarizing positions between two separate entities (such as a couple, two countries for example) so that any question between them becomes an either / or scenario. This or That. There is no middle ground. When reading the words of Margaret Sutherland and noticing how she is often referred as feisty, strong-willed, a get-things-done kind of woman – I wondered about her other side – the side that isn't so visible to the public and the public perception of Margaret versus what might be the 'real' Margaret.

Her writing, her letters, her music and the stories that accompany her life, paint an image of a woman unafraid to rattle the establishment, described often as “incensed” and “indignant” we are left with a sense of a woman who (somewhat admirably) took on the world and all of its irritations with great insouciance. Entitled, opinionated and sedulous in putting angry pen to paper, criticizing where - in her less than humble opinion - critique was long overdue! But of more interest to me was the split – the underlying gentleness, the wistfulness, the delicacy, romanticism almost that also appears in her work and reflections. The image staring back in the mirror, the white against the black; ambivalence. It was tempting to only choose text which would portray her wonderful stubbornness and her forthright ideas, or stories that would delve into relationship dramas with colleagues and the ABC! Certainly, she cannot be genuinely captured without that insight but the gentle reminiscing and the soft-focus descriptions, in particular in her life as a child, offers completeness. I wonder at the moments when Margaret Sutherland superbly 'belonged to herself' and how that made the woman and the composer.



Linda Dusman



Katy Abbott



Jiyu Hu

Judith Lang Zaimont Prize

WINNER: Jiyu Hu, China

As a composer and pianist, **Jiyu Hu** has crafted a diverse array of music pieces, encompassing children's dance music, commercial jingles, and ethnic compositions. She earned her Master's degree in Applied Piano from Xinghai Conservatory of Music in 2014 and a dual Master's degree in Piano Performance from the University of Central Oklahoma in 2016. Jiyu's musical style is distinguished by its narrative-driven approach, weaving clear storylines into her compositions and often utilizing multimedia techniques to highlight the instruments within the narrative. She has passionately explored the fusion of music and storytelling, creating emotive and captivating works. Currently based in Guangdong, China, Jiyu is actively involved in music composition, piano performance, and educational research.

The inspiration for this piece **"Everychanging Times"** comes from a visit to an amusement park, describing memories of a childhood amusement park. The composition consists of five sections, each interpreting different emotional changes. From happiness, sadness, disappointment, unpredictability, to joy, gradually accepting it all. From a harmonic perspective, this is achieved by alternating between consonance and dissonance. In terms of tonality, the middle section of the music returns to a waltz and tonal music feeling to convey a joyful emotion, creating a contrast with the opening section.

Additionally, to create a sense of connection in the theater, a dialogue between the screen and live instruments is established. I hope to use live instruments and performance to lead the audience into my profound memories, experiencing the changes in the author's emotions in an immersive way.

More information can be found on our [website](#) or on composers' websites.



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concerning appointments,
honors, commissions, premieres,
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Deadlines are the 30th of December,
March, June, and September.*

—DR. AMY ZIGLER
MEMBERS' NEWS EDITOR

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.



Margaret Brandman

Margaret Brandman had a number of events this year. Her *La Vida Apasionada* suite for violin with piano (8 pieces in Latin-American dance genres) was commissioned by violinist Vov Dylan and performed by Vov Dylan with Margaret Brandman on piano.

Following the release of the album in March 2024, the tracks received air-play on ABC Classic and it was also the featured CD on FINE MUSIC the week of the 3rd of June 2024. *In Two Minds*, *The Water Dragon*, *The Mountain Goat*, *Bossa Sonora arranged for Flute, Alto Flute, and Piano* were performed by the Hooked on Flutes chamber trio in concert at Greenwich, UK on the 13th of April. *Warm Winds in Havana*, a suite for string ensembles published by Furore Music, was selected for the American String Teachers Association virtual string teachers summit July 15-16, 2024. *As Blue As Turquoise Pearls* for cello with piano received two performances by Elena Wittkuhn and Stephanie Nicolls of the *Mirabilis Collective*, at the Callaway Music Auditorium at the University of Western Australia in Perth on the 16th of June and the 31st of July 2024. *Fiesta de la Luz*, commissioned by the Beecroft Orchestra, premiered at a concert in Sydney on Sunday the 22nd of September. www.margaretbrandmanmusic.com.au



Chen Yi

Chen Yi and **Linda Catlin** were elected Honorary Members of International Society for Contemporary Music (ISCM) in 2024.

Award-Winning Indian film composer, singer-songwriter and classical vocalist **S. J. Jananiy** won the ISSA Award (International Singer-Songwriters Association), Atlanta, USA, in the International Female Vocalist of the Year 2024 category. The Indian Tamil feature film *Rail* scored by S. J. Jananiy premiered at the Springs Cinema & Taphouse Theatre, Atlanta, Georgia, U.S.A., on the 25th of August 2024. Jananiy won the InterContinental Music Awards, Los Angeles, U.S.A., for the Hindi song "Tum Ne Khoja Mujhko" in the Asian Pop category on 25th of August 2024. In March 2024, Jananiy won the IRAA (Indian Recording Arts & Academy Awards) for Music Production for the song "Tamil Engal Uyir Moochu," Mumbai, India. Jananiy recently released her trilingual International Single "I'm Flying High" which peaked at Number 8 on the Alternative charts on iTunes on 19 September 2024. "I'm Flying High" has been submitted to the GRAMMY Awards in the Alternative Music Performance category. Jananiy wrote the song's lyrics, which describe the bonding between a soul and the Almighty Authority Supreme Soul, based on her studies with Brahma



Linda Catlin

Kumaris in World Spiritual University, where she has been a student since her childhood. Jananiy won six Clef Music Awards, Mumbai, India, on 27 September 2024 in the Indian Cinema category; she won four Awards for the *Rail* in the categories Best Music Director (for the song "Poo Pookudhu"), Best Female Playback Singer (for the song "Elay Sevathavane"), Best Film Song (Tamil for the song "Poo Pookudhu"), and Best Music Arranger and Programmer (for the song "Edhu Un Idam," all four song nominations from her work in the film *Rail*). Jananiy's



S. J. Jananiy

song "Sivane Sivane Om" won two Awards for Devotional-Best Composer and Devotional-Best Song.

Gail Levinsky recently released the CD *Quiet Hearts: Music for Saxophone*. The CD is a musical collage featuring the artistry of women and non-binary composers and performers. The compositions included were chosen for their historical and artistic value, while further trying – in a small way – to showcase in a single recording diversity in the music composition sphere. Each composition featured is uniquely powerful, meditative, and thought-provoking. As such, her hope is for the listener to move beyond the digital performance and the beauty of the classical saxophone sonority and to reflect, explore, ponder, imagine, and discover this music intimately.

Frances (Frankie) Nobert performed as solo pianist for the prelude and the postlude for the 4:00 p.m. Annual Memorial Service on Sunday, September 16, at Mt. San Antonio Gardens in Pomona, California. She was also the pianist for two compositions presented by the Mt San Antonio Gardens Chorale.



Frances (Frankie) Nobert



Whistling Hens



Christina Rusnak

Whistling Hens, comprised of soprano **Jennifer Piazza-Pick** (Queens University of Charlotte) and clarinetist **Natalie Groom** (University of Maryland Baltimore County, Towson University), has been honored by The International Alliance for Women in Music with the 2023 Programming Award. This award recognizes and endorses performers who have made deliberate, conscious efforts to achieve greater gender equity in their programming by including women composers and/or performers. Since the duo's founding in 2018, 100% of Whistling Hens' programming has been music by women, performed by women. Whistling Hens has commissioned 12 original works, 10 transcriptions, the Whistling Hens Women Composers Coloring Book, and inspired 13 dedicated works. They've

championed the musical artistry of women in music through recitals, conferences, festivals, recordings, residencies, presentations, and community outreach. Learn more about the Hens' work at linktr.ee/whistlinghens.

Christina L. Reitz, Ph.D. presented "Weber and the Wolf's Glen Scene: Samiel and Horror on Stage" at the Southwest Region's Popular/American Culture Association's Summer Salon in June 2024, and served as moderator for the session. She also presented on William Henry Fry's Santa Claus Symphony at the Mid-Atlantic Popular/American Culture Association's Summer Virtual Symposium the first Sunday in August. Dr. Reitz also authored the Higdon Composer Profile for the BBC Proms festival.

The American Prize in Composition—orchestra, professional division, 2024 has awarded **Christina Rusnak** 2nd Place (tied) for her piece *The South Pass*. The South Pass in Wyoming is an isolated saddle, covered in sage and grasses, straddling the Continental Divide in the midst of Wyoming, the least populated state in the United States. A major wildlife migration point across the Rocky Mountains, it has been traversed by indigenous people for thousands of years, and is the conduit to all five major pre-Columbian trading centers west of the Mississippi River. It was also the major conduit for the Oregon Trail. The music explores the journey up to and over the pass and the many perspectives of this landscape that seems frozen in time.



Sharon Guertin Shafer



Naomi Moon Siegel



Faye-Ellen Silverman

In April 2024, nine art songs by **Sharon Guertin Shafer** were performed by soprano Liana Valente at Old Town Hall in Fairfax, Virginia. The concert included the premier of 2 songs: "A New May" (poem by the composer) and "Favorite Song" (words by Baltimore poet Joan Donati). Shafer's recent compositions include a work for solo piano, *Reflections* and two songs, "As If" (poem by Washington, DC visual artist Gene Markowski) and "Active Shooter Drill" (text by Baltimore poet Joan Donati). The first performance of these works will take place in April 2025.

Composer-trombonist **Naomi Moon Siegel** has announced the November 8 release of her third album *Shatter The Glass Sanctuary* (#BOR-110), a collection of adventurous original works that chronicles her adjustment to small-town living in Missoula, Montana, after residing for many years in Seattle, Washington. The music follows her inward journey of emotional highs and lows, propelled ever forward by a stellar sextet of acclaimed Seattle musicians including pianist Marina Albero, guitarist Andy Coe,

percussionist Christopher Icasiano, trumpeter Ray Larsen, and bassist Kelsey Mines. Produced by award-winning drummer and mentor Allison Miller, *Shatter The Glass Sanctuary* is Siegel's most ambitious and sweeping statement yet, and a showcase of her prowess as a composer, improviser, bandleader, and trombonist.

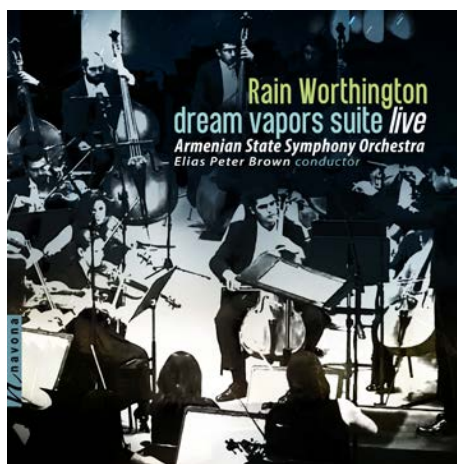
Faye-Ellen Silverman had a number of events this year, including performances, premieres, and radio spots. On March 11, 2024, William Wielgus performed *Interval Untamed: Five Miniatures*, on oboe in Montevideo, Uruguay. On March 13, 2024, Marvin Rosen played *Pregnant Pauses* for guitar quartet, recorded by the Corona Quartet on "Transatlantic Tales," on Classical Discoveries (WPRB, Princeton) at 9:26 AM as part of his "21st Annual 'In Praise of Woman' - Part 2 - American Women Composers". On March 27, 2024, violist Julian Aurelius performed *Memories* in Arvika, Sweden. On April 21, 2024, oboist William Wielgus performed *Interval Untamed: Five Miniatures*, movements I-III and there was commentary by the composer for this Manhattan, NYC concert.

On the same day, in the evening, Josh Lang, a member of the Cobalt Quartet, played the entire *Interval Untamed: Five Miniatures*, on the baritone saxophone in Brooklyn, NYC. (The work was originally written for alto saxophone.) On May 30, 2024, Kana Madarme, trumpet and Miriam Hickman, piano gave the world premiere of *The Gardens of Mito*, commissioned by Kana Madarme for this performance at the 48th International Trumpet Guild Conference held in Anaheim, CA. On June 1, 2024, Faye-Ellen Silverman performed the first movement of her solo piano work *Singing My Song*, which was aired as part of the online fundraiser for St. Jude's Children's Cancer Hospital. On August 6, 2024, Silverman began a two-week residency at the Visby International Center for Composers in Sweden. The 73rd International Music Competition of the ARD (Arbeitsgemeinschaft der öffentlich rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland) in Munich (September 3, 2024) included her work *Oboe-sthenics* in the repertoire list for the 6th round of the competition for oboe.

Betty Wishart had several recent performances. Pindaros performed four *Fanfares for Brass Quartet* at the Stavros Niarchos Foundation Cultural Center in Athens, Greece on July 11th. *Oracles* for flute and piano, awarded third place in the National League of American Pen Women Biennial Music Competition, was performed by Dr. Suzanne Newcomb (flute) and Dr. Erin Helgeson Torres at the NLAPW Biennial Conference in Columbus, OH on April 28th. Dr. William Beach performed Wishart's *Sketches* for solo tuba at the Cape Fear New Music Festival in Fayetteville, NC on April 10th. On April 18th, Wishart's music was featured on Andrew Celentano's Composer's Corner. Jeri-Mae Astolfi performed Betty Wishart's *Remembrance, Variations on Shenandoah, Preludes: In Memoriam, Vibes, and Toccata II* on the Women Composers: 19th-21st Centuries program at the Pen Arts Building in Washington, DC on September 22nd.



Betty Wishart



Dream Vapors Suite

In August 2024, PARMA Recordings released "Dream Vapors Suite – Live," the World premiere concert recording of **Rain Worthington's** *Dream Vapors Suite*, performed by the Armenia State Symphony Orchestra, conducted by Elias Brown. <https://rainworthington.com>

Amy E. Zigler, PhD, co-chaired with Dr. Hannah Millington the two-day symposium "Dame Ethel Smyth: Connections, Culture, Context" at Dublin City University on 12-13 July 2024 in Dublin, Ireland, where she also presented a paper on Smyth's Cello Sonata in C minor. She presented a paper on Ethel Smyth's chamber manuscripts at the Royal Musical Association Annual Conference on 11-13 September 2024 in London, UK. Zigler recently joined the faculty at the University of North Carolina Greensboro as Assistant Professor of Musicology.

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