

JOURNAL of the

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INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

IN THIS ISSUE:

President's Message

Awards and Prizes

Rae Linda Brown

Florence Price

Chen Yi

In Memoriam

Eve Meyer

Elaine Barkin

Camilla Frydan

Maria Anna Mozart

Festivals and Competitions

Reviews

Members' News



DONNA WENG-FRIEDMAN | Winner of Women Who Innovate Grant



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

2023 PROGRAMMING AWARD & THE 2023 EDUCATION GRANT

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Call for Submissions: September 1, 2023

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1 Message from IAWM's President
CHRISTINA RUSNAK

AWARDS AND HONORS

- 3 Donna Weng-Friedman: Inaugural Women Who Innovate Grant**
- 4 Pauline Alderman Awards for Outstanding Scholarship on Women in Music**
- 7 Rhiannon Giddens Wins Pulitzer Prize for *Omar*, Opera about Enslaved Muslim American**

IN MEMORIAM

- 8 Eve Rose Meyer (1927–2023): Editor in Chief of the *Journal of the International Alliance for Women in Music***
JEN LAMONT, DEON PRICE, AND CHRISTINA RUSNAK with contributions from Janet Yamron, Susan Lackman, Annabel Russel, Deborah Hayes, and Elizabeth L. Keathley
- 9 Remembering Elaine Barkin (1932–2023)**
DEBORAH HAYES

AUSTRIAN COMPOSER-PIANISTS ACROSS THE ART MUSIC/ENTERTAINMENT DIVIDE

- 10 Camilla Frydan (1887–1949): Austrian Composer**
MYRNA LAYTON
- 16 Maria Anna Mozart: A Re-evaluation of Her Image**
EVA NEUMAYR

REVIEWS

COMPACT DISC AND DIGITAL REVIEWS

- 21 *La Vita: Leonie Karatas plays Vítězslava Kaprálová***
JUDITH MABARY
- 22 *The Whistling Hens: Reacting to the Landscape***
DANIELLE MOREAU

IAWM NEWS

- 25 Members' News**
ANITA HANAWALT

IAWM Membership Information

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

The Editors and Board of the IAWM Journal dedicate this issue to the memory of our colleague Eve R. Meyer, who served the IAWM since 1996 as the Journal's extraordinary editor in chief.

—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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Christina Rusnak

Message from IAWM's President

Dear Members,

As the seasons change outside, concerts and performances move outside as well, or inside if you reside in the Southern Hemisphere! Regardless, 2023 feels explosive with new music performances. Composers, performers, and audience members mingling together once again. Here at IAWM, we're looking at new ways to fulfill our mission and vision, and advocate for women in music everywhere, and are excited to share some new initiatives.

Announcements

Over 30 people applied for the inaugural Women Who Innovate Grant. The breadth of creativity and significance of your work is inspiring! Pianist Donna Weng Friedman received a grant to support her short film *Never Fade Away*. She shares the story of her immigrant parents with the hope to bring people together by sharing stories of heritage through music and dance.

The Pauline Alderman awards exhibited wonderful scholarship. IAWM awarded two book prizes: Rae Linda Brown, for *The Heart of a Woman: The Life and Music of Florence B. Price*; and Leta E. Miller and J. Michele Edwards for *Chen Yi*. The Article Prize was awarded to Jeanice Brooks and Kimberly Francis for *Serious Ambitions: Nadia Boulanger and the Composition of La Ville Morte*.

The Search for New Music Awards had over 60 submissions. Highlights of these wonderful works and composers will be profiled in the Fall Journal of the IAWM!

IAWM'S YouTube Channel is LIVE, featuring the videos of IAWM members: <https://www.youtube.com/@iawmmmedia>

Opportunities

YOUTUBE: To submit your (high quality) video to the YouTube Channel, use the link below and fill out the form. <https://forms.gle/UN6Az3q9J3iSVzz67>

You can submit up to two videos for our IAWM Playlist. Videos will be added to the IAWM YouTube page on a rolling basis. Let's support and share each other's music!

SPOTLIGHTS: The IAWM Board wants to recognize our amazing members and showcase Member Spotlights on our social media platforms (less than 90 seconds) and YouTube channel. (up to 3 minutes) Link to form below:

https://docs.google.com/forms/d/e/1FAIpQLSdWtZVZmyuZr3GEPclv_40oLAXH8_K1nio-d2NIqR8J4Vit-A/viewform

You can make both if you'd like! They must be edited. We will add title screens and your name on the screen throughout the video.

BOARD NOMINATION CALL: *It's that time of year again!* The call for new board members will close ~ August 13, 2023. We want your voices and participation as we continue IAWM's growth. Our purpose is to give a voice to and to advocate for the thousands of women in music often overlooked and/or undermined due to gender. See p. 24 for details.

As we stated at the New Music Gathering, IAWM is committed to representing women inclusively and equitably. We know that a diversity of ideas, approaches, disciplines, and musical styles are essential to inclusion and equity, and contribute to greater understanding, knowledge, and creativity. See the presentation on our YouTube Channel.

For IAWM, diversity means the inclusion and involvement of a broad representation of our musical community across global geography, race, color, nationality, ethnicity and cultural background, gender and gender identity, sexual orientation, age, socio-economic status, disabilities, education, and religion. The IAWM Board of Directors embraces the understanding that the definition of diversity is constantly evolving, and achieving it is an ongoing process.

Nominate yourself or nominate someone you think would be a great board member as we continue to advocate for women globally. Contact nominations@IAWM.org

2023 Programming Award and the 2023 Education Grant: On September 1st, IAWM will announce the call for submissions for both the Programming Award for performers, ensembles and organizations, and the Education Grant to help primary and secondary teachers bring a greater focus on women in music to their students. Spread the word for both of these transformative opportunities.

Music and Events

We will have TWO Fall Concerts that will feature the music of IAWM. LunART, whose mission is to support, inspire, promote, and celebrate ALL women in the arts, is partnering with IAWM to present the works of IAWM Concert composer winners, along with others on September 30, in Madison Wisconsin.

On November 4, additional winners from the IAWM Concert Competition, both composers AND performers, will work with Lilith Ensemble, the first contemporary chamber music ensemble in the world that *only* performs pieces written by female composers. The Concert will be held at the Royal Conservatoire of Antwerp in Belgium.

We are already scouting locations and institutions for our 2025 conference outside of the United States. Let us know if you would like to host and/or partner with us for a collaborative event.

Communicate With Us

My greatest joy as IAWM President is learning about you. If you have not yet written for the journal, please send us your research and scholarship, your profiles, your insights; tell us reports and event from wherever you are. Deadlines are on our website at <https://iawm.org/journal-page/> For something short and quick, post on IAWM's facebook page <https://www.facebook.com/IAWMusic> and reach 4,600 followers.

Contribute to Your IAWM Journal

Send all queries and submissions for the Journal to us here: Journal@IAWM.org. Use the subject headings indicated below to identify the type of work you are sending. Submissions should be attachments in Microsoft Word.

Articles: First send a proposal (an abstract, the approximate number of words, and your brief biography) labeled "Article proposal" in the subject line of your e-mail. If approved by the Journal Board, we will send you further information for your submission.

Reviews: If you wish to have your book or recording reviewed, or if you would like to be placed on the reviewer list, send an e-mail to the Journal with "Reviews" in the subject line.

Announcements and Reports: To announce new recording releases or upcoming events, such as conferences, festivals, and women-in-music initiatives, or to contribute a report on a past event, send us your contribution labeled either "announcement" or "event."

Members' News: We love learning about what our IAWM colleagues are up to! Send us reports of your recent musical activities, awards, and distinctions labelled "Members' News."

Please consult "Guidelines for Contributors" here <https://iawm.org/journal-page/> before pressing "send." We use the Chicago Manual of Style, 17th edition and document our sources using footnotes. No plagiarism, please!

The due date for submitting articles for the Fall 2023 issue of the Journal is September 15, 2023; September 30 for Members' News.

We are planning our fall webinars for BEYOND the NOTES. What programming do you want to see? Please email webinars@iawm.org with your suggestions.

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.

IAWM's Newsletter will be launching in late summer 2023. The Newsletter will be the 4th leg of our communication strategy with you along with social media, the website, and, of course, the journal.

Dearlly Departed

As we were about to turn over the contents of this journal to Cheetah Graphics, who has tirelessly worked with the Journal of the IAWM for over 15 years, we learned that our beloved Editor in Chief, Eve Meyer, has passed away. Joining the journal staff in late 1996, she dedicated over 26 years, her entire "retirement" to bringing our members a journal of the highest relevance and quality. Eve was truly the matriarch of IAWM and she will be deeply, deeply missed. Please read more about her life and accomplishments on page 8.

All the best,

Christina Rusnak

CHRISTINA RUSNAK
President, IAWM

AWARDS AND HONORS

Donna Weng-Friedman Awarded IAWM Women Who Innovate Grant

Congratulations to Donna Weng-Friedman, who has been awarded the IAWM's first Women Who Innovate Grant! The \$1,000 grant supports her creation of a short film, *Never Fade Away*, which combines narration, music, and dance to tell the true story of a young Chinese immigrant—her father—who came to the United States in the 1940s with nothing but his hopes and dreams; a radio and a waltz changed his life. The Women Who Innovate Grant is awarded to a female-identifying artist who is creating new work, seeking collaborative opportunities, taking risks, and pushing the boundaries in their musical realm.

The story of *Never Fade Away* has already touched the hearts of audiences in live performances. Work on the film began in early February 2023, with a targeted release in May to celebrate Asian American Pacific Islander (AAPI) Heritage Month. Weng-Friedman was thrilled to work with the Emmy award-winning filmmaker Hao Wu as consultant, and with the cinematographer Garrett Parker. In January, Donna enthused, "I am over the moon that the incomparable dance artist Chun Wai Chan will portray my father as a young man in *Never Fade Away* and dance a riveting *pas de deux*—choreographed exquisitely by Ariel Grossman—with the wonderfully talented ballerina Xiaoxiao Cao."¹

Adjudicators for the inaugural round of the Women Who Innovate Grant found Weng-Friedman's work to be not only innovative, but also impactful and meaningful. One judge commented that the *Never Fade Away*



Donna Weng-Friedman

project "stands out for its tremendous, inspiring underlying story told through an interdisciplinary creation of multiple fine arts. This project already has the potential for far-reaching, unifying impact with ambitious plans to present the story at film festivals and through a number of organizations. This submission moved me to tears and is the type of love story we need right now in the world."

Donna Weng-Friedman is actively engaged as a solo pianist, chamber musician, educator, curator, producer, and app developer. One of her most recent projects, the album *Heritage and Harmony: Silver Linings*, features exclusively AAPI and Black, Indigenous, People of Color (BIPOC) artists and aims to promote understanding and tolerance and combat racism; all proceeds are donated to an organization that supports the AAPI community and fights against racism. Recorded and released during the pandemic, the album has won two Silver Medals from Global Music Awards, one for Outstanding Concept and the other for Outstanding Instrumentalists.

In collaboration with WQXR-FM, New York's classical music radio station, Weng-Friedman created and produced *Heritage and Harmony*, a virtual concert video series in celebration of Asian Pacific Heritage Month. She is the co-creator and co-host of a WQXR

mini-series, *Her/Music; Her/Story*, and of a concert series that shines a light on women composers, past and present.

She has performed in concert halls worldwide, including Carnegie Hall, Lincoln Center, and the 92nd St. Y. She has appeared as soloist with major symphony orchestras, including the Atlanta, Philadelphia and Shanghai Symphony Orchestras. An avid chamber musician, she has collaborated with St. Luke's Chamber Ensemble, Carter Brey, Ani Kavafian, David Shifrin, Elizabeth Mann, Kelly Hall-Tompkins and Anthony McGill. She has conducted master classes at the Shanghai and Beijing Conservatories and is on the faculty of the Mannes School of Music.

She received a Bachelor of Arts degree from Princeton University, where she was a University Scholar. She holds a Master of Music Degree from the Juilliard School, where she studied with Adele Marcus and was awarded the prestigious Gina Bachauer Award and the William Petschek Full Scholarship Award. She has had the privilege of working with the great composer/teacher Nadia Boulanger and the pianist Radu Lupu.

The IAWM Global Initiatives committee members are thrilled to have discovered Donna Weng-Friedman's work and to have the opportunity to support her vision.

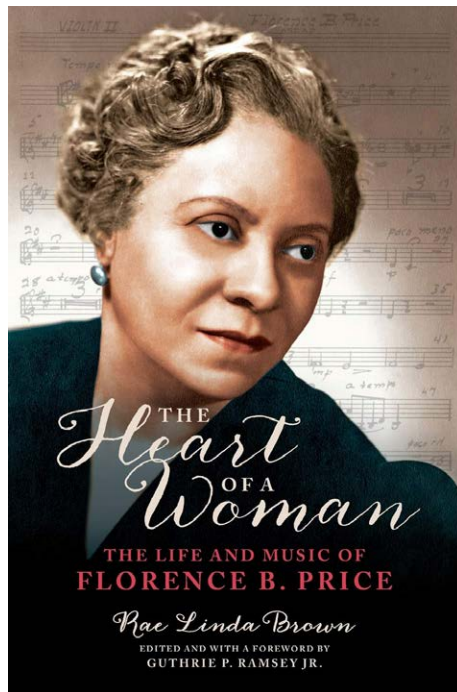
¹ Quoted in Stephe Wild, "History-making Dancer Chun Wai Chan to Star in the Upcoming Short Film *Never Fade Away*," January 23, 2023, <https://www.broadwayworld.com/bwwdance/article/Chun-Wai-Chan-To-Star-In-The-Upcoming-Short-Film-NEVER-FADE-AWAY-20230123>.

Pauline Alderman Awards for Outstanding Scholarship on Women in Music

Pauline Alderman (1893–1983) founded the Department of Music History and Literature (Musicology) at the University of Southern California and served as its first chair from 1952 to 1960, when she retired. She had earned the first PhD in Music at USC in 1946. The Pauline Alderman Award was established in 1985 by the International Congress for Women in Music at the initiative of Jeannie Pool.

The adjudicators for the 2022 competition of the Pauline Alderman awards conferred the following awards:

Adjudicators concurred that the book was significant not only for its painstaking biography of this pathbreaking composer, but also for its deep contextualization in the historical eras, geographical settings, and musical circles in which Price was active.



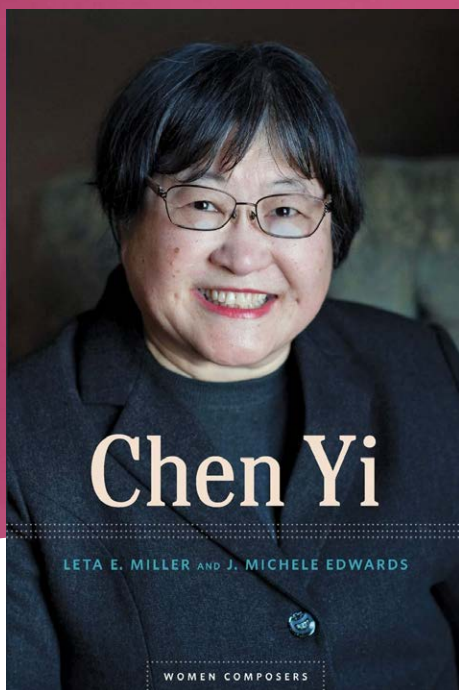
Rae Linda Brown (1953–2017), Pauline Alderman Book Prize for *The Heart of a Woman: The Life and Music of Florence Price*

University of Illinois Press, 2020.

The Heart of a Woman is the first biography of Florence Price (1887–1953), the first African-American woman to have her compositions played by a major U.S. symphony orchestra. The book is the culmination of three decades of research and writing,

which included substantial archival work and interviews; publication of journal articles in *American Music* and the *Black Music Research Journal*; creating research tools such as entries in *Grove Music Online* and the annotated catalog for the *James Weldon Johnson Collection of Negro Arts and Letters*; and making critical editions of Price's symphonic and piano music so the music can be performed (see, for example, the Women's Philharmonic live recording of *The Oak, Mississippi River Suite*, and Symphony no. 3). Completed by the time of Brown's death, the book manuscript was shepherded through publication by her sister, Carlene Brown (also a musicologist), and Guthrie Ramsey, who edited the manuscript.

Adjudicators concurred that the book was significant not only for its painstaking biography of this pathbreaking composer, but also for its deep contextualization in the historical eras, geographical settings, and musical circles in which Price was active. Not only do race, class, and gender intersect in this narrative, but also more subtle social forces, like colorism. The many musical examples encourage readers to seek out performances, or to perform them themselves (see also Samantha Ege's review of the book in the *Journal of the American Musicological Society* 74, no.2).



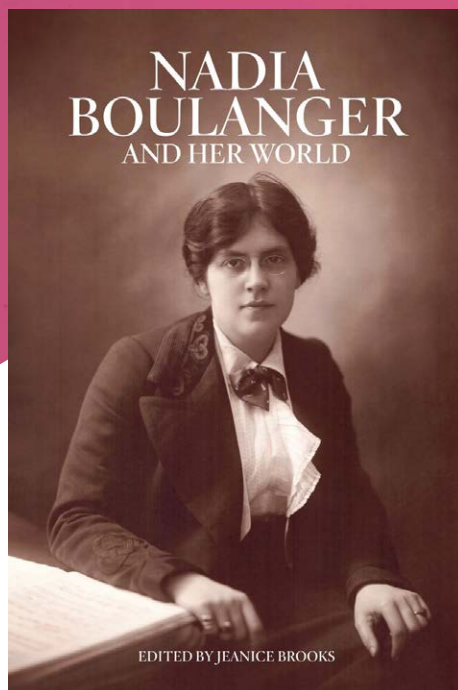
Chen Yi

Leta E. Miller and J. Michele Edwards, Leila Webster Memorial Music Award for *Chen Yi*

University of Illinois Press, 2020.

Chen Yi (b. 1953) numbers among the group of “New Wave” composers who came from the People’s Republic of China to study in the U.S. in the 1980s. This group includes her Columbia University DMA classmates Tan Dun, Bright Sheng, and Zhou Long (Chen’s spouse). All of them engage a compositional practice that synthesizes Chinese and Western sources, methods, and styles, but Chen’s distinctive amalgam of East and West has garnered her numerous distinctions.

Leta Miller and J. Michele Edwards are both professors emeritae (UC Santa Cruz and Macalester College, respectively) and musicologists who research 20th-century music. Miller’s research includes books on music and politics in San Francisco and a biography of Aaron Jay Kernis, while Edwards, who is also a conductor, specializes in women composers and performers of the 20th and 21st centuries.



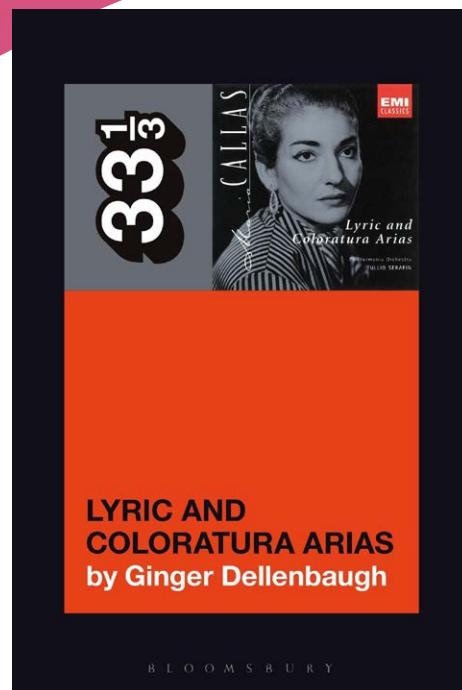
Nadia Boulanger and Her World

Adjudicators commented that the most significant features of *Chen Yi* were the outstanding scholarship and accessible writing, and that its engagement with the history of China, especially the Cultural Revolution, was both crucial to understanding Chen’s musical development and illuminating for readers less knowledgeable about China. The authors’ detailed analyses of key works—accompanied by copious musical examples and formal diagrams—afford a deep understanding of Chen’s music. See also the review of *Chen Yi* in this Journal 28, no. 2 (Spring 2022).

Jeanice Brooks and Kimberly Francis, Pauline Alderman Prize for a Journal Article or Book Chapter for “Serious Ambitions: Nadia Boulanger and the Composition of *La ville morte*,” in *Nadia Boulanger and Her World*, edited by Jeanice Brooks.

University of Chicago Press, 2020.

Kimberly Francis is Professor of Music at University of Guelph with research specialties in Nadia Boulanger, Stravinsky, and the intersection of gender and



Maria Callas's Lyric and Coloratura Arias

cultural engagement. Jeanice Brooks is Professor of Music at Southampton University with research specialties in Renaissance music, music and gender, and music in interwar France.

Adjudicators remark that this “excellent” article “offers new perspectives on women composers during the period,” and “exposes the ambiguities and inequities of the collaboration” between Boulanger and Raoul Pugno.

Honorable Mentions

The Pauline Alderman Awards committee highly commends the following book and article:

Ginger Dellenbaugh, *Maria Callas's Lyric and Coloratura Arias*

33½, Bloomsbury Academic, 2021.

Dellenbaugh is a music historian and opera singer who teaches at the New School in New York. In this “beautifully written” and “rigorous but accessible” book, Dellenbaugh examines Callas’s lasting legacy through a study of her 1954 recital album, including her vocal technique and her cultural reception.



Honorata "Atang" de la Rama | Photo Credit:
The National Library of the Philippines

Isidora Miranda, "*Creative Authorship and the Filipina Diva Atang de la Rama*"

Journal of Musicological Research 40, no 4 (2021): 297–322.

Miranda is Assistant Professor of the Practice in Musicology and Ethnomusicology at the Blair School of Music with a research specialty in early 20th-century music and theater performance. Using reviews, sound recordings, photographs, and Honorata "Atang" de la Rama's writing, Miranda crafts a compelling narrative of her subject's career in Tagalog sarsuela and its cultural and political significance in the context of American imperialism and an emerging Filipina women's rights movement.

Thanks to the adjudicators of the 2022 Awards: Vivianne Asturizaga, Rachel Becker, Morgan Davis, Mark Everist, Carolina Hengstenberg, Jennifer Lamont, Angela Miller-Niles, Kimberly White, Kathryn Woodard, and Amy Zigler. Warmest congratulations to our winners, and deepest thanks to authors, publishers, and others who nominated many important new scholarly works on women and music.

Please see the IAWM website for further information on future award cycles.

New Operas around the Puget Sound

This February Tacoma and Seattle had the privilege of premiering two important operas by women: composer Sheila Silver's opera *A Thousand Splendid Suns*, based on the best-selling novel by Khaled Hosseini, premiered at Seattle's McCaw Hall on 25 February, and *Tacoma Method*, libretto by poet-scientist Zhang Er, opened at Tacoma's Rialto Theater just a week earlier. Both operas highlight human rights issues and feature female protagonists.

Silver's opera unfolds in Afghanistan over the course of several decades, beginning with war with the Soviet Union and following the country's trajectory through the rise of the Taliban. The protagonists, Mariam (Karin Mushegain) and Laila (Maureen McKay), are initially rivals as they are the two wives, separated by a generation, of the same patriarch, Rasheed. But they become allies in the face of shared geopolitical and religious forces, and Laila receives the blessings of Mariam's maternal impulses and sacrifices. Stephen Kitsakos wrote the libretto, and Roya Sadat directed the opera.



Cast members in "*A Thousand Splendid Suns*" at Seattle Opera | Photo Credit: Sunny Martini

Critics praised Silver's music for its expressive power and for its use of Hindustani ragas, rhythms, and timbres to depict the soundscape of the story in a manner that was not trivializing. John Carroll wrote for *Opera Wire*, "What a treat to see a world premiere deliver a gripping operatic experience [...]. Sheila Silver's sweeping score is magnificent — dramatic, richly colored, and full of texture and melody."¹

Zhang Er, a Professor at the Evergreen State College in Olympia, Washington, has a long association with Tacoma's Chinese Reconciliation Project, as does her collaborator, composer Greg Youtz, Professor at Lutheran Pacific University in Tacoma. Both the Reconciliation Project and the opera—which Zhang Er based on historical documents—seek to tell the truth about and atone for a shameful episode in Tacoma's history: the expulsion of Tacoma's entire Chinese community and destruction of their property, including homes and businesses, in 1885, following the Chinese Exclusion Act (1882). Led by municipal office-holders, including Mayor Jacob Weisbach, and other white residents, the "Tacoma Method" became an archetype for racial "cleansing" along the U.S. West Coast. Zhang Er wrote the role of Mrs. May—wife of a prosperous and civic-minded Chinese merchant, who "went mad," according to documents—for the California-born mezzo-soprano Hai-Ting Chinn. Chinn stated that her "mad scene" was less about Mrs. May losing her mind and more about her "being mad as hell" at what rioters were doing to her home, community, and family.

¹ John Carroll, "Seattle Opera 2022-23 Review: A Thousand Splendid Suns," March 21, 2023. <https://operawire.com/seattle-opera-2022-23-review-a-thousand-splendid-suns-2/>



Rhiannon Giddens | © Ebru Yildiz 2023.
Courtesy Red Light Management

Rhiannon Giddens Wins Pulitzer Prize for *Omar*, Opera about Enslaved Muslim American

North Carolina native Rhiannon Giddens (b. 1977) has mastered an astonishing array of musical skills and traditions: singing opera, composing, but also playing fiddle and banjo and “flat-footin’” (dancing) to old-time Black string band music in the *Carolina Chocolate Drops*, a group she co-founded. Beyond that, Giddens has dug deep into the histories of American musical traditions to reveal the multitude of different cultural roots that inform them. Not surprisingly, she was asked to succeed Yo-Yo Ma as the artistic director of the cross-culturally collaborative Silkroad Ensemble when Ma stepped down. Giddens’s many accolades include a MacArthur “Genius” fellowship and a Steve Martin Prize for Excellence in Banjo and Bluegrass. Now, in collaboration with film composer Michael Abels (of *Get Out* fame), she has been awarded the 2023 Pulitzer Prize in Music for the opera *Omar* (2022). It is notable that Giddens is the second Black woman composer

*Giddens was the lead composer and sole librettist of the opera, which she based on the 1831 autobiography *A Muslim American Slave: The Life of Omar ibn Said*, the only known memoir by an enslaved person in America to have been written in Arabic.*

to win the Pulitzer in three years (Tania León won for *Stride* in 2021) and the second North Carolinian in recent years (Caroline Shaw of Greenville won for *Partita for 8 Voices* in 2013).

Giddens was the lead composer and sole librettist of the opera, which she based on the 1831 autobiography *A Muslim American Slave: The Life of Omar ibn Said*, the only known memoir by an enslaved person in America to have been written in Arabic. Giddens also drew on historical documents in the special collections of the Louis Round Wilson Library at the University of North Carolina, Chapel Hill. Said, a scholar living in Senegal, was captured, transported to America, and sold into slavery in Charleston, South Carolina. The opera was co-commissioned by the Spoleto Festival, U.S. (which is also located in the former slave port of Charleston), as well as by UNC Chapel Hill and opera houses in LA, Boston, San Francisco, and Chicago.

The score, which draws on Giddens’s broad cultural palette, evokes the sonic settings of Said’s journey from West Africa to the Carolinas.¹ The Pulitzer Prizes citation remarks that, *Omar* is “an innovative and compelling opera about enslaved people brought to North America from Muslim countries, a musical work that respectfully represents African as well as African American traditions, expanding the language of the operatic form while conveying the humanity of those condemned to bondage.”²

1 Maura Hogan, “Spoleto Review: ‘Omar’ Moves Forward a Crucial American Story, and Opera, too,” *The Post and Courier* 28 May 2022 (online).

2 The Pulitzer Prizes, “*Omar*, by Rhiannon Giddens and Michael Abels,” [pulitzer.org/winners/rhiannon-giddens-and-michael-abels](https://www.pulitzer.org/winners/rhiannon-giddens-and-michael-abels)

The historical and cultural complexity of the story is of great concern to Giddens: the “American story” has been oversimplified, she argues, because it does not take account of the individual differences among the lives of people who were already here, or who came here—differences among their circumstance, places of origin, languages and religions, or kinds of lives they were leading before coming to America. New audiences for opera want to hear these stories: “You can only change things by making new things...it’s really important to start putting our stories onstage” to speak to the next generation.³

3 Mesfin Fekadu, “Rhiannon Giddens, Michael Abels on Winning Music Pulitzer for Opera about Muslim American Slave: ‘People Are Ready for These Stories,’” *The Hollywood Reporter* 15 May 2023 (online).

El último sueño de Frida y Diego

Gabriela Lena Frank’s first opera, *El último sueño de Frida y Diego* (The Last Dream of Frida and Diego), which explores the extraordinary relationship between the iconic Mexican artists Frida Kahlo (1907–1954) and Diego Rivera (1886–1957), will be performed by Los Angeles Opera in November–December 2023. San Diego Opera staged the premiere in October 2022; San Francisco Opera produced it in June 2023.

In 2000, when Frank was completing a doctorate at the University of Michigan, the IAWM awarded her a Diversity Commission for her *Sonata Andina* for piano; she performed this stunning 18-minute work at the IAWM’s annual chamber music concert in Washington, D.C.

IN MEMORIAM

Eve Rose Meyer (1927–2023): Editor in Chief of the *Journal of the International Alliance for Women in Music*

JEN LAMONT, DEON PRICE, AND
CHRISTINA RUSNAK with contributions
from Janet Yamron, Susan Lackman,
Annabel Russel, Deborah Hayes, and
Elizabeth L. Keathley

Eve Meyer served the IAWM as Editor in Chief of the *Journal of the IAWM* from 1996 until her death at the age of 95 on May 23, 2023 in Boca Raton, Florida.

Eve had an accomplished career in music. Born in Philadelphia, she began piano lessons at the age of five and was soon performing in recitals. She earned a scholarship to Temple University as a music major, graduating in 1949. She also received a scholarship to the University of Pennsylvania, where she was awarded a PhD in Musicology. Eve was appointed to the faculty of Temple University in 1956, and in 1964 she became chair of the Music History Department. She earned such distinctions as Temple University's Great Teacher Award, and the Lindback Foundation and Distinguished Professor Awards. IAWM Member Susan Lackman remembers her as a wonderful teacher.

A serious musicologist, Eve wrote numerous scholarly articles and reviews published in journals such as *Eighteenth-century Studies*, *The Music Review* (UK), *Enlightenment Essays*, *Notes: Quarterly Journal of the Music Library Association*, and the *Journal of the International Alliance for Women in Music*. She also edited music published by A-R editions in the Recent Researches in Music of the Classical Era series and Recent Researches in American Music series, and by



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

Da Capo Press. Her editions of the music of Philadelphia composer Benjamin Carr (1768–1831) were praised by reviewers in *Notes*. Her editions of piano music by Josepha Barbara von Auernhammer (1758–1820) and Hélène Liebmann (1795–1869) appeared in vol. 3 of the multi-volume anthology *Women Composers: Music through the Ages*, edited by Martha Furman Schleifer and Sylvia Glickman.

Eve retired as Professor Emerita, remaining in Philadelphia until 2004, and Sylvia Glickman invited her to edit the *Journal of the International Alliance for Women in Music*. Eve was happy to apply her editorial experience to the project of advocating for women and became Editor in Chief with Vol. 2, no. 3 (October, 1996). She maintained high editorial standards throughout her nearly 28 years in the position, not only expertly editing the writing of others, but also mentoring other women musicians in preparing their

writing for publication. Contributors remember her as a pleasure to work with: warm, friendly, respectful, and communicative. Her own writing for the journal included articles, reviews, news items, memorial tributes, birthday tributes, and reports, such as her report on the Beijing International Congress on Women in Music in 2008. From 1996 into the 2000s, she also wrote a “Message from the Editor” where she introduced the contents of the issue and noted new initiatives. She expanded international coverage and staff, and she enhanced the visual appeal of the journal cover by including a relevant art work or photo (2005). She managed every aspect of the journal's publication process, working closely with designers and printers, and oversaw the re-design and transition to its current format as a full color journal in 2022.

In 2004 Eve moved with her husband, Saul Meyer, from Philadelphia to Boca Raton, Florida, where she was active in her community. Among other activities, she volunteered as the program annotator for The Symphonia, Boca Raton's popular chamber orchestra.

Three years ago, Eve was pre-deceased by Saul, her beloved husband of 60 years.

Eve maintained high editorial standards throughout her nearly 28 years in the position, not only expertly editing the writing of others, but also mentoring other women musicians in preparing their writing for publication.

Remembering Elaine Barkin (1932–2023)

DEBORAH HAYES



Elaine Radoff Barkin | Photo by Jon Forshee

Elaine Radoff Barkin, composer, teacher, writer, and innovative thinker, died in February 2023, two months after her 90th birthday. This journal commemorated her birthday in Vol. 28, no. 3 (Summer 2022) with a review of her recent anthology, *e2: an anthology: music texts and graphics [1980–2020]* ‘Are we nearly there?’ and by a birthday tribute by

Brenda Romero, one of Barkin’s former students at the University of California at Los Angeles.

More information about this extraordinary and inspiring creator is available on her son Gabriel’s website gdbarkin.com—click on “Mom’s Page” (in the “More” menu). The page includes links to selected writings, photos of her art, a performance video, and the recording of the lively and very moving memorial service held in March on Zoom.

The site also includes a memorial by her son Jesse, with this amusing recollection about Barkin’s “mischievous” students at UCLA:

Years ago, she noticed a few of them were turning on tape recorders during her theory of composition lectures. One day, she observed a young man setting down his recorder, leaving the classroom, and returning later to retrieve it. At the next class meeting, she came to the lecture room, placed her own tape recorder on the lectern and pressed play. Then she left the room as her recorded voice taught the class. Brilliant. (<https://www.gdbarkin.com/elaine-barkin-memorial>)

Rest in peace, Elaine Barkin.

1 Edited by Mark So (Red Hook, NY: Open Space, 2020).

Grove Music Online Updates Coverage of Women, Gender, and Sexuality—IAWM Members Encouraged to Contribute!

Grove Music Online, a subscription-based research service available to individuals and libraries, is in the process of revising, updating, and expanding its coverage and inclusion of women. The Women, Gender, and Sexuality Project (<https://www.oxfordmusiconline.com/page/wgs/women-gender-and-sexuality>) aims to span musicological and ethnomusicological topics and “classical” and “popular” musics, rethinking music-making worldwide. Project editors welcome your suggestions for corrections, updates, and new articles. Contact Kimberly Francis at kfranc02@uoguelph.ca.

Grove Music Online, the cornerstone of *Oxford Music Online*, is the latest iteration of what began in the 1870s and 1880s as the four-volume *Dictionary of Music and Musicians*, edited by Sir George Grove. Subsequent editions of *Grove’s Dictionary* expanded to nine volumes for the 5th edition in 1954, 20 volumes for *The New Grove Dictionary* in 1980, and 29 volumes for the 2nd edition of *New Grove* in 2001. The enterprise then moved online. Over the decades, coverage of women musicians has varied; in some cases, information in earlier editions disappeared in later editions. With digital production, space is expandable, allowing more complete content.

NEWSWORTHY PASSAGES

We note the passing of these history-making women musicians:

Kaija Saariaho (b. 1952), Finnish composer, died in Paris on June 2.

Tina Turner (b. Anna Mae Bullock, 1939). The “Queen of Rock and Roll” passed away in Zürich on May 24.

Cynthia Weil (b. 1940–2023), American songwriter, died in Beverly Hills on June 1.

Astrud Gilberto (b. Astrud Evangelina Weinert, 1940), bossa nova singer, died on June 5.

AUSTRIAN COMPOSER-PIANISTS ACROSS THE ART MUSIC/ENTERTAINMENT DIVIDE

Camilla Frydan (1887-1949): Austrian Composer

MYRNA LAYTON

While the Austrian singer, pianist, songwriter, and composer Camilla Frydan (née Herzl) is little known today, in the 1920s and 30s she was quite literally at the center of Viennese entertainment culture—part of the circle of the influential Austrian cultural historian, philosopher, translator, journalist, actor, cabaret performer, and theatre critic Egon Friedell (né Friedmann, 1878-1938)—and her successful career endured even in exile due to the popular appeal of her musically engaging songs, revues, and operettas. Her story is compelling, and her music is worthy of revival: the Sophie Project makes such a revival possible. Named for Sophie von La Roche (1731-1807), the first financially independent, female professional writer in Germany, the Sophie Project is a digital library of works by German-speaking women through the early twentieth century. It also contains digitized sound recordings, including nine of Frydan's songs recorded in the early 2000s.¹

Camilla Herzl: Pianist, Singer

Born in 1887 to bank employee Heinrich Herzl and his spouse Cäcilie Königsberger, Camilla Herzl, like her siblings, Ludwig and Clothilde, was a talented musician. Camilla studied piano with her older brother and with the English concert pianist John Charles Mynotti. She made her stage debut at the age of five playing a piano concerto,² and before the age of twenty,

Camilla was also a successful piano teacher, performing on stage with her students.³

Despite her gifts as a pianist, Camilla wanted to become a singer and studied with the renowned Austrian contralto Marianne Brandt (née Bischof, 1842-1921), who had studied with Pauline Viardot-García.⁴ She advanced quickly and was soon an accomplished *Kunstler*—a performing artist who could sing, dance, and act on stage. In 1907, after a successful performance in a leading role, she was engaged to sing at Vienna's Raimund Theater as a *soubrette*, a soprano role whose character was comedic and coquettish.⁵ Two years later, Camilla was engaged at Cabaret Fledermaus as a *diseuse*, a reciter of dramatic or poetic texts, often to music.⁶

It was at the cabaret that Camilla was drawn into the circle of Egon Friedell, who was the cabaret's artistic director from 1908-1910. He and other luminaries met regularly at Vienna's famous literary coffee house, the Café Central, and at one of these gatherings, Camilla met Friedell's older brother, the librettist Oskar Friedmann (1872-1929).⁷ Both Egon and Oskar had converted from Judaism to Lutheranism, and Egon changed his surname at that time; Oskar kept their original surname.⁸ Camilla married Oskar Friedmann in



Camilla Frydan, published in *Prominenten-Almanach* (1930)

the Lutheran church on July 15, 1910, five weeks after she, too, had changed her religion, leaving Judaism to join her new family as Protestants.⁹ They had one child, Hans, who was born in 1911.¹⁰

Camilla Frydan: Composer

Although Camilla continued to participate in Friedell's gatherings after her marriage, her absence from the pages of Viennese newspapers and magazines between 1910 and 1919 suggests that she was not performing. But she was composing popular songs—lots and lots of them—in the bohemian character of Friedell's gatherings. When Camilla reentered the public sphere in 1919, it was under a pseudonym, Camilla Frydan, and the songs she had been composing were now being sung on the radio and published as sheet music by Doblinger Verlag.¹¹ Her husband was very supportive of her career. In addition to occasionally collaborating with her as a librettist, he eventually became her publisher; his company, Orpheus-Verlag, began to distribute Frydan's compositions in 1924.¹²

1 Most sources used in this essay were located through either the Sophie Project digital database (scholarsarchive.byu.edu/sophie/) or the full-text Austrian newspaper database ANNO, available from the Austrian National Library (anno.onb.ac.at). The Sophie Project is a shared initiative of the German Department and the Library at Brigham Young University (BYU); the recordings were the result of a series of "Sophie's Sisters" recitals sponsored by the German Department, School of Music, and others. They are archived with their programs and music scores, all available digitally through Sophie.

2 Andrea Schwab, *Jüdische Komponistinnen zwischen Erfolg und Verfolgung: Exil und Heimkehr* (Wien: Hollitzer Verlag, 2022), 83.

3 "Kunst und Theater," *Wiener Zeitung* nr. 61 (15 Marz 1904): 5.

4 Andrea Schwab, "Camilla Frydan 1887-1949: Pianistin, Sangerin, Komponistin, Musikverlegerin," *Illustrierte Neue Welt* 10 (Jun/Juli 2012): 10.

5 "Theater und Kunstnachrichten," *Neue Freie Presse* (April 13, 1907): 11. ANNO.

6 Anna Gadzinski, *Calliope Austria: Women in Society, Culture and the Sciences* (Vienna: Federal Ministry for Europe, Integration and Foreign Affairs, 2016), 162.

7 Astrid Schweighofer, *Religiöse Sucher in der Moderne Konvertitinnen und Konvertiten vom Judentum zum Protestantismus in Wien um 1900*. (Diss. Universität Wien, 2013), 177.

8 Schweighofer, *Religiöse Sucher*, 178.

9 Schwab, "Camilla Frydan," 10.

10 Schwab, "Camilla Frydan," 10.

11 See, for example, "The Three Latest Popular Viennese Songs by Camilla Frydan," *Kikeriki* (July 20, 1919): 6.

12 Schwab, *Jüdische Komponistinnen*, 93.

In addition to writing songs, Frydan composed full-length theatrical works, including operettas and revues, which included singing, dancing, music, and sketches around a loosely-related theme. Her first lengthy work, *Ein Märchentraum* (A Fairy Tale Dream)—described as a children's musical play—premiered at the Metropoltheater in August 1919, where it was applauded enthusiastically.¹³ The revue *Baron Menelaus* followed quickly thereafter, as the "sensational centerpiece of the October program" at the Rolandsbühne (Roland Stage). Annie Berg, editor of the Viennese magazine *Kikeriki* (Cock-a-doodle-doo) called Frydan a "female Orpheus...a creative composer who has nothing to fear from her male rivals," and described the music as original, surprisingly rhythmic, and catchy—predicting that it would become popular with singers and instrumentalists alike.¹⁴ Berg particularly singled out the song and two-step "Mimi, du bist ein Prachtweib" (Mimi, you are a Splendid Woman) and the song "Moon, Mädel und ich" (The Moon, the Girl, and I), for special praise.¹⁵ The reviewer for *Der Neue Tag* pointed to her earlier success with *Ein Märchentraum* and remarked that Frydan showed "an extremely remarkable talent."¹⁶

Frydan continued to add *Schlager* (hits) to her Doblinger catalog, enjoying reprises of *Ein Märchentraum* at various venues in Vienna, and performing her own work on stage in variety shows.¹⁷ She also contributed several new songs to the operetta *Drei auf einmal* (*Three at Once*), a collaboration of her husband and Edmund Eysler (1923): two of the songs, "Süßes Lumpen, stepp doch mit mir" (Oh, Sweet Rag, Tap Dance with Me) and "Fräulein, bitte, sind Sie musikalisch?" (Miss, please, are you

musical?) were published by Orpheus-Verlag and called "melodic and powerful" by critics.¹⁸

Die große Trommel (The Big Drum)

In the year 1925 Frydan stepped into the limelight outside her native Vienna. She began the year with an invitation to tour Hungary and Czechoslovakia as the conductor of a specially assembled orchestra to bring symphonic versions of her music to these countries.¹⁹ She returned to Vienna in time to rehearse and experience the premiere of *Die große Trommel*, a show credited to authors Felix Fischer and Oskar Friedmann, "music by the composer Camilla Frydan."²⁰ The production ran April through August of 1925, and probably would have kept going had not the theater run into financial difficulties. The reviewer for *La Rampe*, covering the story from Paris, bemoaned the loss of what had been an entertaining piece, a fun theater experience which had helped to distract the Viennese from their many worries.²¹

The magazine *Die Bühne* described *Die große Trommel* as "a living newspaper in nine pictures."²² The revue begins and ends with the publisher, Della Livings, and a young journalist, Rolf Webster, who wants to change the old *Generalanzeiger* (General Newspaper) into a modern newspaper, *Die große Trommel*. The various scenes depict the stories in the newspaper: a haunted house run by a criminal; a palace in which the shenanigans of the prince, princess, and household are told by their valet; a serious ministerial crisis in government; happenings on stage in a theater; a society ball held in a mansion; an advertisement; the story of a forthcoming novel; and a film scene featuring Napoleon and Cleopatra. The reviewer wrote that each picture contains some very attractive songs by Frydan, and

13 "Metropol Theatre: Ein Märchen Traum," *Illustrierte Kronen Zeitung* (Aug. 28, 1919): 7; "Metropoltheater," *Der Neue Tag* (Aug. 28, 1919): 7.

14 Annie Berg, "Rolandsbühne," *Kikeriki* (October 10, 1919), 6.

15 Berg, "Rolandsbühne," *Kikeriki* (October 10, 1919), 6.

16 "Das Oktoberprogramme der Rolandsbühne," *Der Neue Tag* (Sept. 28, 1919): 12.

17 "Ein Märchentraum," *Neues Wiener Journal* (Dec. 8, 1923): 27.

18 Annie Berg, "Drei auf Einmal," *Kikeriki* (April 8, 1923): 6; "Von den Geyer-Bühnen," *Die Stunde* (Oct. 25, 1924): 5.

19 "Theater," *Die Stunde* (Mar. 12, 1925): 6.

20 "Die große Trommel," *Der Tag* (April 19, 1925): 12.

21 "La 'rampe' a l'etranger (The ramp abroad)," *La Rampe* (Aug. 2, 1925): 14.

22 "Die große Trommel," *Die Bühne* 23 (April 16, 1925): 24.

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Fräulein, bitte, sind Sie musikalisch?

Schwer ist es oft und sehr verschieden,
wie man Frau'n gewinnt,
Weil ja auf Erden die Sylphiden
furchtbar launisch sind;
Und wenn Eine nicht mehr reinfällt
Auf die feinste Bonbonniere.
Frag'ich, wenn mir nichts mehr einfällt;
"Bitte, haben sie Gehör?"

"Fräulein, bitte, sind sie musikalisch?
Ich möcht'so gern sie zum Duett.
Fräulein, mir wär'wohl ganz
kannibalsch,
Wenn ich sie immer zur Begleiten hätt!
Sag' mir doch die Lage und die Tonart,
Ich spiel' was du jetzt noch gar
nicht ahnst

In Cis-Dur in Gis-Dur in His-Dur
in Fis-Dur,
Ich spiel so lang Du kannst.

WORDS BY CAMILLA FRYDAN

Miss, please, are you musical?

With various precarious ways to win
over women,

Due to wiles and the styles of
excuses I'm given,

If one lady's unimpressed

With flowers, candy, and
pleasant cheer,

As a short last resort, I suggest:

"Please tell me if you have
a talented ear?"

"Miss, please, do you have
musical skills?"

Doing duets with you—now let me
be blunt—

Mademoiselle, it would give me
unending thrills,

If I always could have your
accompaniment!

Just tell me the register, tell me
the key! I'll play so incredibly true
and pure,

In C-sharp in G-sharp in A-sharp
in F-sharp, I'll play so long as you
can endure.

TRANSLATION BY RICHARD HACKEN

Fräulein, bitte, sind Sie musikalisch?

Lied und Shimmy.

Aufführungsrecht
vorbehalten.

Text und Musik von Camilla Frydan.

Flottes Tempo.

Piano.

Schwer ist es oft und sehr ver-schie-den,
Letzt-hin hat Ferdliden Plat-ten-bru-der,

wie man Frau'n ge-winnt, weil ja auf Er-den die Syl-phi-den furcht-bar
Schu-rels Braut be-tört höchst lei-den-schaftlich red't er zu der, daß sie

lau-nisch sind; und wenn Ei-ne nicht mehr rein-fällt auf die fein-ste Bon-bon-niere.
Ihn er-hört. Und er gibt ihr sei-ne Gel-gen, sagt ihr's: Machin-mer's Int'-res-sant.

Copyright 1925 by Orpheus-Verlag, Wien.

"Fräulein, bitte, sind Sie musikalisch," words and music by Camilla Frydan,
appeared in reviews in 1923 and 1925 and was played and sung at home.

he predicted they would soon become popular in Vienna, including "Süßes Lumpertl" and "Fräulein, bitte," from the earlier show *Drei auf einmal*. Another reviewer predicted that the song "Leben Sie mit Meiner Frau" (You Live with my Wife) would "echo everywhere,"²³ and it enjoyed a great deal of publicity.

The team of Felix Fischer, Oskar Friedmann, and Camilla Frydan followed up their success with another revue, *Liebesmagazin*, (Love Magazine) which opened on March 10, 1926 in

the *Neue Wiener Bühne*. This revue contained fourteen unrelated scenes that depict love across time in various places: on Mount Olympus, in the temple of Ishtar, with Louis XV, in paradise, in a wine tavern, in Venice, in the circus, in the department store, on stage with Beethoven, and more.²⁴ All performances were sold out, and one reviewer concluded that it was a success that "hopefully will be repeated a few hundred times."²⁵

²⁴ "Liebesmagazin in der Neue Bühne," *Die Stunde* (Mar. 14, 1926): 8.

²⁵ "Wochenspielplan der Theater," *Neues Wiener Tagblatt* (March 12, 1926): 11.

²³ "Modern Theatre," *Illustrierte Kronen Zeitung* (April 26, 1925): 8.

Not all the press was positive—some of the dancers were scantily clad, and at least one reviewer, Oskar Bendiener, decried the nudity, the worn plot, and the irreverence in the Beethoven scene.²⁶ But generally, reviews were positive. Auguste Pechner, a reviewer from Paris, noted that Friedmann and Fischer “have in Mrs. Frydan a precious collaborator, who provided them with melodious music, full of verve and joy; music that lingers in the ear.”²⁷

International Success

Camilla Frydan’s renown had spread beyond Vienna. She merited a paragraph in the American publication *Musical Courier*, with an announcement about an operetta she had completed, *Der Junge Napoleon*, describing her as “the first Austrian lady to covet operetta laurels.”²⁸ Frydan was engaged by the directors M. Pierre Frejol and Paul Derval of the Folies Bergère to compose songs for their revues in Paris.²⁹ During this period Frydan also appeared as a frequent performer of her own compositions, usually at the piano collaborating with singers and dancers on programs such as *Künstlerspiele Capua* (Artist Games Capua)³⁰ and *Simplicissimus*, on stages in both Vienna and Berlin.³¹ Frydan was again the subject of a *Musical Courier* brief in 1927, this time referring to her opera *Josephine Conquers Napoleon*.³² It is unclear whether this is a separate work from Frydan’s *Junge Napoleon*.³³

26 Oskar Bendiener, “Vom Wiener Theater,” *Neue Illustrierte Zeitung* (April 10, 1926): 14.

27 Auguste Pechner, “A Vienne comme a Paris la revue est a la mode,” *Comoedia* (June 21, 1926): 3.

28 C. P. B. “Foreign News in Brief: Vienna,” *Musical Courier* (Jan. 28, 1926): 6.

29 “Camilla Frydan komponiert für die Folies Bergère,” *Die Stunde* (November 14, 1926): 9.

30 “Künstlerspiele Capua,” *Die Stunde* (Mar. 11, 1927): 3.

31 “Das Zweite Juniprogramm des Simplicissimus,” *Die Stunde* (June 18, 1927): 4. *Simplicissimus* was a German picaresque novel as well as a satirical magazine. It is not clear how it is intended here.

32 B. “Foreign News in Brief: Vienna,” *Musical Courier* (Aug. 11, 1927): 7.

33 There is a single mention in Austrian sources of director Franz von the Bürger Theater “request[ing] a Napoleon operette,” with Oskar Friedmann writing the text, and his wife Camilla composing the music. “Der Ausgleich des Bürgertheaters perfekt,” *Illustrierte Kronen Zeitung* (May 17, 1927): 11.

Friedmann and Fischer “have in Mrs. Frydan a precious collaborator, who provided them with melodious music, full of verve and joy; music that lingers in the ear.”

—AUGUSTE PECHNER, A REVIEWER FROM PARIS

The Homefront

There is less evidence from the late 1920s that Frydan was actively writing new music, but published radio programs indicate that her songs enjoyed abundant airtime in Austria, Germany, and France.³⁴ *Die große Trommel* was reprised on stage in Berlin.³⁵ But at home, things were changing. Friedmann, with his strong reputation as a writer of theater pieces, took the opportunity to write for the film *Dienstmann Nr. 13* in 1928, and one of the supporting actors was Hans Frydan, age 17, who had taken his mother’s pseudonym as a stage name.³⁶ Hans would continue to work as an actor, as attested by multiple references in the publication *Mein Film* between 1928 and 1937.

Working Widow

Sadly, Oskar Friedmann was a diabetic in an era when treatment with insulin was still experimental, and he died on November 3, 1929.³⁷ At the time of his passing, he had been working on a book, *Prominenten-Almanach* (Celebrity Almanac), to be published by his own publishing house. It included short descriptions, photos, and contact information of people who worked in the arts world in Vienna, and Frydan undertook to finish and publish it.³⁸

34 *Radio Wien*, *Neues Wiener Tagblatt*, *Arbeiterwille*, *Allgemeiner Tiroler Anzeiger*, *Grazer Tagblatt*, *Der Freie Burgenlander*, *Kleine Volks-Zeitung*, and *Radio-Magazine Paris*.

35 “Theaterskandal in Berlin,” *Neues Wiener Journal* (Nov. 19, 1928): 2.

36 “Neue Filme,” *Neue Freie Presse* (June 26, 1928): 9.

37 “Oskar Friedman [sic] died,” *Der Morgen Wiener Montagblatt* (Nov. 4, 1929): 5.

38 Oscar Friedmann (Hg.), *Prominenten-Almanach*, Band 1. Wien (1930), 2.

She subsequently moved to Berlin, founding the publishing house Frydan-Verlag there, and continued the efforts begun by her husband with Orpheus-Verlag in Vienna.³⁹ Having enjoyed success in Berlin previously with revivals of her operettas, she also wrote new revues for Berlin cabarets,⁴⁰ and she continued concertizing, collaborating frequently with singer Viktor Sternau, both on concert stages and in radio broadcasts.⁴¹ Her songs continued to be heard frequently on radio programs in Europe.

Frydan turned her attention to Vienna once again. She completed and premiered a revue, *Kommt nach Österreich*, (*Come to Austria*) there in the autumn of 1934,⁴² and in April 1935 was busy with two new revues playing at the Westend Theater in Vienna: *Hallo! Nachtausgabe* (*Hello! Latest Edition*) opened on April 4 with a stellar cast in what was deemed a successful production.⁴³ The more popular *Koche mit G-spaß* (*Cook with fun!*) opened about a week later, running concurrently but with more performances; it was described as “30 recipes for laughter,” with the humor supported by Camilla Frydan’s music.⁴⁴

39 Schwab, *Judische Komponistinnen*, 96.

40 Gadzinski, *Calliope Austria*, 162.

41 For example, “Wiener Schriftstellerverein ‘Die Scholle,’” *Der Tag* (March 25, 1930): 7.

42 “Wahl einer Strandbad und Casino Königin,” *Badener Zeitung* (July 28, 1934): 4.

43 “Theater und Kunst,” *Illustrierte Kronen Zeitung* (April 2, 1935): 10.

44 “Im West-End Theater,” *Wiener Salonblatt* (April 21, 1935): 16. The title might be a pun on the 1930s expression “Now we’re cooking with gas,” which implied doing things in a modern way (but was also a marketing slogan).

Frydan wrote the comedy *Bettler im Frack* (*Beggar in Tails*) in the summer of 1936, specifically for a three-month foreign tour to France, England, and Italy. The work was translated into all three languages, and opera singer Alice Trau, who played the lead, was noted for her linguistic expertise in rendering her role.⁴⁵ Frydan's *Herkules* premiered in London in 1937. The operetta was based on the twelve labors of the strong man of Roman mythology, and critics praised its "unique direction" and "magnificent scenery."⁴⁶

While in Switzerland, Frydan composed her one and only symphony, "In the Dark of the Night," although the whereabouts of the score, or even whether it is extant, are unknown.

— MYRNA LAYTON

Around 1936/1937, Frydan returned from Berlin to live in Vienna. The political situation in Berlin at that time was difficult for a woman born Jewish, even if nominally Protestant, but the move back to Vienna was only a temporary improvement: the Anschluss—the official annexation of Austria to "Greater Germany"—was already in the works, and German troops marched triumphantly into Austria on the night of March 11-12, 1938.⁴⁷ Within a few days, her brother-in-law, Egon Friedell, was dead. On March 16, he hurled himself out the window to escape probable arrest, as his housekeeper attempted to keep the Nazi storm troopers from entering.⁴⁸

45 "Bettler im Frack," *Der Morgen Wiener Montagblatt* (July 20, 1936): 15.

46 "Die 'Herkules' Arbeit einer Frau," *Der Morgen Wiener Montagblatt* (June 21, 1937): 11.

47 Schwab, "Camilla Frydan," 10.

48 Schweighofer, *Religiöse Sucher in der Moderne Konvertitinnen*, 179.

Farewell to Austria

A few days after Friedell's death, Frydan fled Austria to Switzerland with her sister Clothilde in a plane piloted by her son Hans.⁴⁹ There they lived with Ludwig Herzl, Frydan's older brother, and remained with him about a year, until his death in April 1939.⁵⁰ While in Switzerland, Frydan composed her one and only symphony, "In the Dark of the Night," although the whereabouts of the score, or even whether it is extant, are unknown.

The family traveled to New York City on the ship *Vulcania*,⁵¹ and within a year of her arrival, Frydan wrote her first composition on American soil: "One Kiss for Tomorrow," with lyrics by Arthur Gamse (BMI). The news report in *Variety* called Frydan "one of Vienna's best-known composers for more than 20 years." It went on to list her compositional output of 250 songs, 14 operettas, two children's operettas, and six revues, plus her work as a founding member of the *Autoren Komponisten Musikverleger* (AKM), the Austrian equivalent of the American Society of Composers, Authors and Publishers (ASCAP).⁵²

"America United," words by Jay Rohman with music by Frydan, was published the same year, 1940, by the National March Music Company.⁵³ From examining the Library of Congress catalog of publications of the 1940s, it appears that Fryden composed the music for two musical revues: *Intriguing Lady* (1946) and *Ladies Know How* (1947), as well as several songs, including "Was sind mir all die Leute" (What the People Are to Me, 1942) and "Muchachita" (Little Girl, 1946). During her years in New York City, Frydan was supporting herself by playing and singing Viennese songs, many of

them her own, in a small New York restaurant while trying to relaunch her career on U.S. soil.⁵⁴ She died in 1949 at age sixty after suffering a heart attack. Although she was unknown to most Americans, Camilla Frydan was considered important enough in the music industry that her obituary appeared in *The New York Times*, *Billboard*, and *Variety*.⁵⁵

Camilla Frydan was an important composer of popular music, operettas, and revues from 1919 until her death in 1949. The Austrian mezzo-soprano Andrea Schwab (whose works have been consulted and appear in footnotes to this article) has done much work, both in recital performances and publications in the German language, to shine a light on Frydan and other Jewish women composers.⁵⁶ Frydan's music is occasionally performed, for example, on January 11, 2023, the Musik und Kunst Privatuniversität der Stadt Wien held a concert of music that specifically referenced Vienna. Included on the program was "Remember Gay Vienna," with music by Frydan and lyrics by William B. Friedlander, and published by Edward B. Marks in New York City (1943). In promoting the concert, organizers paid tribute to Frydan because of her impressive "talent, sensitivity and imagination, her strength of will and perseverance" and "also her sense of humor—as a woman, as a Jewish woman, and as an artist in exile."⁵⁷ As more of her music enters the public domain and becomes available, new generations can appreciate her pleasing melodies and perform her music.

54 "Camilla Frydan Song Published by BMI," 39.

55 "Mrs. Camilla H. Frydan," *New York Times* (June 13, 1949): 19; "Frydan," *Billboard* (June 25, 1949): 45; "Camilla H. Frydan," *Variety* (June 15, 1949): 55.

56 Benjamin Ivry, "Why it was dangerous in Nazi Germany to be both a Jewish woman and a composer," *The Jewish Daily Forward* (May 31, 2022) <https://forward.com/culture/504144/jewish-women-composers-nazi-germany-andrea-schwab-camille-frydan-alma-mahler/>

57 "Panel Operetta: Remember Gay Vienna," *Die Musik und Kunst Privatuniversität der Stadt Wien* (Jan. 11, 2023) Panel Operetta: Remember Gay Vienna - O Wien, mein liebes Wien - Musik und Kunst Privatuniversität der Stadt Wien (muk.ac.at)

Appendix: Frydan's Extant Published Music

Some scholars estimate that Frydan wrote around 500 compositions,⁵⁸ double the count reported by *Variety* in 1940, but little of it is easily available today. The following table is an alphabetical list of Frydan's known extant compositions and where they may be found. Scores found in the "Sophie's Daughters" project at BYU are listed as "Sophie digital" because digital files of the scores can be accessed online through the database. Scores found in the Österreichische Nationalbibliothek (Austrian National Library), may be available only in print in the library's physical collection, only digitally, or both, and are indicated by ÖNB print and/or ÖNB digital. A few scores are available in other libraries, as indicated by the name of the library on the table. While individual song titles that were deposited at the Library of Congress can be found by searching Library of Congress print catalogs, these songs do not appear when searching the Library of Congress digital catalog and are not included on this table. Most of the extant recordings of Frydan's music are catalogued with the "Sophie's Daughters" project, the formerly annual concerts of compositions by Sophie composers, and these are available for digital streaming through Sophie (indicated as Sophie digital). The very few other recordings are as indicated on the table.

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Titles of music composed by Camilla Frydan	Lyricist	Location of sheet music	Location of Recording
Abschiedsbrief	Erwin Weill	Sophie digital	Sophie digital
America United	Jay Rohman	Marian Anderson Collection UPenn, print	
Baby-Pussi-yes, yes, yes, yes	Oscar Friedmann	Sophie digital	
Desdemona	Oscar Friedmann	Sophie digital	Sophie digital
Die Frauen von Wien	Camilla Frydan	Sophie digital ÖNB print & digital	Sophie digital
Die Große Trommel (libretto)	Fischer & Friedmann	U. Illinois library German National Library Library of Congress	
Fraulein, bitte, sind sie Musikalish?	Camilla Frydan	Sophie digital ÖNB print	Sophie digital
Gwendolyn!	Erwin Weill	Sophie digital ÖNB print & digital	Sophie digital
Herrgott, is' das heut' a' Weinderl	Camilla Frydan	ÖNB digital	
Hopp-my lady	Oscar Friedmann	ÖNB in print	
Ich brauch ein Madel	Camilla Frydan	Sophie digital ÖNB print & digital	Sophie digital, YouTube
In Italian	Oscar Friedmann	Sophie digital	Sophie digital
Jetzt seh' wie gescheit ich bin	Oscar Friedmann	Sophie digital ÖNB print & digital	Sophie digital
Laß dich von mir	Camilla Frydan	ÖNB print	
Leben sie mit meiner frau	Camilla Frydan	Sophie digital ÖNB print & digital	Sophie digital
Liebesmagazin (Libretto)	Fischer & Friedmann	ÖNB print & digital German National Library	
Medium! Lied und shimmy	Oscar Friedmann	ÖNB print	
Mimi, Du bist ein Prachtweib!	E. & A. Goltz & Oscar Friedmann	ÖNB print & digital	
Mir geht schon schwer vor dir die Gall'heraus	Oscar Friedmann	ÖNB print & digital	
One Kiss for tomorrow	Albert Gamse	BYU library UNT library	Martha Tilton CD; Youtube
Polizeil-Lied: Marschlied	Camilla Frydan	ÖNB print	
Remember Gay Vienna	William Friedlander	British National Library	
S.O.S.: lied und foxtrot	Friedrich Scheibl	ÖNB print	
Süsses Lumpen! stepp doch mit mir	Camilla Frydan	ÖNB print	
Weil du mir so besonders sympathisch bist!	Peter Herz	ÖNB print	
Willst du mit mir leben	Camilla Frydan	ÖNB print	

⁵⁸ Gadzinski, *Calliope Austria*, 162.



Fig. 1: Maria Anna Mozart, detail from the painting of the Mozart Family, oil on canvas, Salzburg, 1782 (formerly attributed to Johann Nepomuk della Croce)
©Internationale Stiftung Mozarteum (ISM)

Maria Anna Mozart: A Re-evaluation of Her Image

EVA NEUMAYR

Maria Anna Mozart (1751-1829), sister of Wolfgang Amadé and daughter of Leopold and Anna Maria Mozart, was, like her brother, an excellent pianist and child prodigy.¹ The mental image we have of her has been shaped to a large part by her brother's biographers, as well as by some of her own: "Nannerl," as she is called, travelled with her brother in her childhood, but had to remain at home as soon as she reached puberty. From then on, she is supposed to have kept house for her father and spent her time between church, visits to friends, and walks in the Mirabell-Gardens. After having been prohibited from marrying her first love, Franz Armand D'Ippold—by her father, it is insinuated—she married, already in her thirties, Johann Baptist Freiherr [Baron] von Berchtold zu Sonnenburg, an older widower with five children. For seventeen years she lived

in the town of St. Gilgen, 30 km from Salzburg and far away from any musical connections. In 1801 she returned to Salzburg as a widow, resumed teaching the piano to support herself, and lived there until her death in 1829.

Much of this material is pure interpretation and cannot be supported by evidence. This paper re-evaluates Maria Anna Mozart's biography by revisiting primary sources, such as her letters and diary, and incorporating new sources, such as contemporaneous testimonials, with the aim of distinguishing between what can be proven and what cannot.

Maria Anna, the "Housekeeper and Socialite"

From the end of the 1770s on—her brother had gone on his travels to Mannheim and Paris in search for a suitable position, and her mother had died in Paris—Maria Anna Mozart is presented primarily as a housekeeper for her father. This perception originates from a letter by Leopold Mozart to his wife from October 27, 1777: "I have to tell you that Nannerl is astonishingly diligent, hard-working, and attentive to everything that concerns housekeeping."² The portrayal of Maria Anna as dividing her remaining time between church, visits to friends, and walks in the Mirabell-Gardens seems to stem from a misreading of her diaries.

For much of her youth, Maria Anna Mozart kept a diary, which has been preserved in fragments.³ While the entries

2 Mozart: *Briefe und Aufzeichnungen. Gesamtausgabe*, ed. by Internationale Stiftung Mozarteum Salzburg. Collected by Wilhelm A. Bauer and Otto Erich Deutsch, commented and indexed by Joseph Heinz Eibl, 7 vols.: vols. 1-4: *Briefe und Aufzeichnungen*, vols. 5-6: *Kommentar*, vol. 7: *Register* (Kassel et al.: Bärenreiter, 1962-1975). Extended New Edition, ed. by Ulrich Konrad (with vol. 8: Ulrich Konrad, *Einführung und Ergänzungen*), (Stuttgart: dtv und Kassel et al.: Bärenreiter, 2005), vol. 2, 88 [author's translation].

3 Between the years 1775 and 1784 the following entries have survived: 1775: May 22.-29.; 1776: 1. April-3. June 1776; 1777: 23-29. September; 1779: 2. April-15. June, 15.-28. September, 2.-16. December; 1780: 18.-28. March, 25.-31. May, 23.-30. September, 25. November- 4. December; 1783: 12.-19. January, 22. January -3. February, 5.-12. February, 16.-26. February, 26. March, 30. March-1. April, 3.-11. April, 13.-24. April, 26. April-3. May, 5. May, 7.-19. May, 18. May -4. June, 29. July-2. August, 12. August-31. October.

before 1779 document primarily events with friends and family, there is a notable change in the spring of that year, at the beginning of which her brother had returned from his ill-fated travel to Paris. This journey had left the family in high debt, a very serious situation, especially for Maria Anna, because she had given her dowry to finance her brother's journey. Had her father died at this point, she would have been without any means of living. From this time on there is a certain repetitiveness discernible in her entries, like during the following week in April 1779:

April 7th: attended mass at 7, at half past nine the first time with Oberbreiter, Miss Regerl, afterwards with Misses Mayer, in the afternoon with Mrs. [Mayer], in the evening Mr. Bauer at our house.

April 8th: attended mass at S. Sebastian, at 11 with Mrs. Mayer, in the afternoon with Miss [Mayer], afterwards Ceccarelli and Mr. Schachtner at our house, went to see an operetta with Catherl.

April 9th: attended mass at 7, afterwards at the Oberbreiters' house and Mrs. Mayer, in the afternoon with Miss Mayer, in the evening Mr. Bauer at our house.

April 10th: attended a requiem at S. Sebastian, afterwards with [Mrs.] Mayer, in the afternoon with Miss Mayer, afterwards Catherl [and] Ceccarelli with us.

April 12th: attended mass at 7, afterwards at the Oberbereiter's house and at Mrs. Mayer's, in the afternoon with Miss Mayer, Catherl and Ceccarelli with us and went to the comedy with us.

April 14th: attended mass at 7, afterwards with Miss and Mrs. Mayer, in the afternoon with Mrs. Antretter, afterwards took a walk. In the evening Mr. Bauer at our house.⁴

1 The author of this article uses Maria Anna Mozart's maiden name for the period before her marriage in 1784, but her married name, Maria Anna [Baroness] von Berchtold zu Sonnenburg, for the period after 1784. The author does not use "Nannerl," the name her family called her when she was a child, because she is not part of the Mozart family nor a close friend.

4 Mozart. *Briefe und Aufzeichnungen*, vol. 3, 543 [translation by the author].

To regard most of these entries as social visits, as Walter Hummel did in his influential 1958 edition of Maria Anna Mozart's diary, is a misinterpretation:⁵ Miss "Regerl," Regine Weyrother, the eldest daughter of the Prince-Archbishop's head horse keeper, Gottlieb von Weyrother (1731–1816), was Maria Anna Mozart's piano pupil, as were Anna Mayr⁶ von Mayrn (1744–1796) and one of her three daughters. Documented as pupils of Maria Anna Mozart are also "the two younger countesses of Lodron," Maria Anna Aloysia (*1769) and Maria Theresia (*1771). Mademoiselle Villersi, a governess in the Kuenburg household, and Franziska La Motte, Theresia Barisani (1761–1854),⁷ a daughter of the Prince-Archbishop's personal physician, Sylvester Barisani, and Maria Anna's friend Barbara (Babette) von Molk (1752–1823) were also Maria Anna Mozart's piano pupils. The lessons usually took place at the homes of the pupils either on a daily basis or several times a week. She often taught at four different homes in Salzburg per day.

Leopold Mozart, author of *Versuch einer gründlichen Violinschule* (Treatise on the Fundamental Principles of Violin Playing) and famous as a teacher of the violin as well as of music in general, relied on his daughter as a teaching assistant when taking on private pupils. How much of the teaching she did is illustrated by the fact that Margarethe (1768–1800) and Henry Marchand and their cousin Johanna Brochard, whom Leopold had taken as music students in 1782, were sent back to their parents immediately when Maria Anna

married and left her father's home in August 1784. Margarethe Marchand, who later married composer Franz Danzi (1763–1826), went on to become a *prima donna* of the Munich opera and was especially successful in Mozart's operas. She seems to have been predominantly Maria Anna's pupil in singing and piano, while her brother Henry was mainly taught the violin by Leopold Mozart. The diary entries from September 1783 show that "Gretl" sang her first major role in Salzburg in an opera by Salzburg Hofkapellmeister Luigi Gatti (1740–1817). She learned her role with Maria Anna accompanying her, as did court castrato Michelangelo Bologna. Both joined in writing a thank-you note to Maria Anna von Berchtold zu Sonnenburg in August 1784.⁸ One of her most famous pupils was the pianist Joseph Wölfl (1773–1812), who studied with Maria Anna and Leopold as a very young man. However, where he developed his stupendous technique after Leopold's death in 1787, which allowed him to compete with Beethoven in 1790, is unknown. Wölfl thought highly of his early teacher and dedicated his Piano Sonatas, Op. 3, to her.

One of the earliest testimonies about Maria Anna Mozart is Albert von Moll's addition to her essay on her brother's life for Schlichtegroll's *Nekrolog* in 1792. He writes: "In the last years of her unmarried state, which she spent at home with her father, she gave piano lessons to several young women in the capital of Salzburg, and even today one can discern the pupils of Nannette Mozart from all others because of their neatness, precision and real application in playing."⁹

The "Marriage to an Unloved Husband"

In most biographical accounts, Maria Anna Mozart is pitied because she was not allowed to marry Franz Armand d'Ippold (ca. 1730–1790), the man she supposedly loved, because Leopold Mozart had forbidden the match.

5 Newer editions of the diary, like Geneviève Geffray, Rudolph Angermüller (eds.), *Marie Anne Mozart – "meine tag ordnungen" Nannerl Mozarts Tagebuchblätter 1775–1783, mit Eintragungen ihres Bruders Wolfgang und ihres Vaters Leopold* (Bad Honnef: Bock, 1998), acknowledge the fact that Maria Anna Mozart's "visits" were piano lessons, but Hummel's wrong interpretation has consequences on how Maria Anna Mozart is viewed by the majority of the interested public.

6 This spelling is adopted by the *New Mozart Edition*, while in Maria Anna Mozart's diary both forms of the name are found.

7 Heinz Schuler, *Mozarts Salzburger Freunde und Bekannte. Biographien und Kommentare* (Wilhelmshaven: Nötzel, Heinrichshaven-Bücher, 1998), 239.

8 *Mozart, Briefe und Aufzeichnungen*, vol. 3, 323.

9 *Ibid.*, vol. 4, 185–200: 199 [author's translation].

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A year later, as this narrative has it, she was compelled to marry Johann Baptist, Freiherr von Berchtold zu Sonnenburg (1736–1801), a widower fifteen years her senior, who had five children from a prior marriage.

While we do not know why the relationship with Franz Armand d'Ippold, indicated in letters and her diary in 1783, did not result in marriage, there is no evidence that Leopold Mozart had

anything to do with its termination.¹⁰ Moreover, d'Ippold maintained his friendship with Leopold, visiting him almost daily during his final illness. Further, all biographers so far have overlooked the fact that d'Ippold was born in 1730, while Berchtold zu Sonnenburg was born in 1736, thus,

¹⁰ One possible explanation that has been suggested is that d'Ippold, an official of the Salzburg court, was not able to get the necessary marriage consent from the Prince-Archbishop.

not younger, as he is often described, but rather several years older than the “old” widower Maria Anna married.

For a musician's daughter in the eighteenth century, there were few alternatives to marriage as a means of support: since she was very well educated, Maria Anna Mozart's best choice would have been a position as a governess in an aristocratic family. Had she not found such a position, she might have ended as a servant like her friend Katharina Gilowsky.¹¹ Being a pianist, taking a post as a singer at the Salzburg court was not possible, even if an opening had been available, and other posts were out of the question for women. Musicians' daughters were lucky to find a husband at all in the Salzburg of the eighteenth century: 80% of the population were unmarried, mainly for economic reasons.

Maria Anna Mozart was 33 years old at the time of her marriage and came from a bourgeois household. Her husband was a 48-year-old aristocrat with 5 children between the ages of 12 and 2. An aristocratic household of the time had several servants: for Maria Anna, these circumstances translated into her ability to practice the piano daily and teach her instrument within the family.

Maria Anna Mozart's marriage contract with Johann Baptist Berchtold von Sonnenburg, probably negotiated by Leopold Mozart, has recently been reassessed by Ulrike Kammerhofer-Aggermann and shows rather favorable conditions for the bride: it left her very well provided for when her husband died.¹² When she returned to Salzburg with her two children after his death, she was a wealthy woman. So, contrary to what many biographies insinuate, the marriage may have been an excellent choice.



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¹¹ Katharina Gilowsky, called Catherl, did not find a husband and supported herself as a chambermaid for the Lodron Family. She died impoverished in 1802, at the age of 53. Schuler, *Mozarts Salzburger Freunde und Bekannte*, 115.

¹² Ulrike Kammerhofer-Aggermann, “Maria Anna Mozart im Heiratskontrakt und Testament ihres Ehemannes,” in: *Maria Anna Mozart: Facetten einer Künstlerin*, edited by Eva Neumayr (Wien: Hollitzer (2019), 111–141.

St. Gilgen, the “Barren Wilderness”

From a passage in a letter by Maria Anna von Berchtold zu Sonnenburg to the publisher Breitkopf & Härtel dated Nov. 24th 1799,¹³ where she speaks of her “barren wilderness,” almost all biographers have deduced that in the town of S. Gilgen, where she lived with her family from 1784 to 1801, she had no musical connections whatsoever and had no time to occupy herself with music at all because of her large family.

This is not quite true: based on a letter by Leopold Mozart we know that she practiced the piano for three hours each day.¹⁴ Manfred Hermann Schmid has even concluded that she premiered several of her brother’s new piano concertos (K 449, K 450, K 451, and K 453) in Salzburg in October 1784, two months after her wedding.¹⁵ Baroness von Berchtold zu Sonnenburg was also in contact with some of the musicians of the Salzburg court, e.g. Michael Haydn, and when Joseph Haydn’s *Creation* was performed in Salzburg for the first time in 1800, she was the one to order five printed scores from the publisher Breitkopf & Härtel, possibly for some of the participating musicians. She was also the first to own a printed score of Mozart’s *Requiem*,¹⁶ and, still in St. Gilgen, may have acted as a link between the publisher and the musicians of Salzburg.

In addition to that, she corresponded with Breitkopf & Härtel from 1792 on and contributed many stories from her brother’s childhood for an obituary.¹⁷ Many of the precious stories we know about his childhood would

not have come down to us without her. She also kept all the family letters and documents and later gave them to Constanze Nissen, whose second husband, Georg Nikolaus Nissen, was working on his Mozart biography at the time.¹⁸

and Jeanette, and took an apartment in the house of her longtime friends, the Barisani family. She was 49 years old, yet in our perception she returned to Salzburg an old woman, took a few pupils to better her means, had a few visitors, and died quietly in 1829.

An aristocratic household of the time had several servants: for Maria Anna, these circumstances translated into her ability to practice the piano daily and teach her instrument within the family.

—EVA NEUMAYR

At the beginning of 1801, she was visited in St. Gilgen by a “French general,” as her letter to Breitkopf & Härtel of February 9, 1801 shows.¹⁹ The author was able to identify the general as Louis-Philippe-Joseph Girod de Vienne, Baron de Trémont (1779–1852),²⁰ who, at the age of 21, took part in the campaign of Hohenlinden and was in Salzburg during the Napoleonic Wars with the French army. Later he became an avid autograph collector, befriended Ludwig van Beethoven, and was the patron of many musicians in Paris. This visit was the first of a series of visits people paid to “Mozart’s sister,” the last and most famous of which was made by Vincent and Mary Novello on their “Pilgrimage to Mozart” in 1829.

Final years in Salzburg

In October of 1801, after her husband’s death, Maria Anna von Berchtold zu Sonnenburg returned to Salzburg with her two surviving children, Leopold

The myth about her being poor in old age has been traced to her sister-in-law, Constanze Nissen, who evidently spread this misconception among Mozart fans in London in 1828. It was one year before Maria Anna’s death, she had lost her eyesight, and she was rather frail.²¹ The Mozart fans even started a fundraiser for Mozart’s “poor” sister. Baroness von Berchtold zu Sonnenburg was quite bewildered when she was presented with the collected sum and passed it on to her nephews, Constanze Nissen’s sons, Franz Xaver and Carl Thomas.²²

While there was no financial need for her to teach the piano, Maria Anna did take pupils, among them Marie Trestl²³ and Matthias Gschnitzer, later the mayor of Salzburg. She also apparently took up performing as a pianist almost immediately, which has been overlooked by biographers so far. Friedrich von Spaur reports on the concerts at the residence of Prince Ernst von Schwarzenberg: “Among the best musical talents who grace the city of Salzburg, is Mozart’s sister, the widow von Sonnenburg, who already in her youth reaped

13 Mozart. *Briefe und Aufzeichnungen*, vol. 4, 296–298: 298.

14 Mozart. *Briefe und Aufzeichnungen*, vol. 4, Nr. 805, 329.

15 Manfred Hermann Schmid, “Leopold Mozart – Wolfgang Amadeus Mozart – Michael Haydn,” in: *Salzburger Musikgeschichte. Vom Mittelalter bis ins 21. Jahrhundert* (Salzburg: Verlag Anton Pustet 2005), 255–331: 327.

16 Eva Neumayr, “Quellen zur Rezeption des Requiems von W. A. Mozart in Salzburg im frühen 19. Jahrhundert,” *Mozart Jahrbuch*, 2009/10 (Kassel: Bärenreiter, 2011), 187–209.

17 Maria Anna von Berchtold zu Sonnenburg, notes for Friedrich Schlichtegroll (Gotha), ca. April 1792, in: *Mozart. Briefe und Aufzeichnungen*, vol. 4, Nr. 1212, 185–200.

18 Georg Nikolaus Nissen, *Biographie W.A. Mozarts* (Leipzig: Breitkopf & Härtel, 1828).

19 Mozart. *Briefe und Aufzeichnungen*, vol. 4, Nr. 1327, 396–397.

20 According to a note on the autograph fragment of K 381, which was presented to this “general” during this visit: RISM Nr. 900022090, US-NYpm, Signatur: M9397.S698. In the RISM-catalog Maria Anna Thekla Mozart, Maria Anna’s and Wolfgang Mozart’s cousin, is wrongly identified as a possessor. Cf. <https://opac.rism.info> (09.09.2016). See J.-G. Prod’homme and Theodore Baker, “The Baron de Trémont: Souvenirs of Beethoven and Other Contemporaries,” in *The Musical Quarterly*, vol. 6, no. 3 (Jul., 1920), 366–391.

21 Cf. Anja Morgenstern, “Eine neue Sicht auf das Verhältnis zwischen den Schwägerinnen Constanze und Maria Anna Mozart,” in: Neumayr (ed.), *Maria Anna Mozart*, 89–109: 103–109.

22 Cf. *ibid.*, *passim*.

23 Cf. Rudolph Angermüller, “Ein unveröffentlichter Brief Nannerls an Marie Trestl (17 February 1824),” in *Mitteilungen der Internationalen Stiftung Mozarteum*, 36 (1988), 1–4, 96–98.

applause and admiration of all music experts when she travelled with her father and brother."²⁴

The concerts lasted at least until 1818, when Schwarzenberg became Bishop of Raab (now Győr, Hungary). Prominent musicians like Johann Michael Haydn (1737–1806), *Hofkapellmeister* Luigi Gatti, the later Viennese *Hofkapellmeister* Ignaz Assmayr (1790–1862), Sigismund von Neukomm (1778–1858), and many others participated or composed for these occasions. Maria Anna von Berchtold zu Sonnenburg's name is

24 [Friedrich von Spaur], *Nachrichten Über das Erzstift Salzburg nach der Saekularisation in vertrauten Briefen über seine ehemalige und gegenwärtige Verfassung, und Einkünfte, über die Gegenden seines flachen Landes, seine Bergwerke, Produkte und Bevölkerung, und über den Zustand der dem Kurfürsten von Salzburg als Entschädigung zugetheilten Länder Eichstätt, Passau und Berchtesgaden*, vol. 1, (Passau: Ambrosi, 1805).

the only one mentioned in Spaur's report, which shows that she was a very well-known musician in Salzburg. In a book listing the musicians and artists of Salzburg published in Salzburg in 1821, she is called "famous piano-master and teacher of many excellent pupils".²⁵ There is no early biographer who remembers her as a housekeeper, a lady companion, or a socialite.

Witness to her being a performing pianist after 1800 is Maria Anna's music collection, a part of which has been preserved in the music archive of Saint Peter's Abbey in Salzburg. In this collection, as Manfred Hermann Schmid was the first to discover,

25 "Sonnenburg, (Maria Anna, Freiin Berthold von)," in: Benedikt Pillwein, *Biographische Schilderungen oder Lexikon Salzburger theils verstorbener theils lebender Künstler* (Salzburg: Mayr, 1821), 225. Author's translation.

materials of 12 piano concertos by Wolfgang Mozart have survived, including some in Mozart's handwriting.²⁶ The piano parts of K 271, K 449, and K 451, as well as two cadenzas for K 449 and K 451 and a viola part of K 451 were copied by Maria Anna herself. The orchestral parts of these concertos, as well as all the parts of K 466, were written in the hand of Copyist of Salzburg Nr. 9, who was recently identified by the author as Benedikt Hacker (1769–1829), Salzburg violinist, composer, friend of Michael Haydn, and book- and music-dealer in Salzburg.²⁷

Many of the images of Mozart's sister that have been conveyed in various biographies turn out to be pure imagination when the sources are carefully re-examined. First and foremost, Maria Anna von Berchtold zu Sonnenburg, neé Mozart, needs to get her name back, as, even in scholarly publications, she has been called "Nannerl," a name exclusively used by family and friends. Thus, it was not the "almost 50-year-old Nannerl" who came back to Salzburg after the death of her husband, but rather, Baroness Maria Anna von Berchtold zu Sonnenburg; not "Nannerl" who went to teach her pupils, but rather, Maria Anna Mozart.

Eva Neumayr is the president of the Maria-Anna-Mozart-Society Salzburg and has organized the concert-series FRAUENSTIMMEN, featuring music by female composers, since 2010. She is a research fellow at the and head of the music collection of the Diocesan Archives of Salzburg.

A is for Advocacy

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

Radio broadcast advocacy is an important aspect of that picture. Since 2004, Linda Rimel and Ursula Rempel have been leading the way to increasing the amount of music broadcast over radio that is composed and/or performed by women.

To promote broadcasts of music composed or performed by women:

- Thank broadcasters when you hear women's compositions over the airwaves or the Internet
- Peruse the Resource Directory, which appears on the IAWM's web page and at the end of every edition of the weekly e-newsletter, *Broadcast Update*. The Resource Directory lists contact information for "friendly" stations, those inclined to broadcast recordings of compositions by women and living composers. The list of 48 "friendly" broadcasters constitutes the only known online directory of broadcasters willing to play music written by living composers, including women
- Go to the stations' Web pages to get a sense of the types of music they play
- Send CDs to appropriate broadcasters

From Rain Worthington, chair of our advocacy committee, the following call for information:

We are compiling a database of major festivals, conferences, and conventions in the U.S. and internationally to expand the presence of women composers and performers at these events and develop partnerships with other music organizations.

If you've attended such events and would like to share them for our database, please email me the name and url. If you have been more closely involved, we would appreciate a contact name and email. Reply to: rainworthington@gmail.com.

26 Manfred Hermann Schmid, "Musikalien des Mozartschen Familienarchivs im Stift St. Peter," in: *Das Benediktinerstift St. Peter in Salzburg zur Zeit Mozarts: Musik und Musiker – Geist und Kultur*, ed. P. Petrus Eder and Gerhard Walterskirchen (Salzburg: Verlag St. Peter, 1991), 173–185.

27 For several reasons, the parts in Maria Anna's collection copied by Hacker may not stem from the 1780s, as has been proposed by Manfred Hermann Schmid and others, but rather from a later time after 1801, when Maria Anna had resumed performing as a soloist in the concerts of Count Schwarzenberg. Especially questionable is the supposition, that the parts of K 271 from his hand stem from around 1777, when Mozart, still in Salzburg, wrote this piano concerto: In 1777 Hacker was nine years old and not in Salzburg yet. For both of the other piano concertos K 449 and 451 the supposition, that Hacker wrote the orchestra-parts as a 15-year old, – moreover in the beautiful handwriting of a professional copyist, should at least be re-evaluated.

REVIEWS

COMPACT DISC AND DIGITAL REVIEWS



La Vita: Leonie Karatas plays Vítězslava Kaprálová

La Vita: Leonie Karatas plays Vítězslava Kaprálová

Leonie Karatas, piano. Euroarts, 2069107, CD, digital audio (2022)

BY JUDITH MABARY

This CD, the debut recording of the critically acclaimed German pianist Leonie Karatas, is the second CD devoted to the solo piano works of the Czech composer Vítězslava Kaprálová (1915–1940); the first was Giorgio Koukl's CD of her complete piano music (Naxos, 2017). "Vita" in the CD's title was Kaprálová's nickname. Her compositional tendencies include frequent use of theme and variations as a formal structure, motivic development, and ubiquitous octaves. Although her music leans toward a tonal foundation, she is quick to move into highly chromatic and even atonal territory when the situation warrants it. And, even as a young artist, she seems equally at home in a commanding and virtuosic environment as in one where tender, lyrical melodies create her desired effect.

At the same time, each work has its own unique properties. In *Pět klavírních skladeb* (Five Piano Pieces), completed in 1932 when the composer was only 17, romantic elements exist alongside impressionist quartal harmonies

and changing meter, the latter most prominent in the third piece, *Andante con moto*. The remaining movements are arranged symmetrically around this central piece: the second and fourth, *Cantabile-moderato* and *Tempo di menuetto*, both in G major, are lyrical and light, and the first and fifth, *Maestoso* and *Alla marcia funebre* are weighty and solemn. The fifth piece, in C-sharp minor, is by far the longest of the five.

The more advanced two-movement *Sonata appassionata*, Op. 6 (1933), was Kaprálová's response to a school assignment at the Brno Conservatory. The first movement opens with a slow seven-measure introduction, *Maestoso*, which leads to the *Appassionato* section—in sonata form, as expected. The second movement introduces the theme in three four-measure phrases that themselves follow a miniature exposition / development / recapitulation structure; of the six variations, the last is the longest as in the Five Piano Pieces. Here, however, the final variation, with its own set of internal variations, is almost as long as all the previous sections of the theme and variations movement combined.

The *Groteskní passacaglia* (Grotesque Passacaglia) from 1935 was also the result of a class assignment, this time at the Prague Conservatory, where Kaprálová studied with Vítězslav Novák. The composer distorts the normal form, thwarts expectations, and essentially makes light of the passacaglia's traditional structural constraints. The final movement of the 1935 *Tři klavírní kusy* (Three Piano Pieces), labeled *Scherzo*, is also a passacaglia and utilizes the same descending note foundation. The other two pieces in the set, *Praeludium* and *Račí kánon* (Crab canon) likewise adopt Baroque forms. In all four pieces Kaprálová pushes limits and breaks rules.

The set of four *Dubnová preludia* (April Preludes), Op. 13 (1937) is Kaprálová's best-known work for solo piano. She wrote it for, and dedicated it to, the renowned Czech pianist Rudolf Firkušný, although he was not the first

to perform it. Later, after working with her, he compared her personality to her approach to composition: "unpredictable, like the weather at home in the month of April. We never knew how she would be: sometimes very happy, funny, and full of life, and sometimes, on the contrary, quite serious...Her personality was charming and her work irresistible, just like she was."¹ Although unified by a five-note motive, the preludes are quite different in form and style, from subdued and simple to ambitiously dissonant. The opening prelude tends to impressionism with its "instances of polytonality, chromaticism, the use of extended chords, and modal, pentatonic, and whole-tone scale patterns."² The last prelude is a grotesque polka.

In *Variations sur le Carillon de l'Église St-Étienne-du-Mont* (Variations on the Carillon of the Church of St. Etienne du Mont), Op. 16 (1938), the latest of the larger-scale works, the short theme of only eight notes is the motive from the church's carillon that Kaprálová likely heard from her Paris apartment. The six diverse variations juxtapose the sacred and the profane, the carillon and the sounds of the city.³ The fifth variation (*Choral*) deserves special mention as certain of its harmonies and melodic direction are reminiscent of Bohuslav Martinů's *Julietta* and of the three cadential Julietta chords that became associated with the intimate relationship between Kaprálová and the older composer.

The two character pieces, *Dvě kytičky* (Two Bouquets of Flowers, 1935), titled *Kyticka fialek* (Small bouquet of violets) and *Podzimní listí* (Fall leaves), are melancholy and impressionistic. *Pisnička* (Little song) dates from 1936, when Kaprálová was working on the song cycle *Jablko s klína* (An apple from the lap), Op. 10. *Dva tance pro klavír* (Two Dances for Piano), Op. 23, commissioned by

¹ Erik Entwistle, "Kaprálová's Piano Works," in *The Kaprálová Companion*, ed. Karla Hartl and Erik Entwistle (Lanham, MD: Lexington Books, 2011): 48–49. Translated from Přemysl Pražák, *Vítězslava Kaprálová* (Prague: Hudební matice umělecké besedy, 1949).

² Ibid, 52.

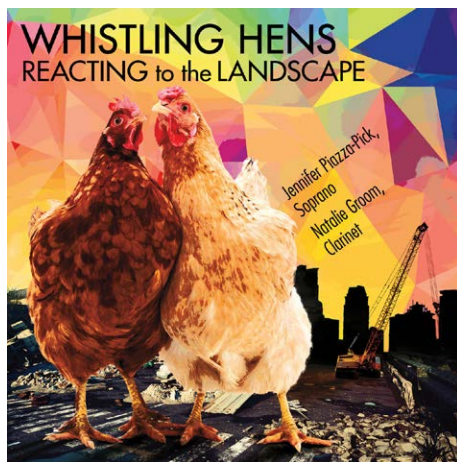
³ Ibid, 57.

Firkušný, is Kaprálová's last work for solo piano. Karatas performs the first of these, which Koukl reconstructed from Kaprálová's sketches. Karla Hartl, editor of the *Kaprálová Society Journal*, attests that Koukl's reconstruction is successful in portraying the spirit of the piece.

Karatas displays a level of artistry and balance and a perceptive "feel" for Kaprálová's style that is not always present in Koukl's recording. While at times her slower tempi and degree of rubato veer toward the excessive, her tempo for the first movement of the *Sonata appassionata* is quicker overall and the level of rubato and dynamic variations decidedly "passionate." Karatas's use of the sostenuto pedal is generous, some might say overly so, yet her tasteful choices enhance impressionist traits and veiled moods at just the right moments. She makes a clear distinction between the left and right hand when bringing out the melody. Her playing is nuanced and she effectively realizes Kaprálová's distinctive patterns. I recommend this CD.

The Kapralova Society Journal

The Kapralova Society is a Canadian non-profit publisher and foundation established in 1998 in Toronto. The Society's mission is to promote interest in the noted Czech composer Vítězlava Kaprálová and support other women in music. The Kapralova Society Journal, published twice a year in the summer and winter, is available online free of charge. The 2023 summer issue, volume 21, no. 2, includes the following articles: "Hacking the Canon: Cataloguing the Excluded" by Holly Mathieson, "Maria Vallès Sostres in the Catalan press: Reviewing the short life of a child prodigy to promote greater equality in a coeducational setting" by Elia Sanaleuterio and Sandra Soler, and New Publications.



Whistling Hens: Reacting to the Landscape

The Whistling Hens: Reacting to the Landscape

Compositions by Victoria Bond, Ashi Day, Melika Fitzhugh, Cherise Leiter, Danielle McBryan, Diana Rosenblum, and Jennifer Stevenson. Jennifer Piazza-Pick, soprano and Natalie Groom, clarinet. Strange Woman Records, CD, digital audio (2022). <https://www.whistlinghens.com/album>

DANIELLE MOREAU

The Whistling Hens are a duo founded by soprano Jennifer Piazza-Pick and clarinetist Natalie Groom to commission new works by women and create both equitable and sustainable opportunities for these composers. Between 2018–2022, the duo commissioned twelve works, premiered over fifteen compositions, and performed at some of the most prestigious festivals that focus on women in the arts.

Reacting to the Landscape is the Whistling Hens' debut album. According to the duo, the title of the CD was taken from an interview of Marin Alsop, then conductor of the Baltimore Symphony Orchestra and first female to lead a major orchestra in the United States. In the interview, Alsop said that people asked her why she held conducting classes specifically for young women, a question she found disingenuous: "It's only necessary because of the reality. It's not something I'm making up. I'm just reacting to the landscape."¹

¹ Jessica Duchon, "How Marin Alsop's classes for young women conductors are changing the face of the profession," *The Independent*, February 2, 2016. <https://www.independent.co.uk/arts-entertainment/classical/features/how-marin-alsop-s-classes-for-young-women-conductors-are-changing-the-face-of-the-profession-a6848966.html>.

Recorded in January of 2022, the CD project comprises nine world-premiere recordings of works by seven living American women composers (see above); five of the nine were commissioned by the Whistling Hens.

Reacting to the Landscape begins with Ashi Day's *Thursday*, based on a poem by Edna St. Vincent Millay. It depicts a scene between two characters in which one, played by the soprano, ends their relationship with the other, played by the clarinet. The clarinet's thematic material makes it clear that its character is hopelessly trying to convince the soprano to stay, despite her playfully frivolous demeanor. An improvised outburst by the clarinet emphasizes the disappointment and heartache felt by its character. Though short, the whimsical nature of the piece was the perfect introduction to the album.

Scat 2 by Victoria Bond is the oldest composition on the CD, originally written in 1984 for soprano and trumpet. Although the composer used traditional music notation, she also instructed the singer to employ the jazz vocal technique, scat singing throughout the work, which creates a quasi-improvised feel between both performers. Piazza-Pick's vocal inflections pair perfectly with those in the clarinet line as they seamlessly interact with one another; the duo's chemistry is unmistakable.

One of the most emotionally demanding works on *Reacting to the Landscape*, Jennifer Stevenson's *Letter from Beirut* captures the heavy and complex chronicles of the Armenian people. The piece sets text by poet Lory Bedikian to the ancient Armenian lullaby *Oror im Pahlahs* and uses ornamentation stylistically performed on the duduk, a historical woodwind instrument from Armenia with a distinctive timbre. It is difficult to articulate the beauty, heartache, and passion found in this piece. Groom's playing leaves space for the text to grow, yet emphasizes the gravity of its meaning at well-timed intervals.

The Green Child is the second work by Ashi Day and acts as a miniature musical for soprano and clarinet. Based on two centuries-old fairytales, the piece tells the story of a young girl and a green child she finds in the woods. Wrought with a variety of unique sounds, extended techniques, and other aural effects, the story is brought to life in an impressively convincing and delightful way. Both Piazza-Pick and Groom executed their roles so effectively, I often wondered if there were more than two performers.

Cherise D. Leiter's *American Folk Song Suite* is the only multi-movement work on the album and features six folk songs that explore the complexities of romance. Whether joyous, pained, or bitter in character, Piazza-Pick brings to life the emotional nuances of love evoked by each of the five movements, allowing the material in the clarinet lines to accentuate the text.

One of the newer works on the album is *A Woman Keeps Opening* by Melika M. Fitzhugh. Using a poem by Jenny Factor, the piece depicts the true story of Amma the Hugging Saint, a woman who shows selfless love and compassion to those around her. The clarinet plays both a supportive and principal role throughout the piece, contributing to the colorful lines of the soprano at times yet remaining subdued when necessary to allow room for the text to blossom. Though using a simple concept, *A Woman Keeps Opening* makes a significant impact.

Using selections from Mark Twain's book of the same name, *Eve's Diary* is the second of two works by Cherise D. Leiter and illustrates the first day of Eve's existence on earth. Portrayed as an inquisitive and fearless woman, Eve experiences the world as an individual, and the piece culminates with her initial encounters of her not-so-courageous counterpart. Again, the duo's finesse and creative brilliance are palpable in this recording. There is an unspoken balance between the two performers that when present, allows the musical story to unfold in a seamless and beautiful way. I was truly captivated during each listening of *Eve's Diary*.

Say I am a River by Diana Rosenblum uses the nature-inspired words of Mary Buchinger. Though the text is quite compelling, I found the harmonic material used throughout the piece to be heartfelt and profound. This, coupled with the technical nuance of both performers, brought the text to life in a remarkable way.

The final composition on the album is Dannielle McBryan's *It's Bedtime*. This work, written in 2019 and commissioned by the Whistling Hens, uses a text by Christina Rossetti that attempts to convey the feelings that arise from a loved one's passing. The text is juxtaposed against an energetically rhythmic introduction which continues to develop throughout the work. By far my favorite performance by the Whistling Hens, it is a playfully complex end to wonderfully executed album.

Overall, *Reacting to the Landscape* is a masterfully accomplished album that showcases the dynamic prowess of both the performers and composers while also highlighting women writers. Though each composition is compelling on its own, the progression from one work to the next creates a narrative flow that captivated me from the onset and kept my full attention throughout the entirety of the album. The CD's design elements, including well-crafted liner notes, beautifully vibrant artwork, and exceptional audio engineering, contribute to its success and embody both the personality and artistic flair of the duo. The Whistling Hens are amplifying the voices of women within our field, and I look forward to their many artistic endeavors.

Danielle Moreau is a percussionist and educator based in Gainesville, FL. She currently serves as adjunct faculty at the College of Central Florida and the University of Florida where she instructs courses in percussion and musicianship, respectively. She is co-founder of the Moreau | VanTuinen Duo, one of the only all-women percussion/euphonium duos in the world. She earned a Doctor of Musical Arts degree in Music Performance from Arizona State University.

2023 Archibald Prize

Women emerged in Australia's prestigious Archibald Prize competition this year. The \$100,000 prize is awarded to the best portrait of a person "distinguished in art, letters, science or politics" painted by an Australian resident.



Winner Archibald Prize 2023, Julia Gutman
'Head in the sky, feet on the ground', oil, found textiles and embroidery on canvas, 198 x 213.6 cm © the artist, image © Art Gallery of New South Wales, Jenni Carter

Julia Gutman won for "Head in the sky, feet on the ground," a portrait of the art pop singer and video streamer Jessica Cerro (b. 1995), who performs as Montaigne. This is the first time a female musician has been the subject of a winning portrait since the prize began in 1921, and only the 13th time a woman artist has won.



Archibald Prize 2023 finalist, Oliver Shepherd *'Maestro (portrait of Jessica Cottis)'*, oil on canvas, 97.7 x 138.3 cm © the artist, image © Art Gallery of New South Wales, Jenni Carter

Among the finalists was Oliver Shepherd's "Maestro," a portrait of the internationally acclaimed Australian-British conductor Jessica Cottis (b. 1979), artistic director and chief conductor of the Canberra Symphony Orchestra.

BOARD MEMBER SEARCH



CALL FOR NOMINATIONS: NEW MEMBERS OF IAWM'S BOARD OF DIRECTORS



IAWM's call for nominations of new board members closes on 13 August 2023.

The IAWM is the world's leading organization devoted to the equity, promotion, and advocacy of women in music across time, cultures, and genres. We are looking for diverse, engaged members with a variety of musical interests and specialties, and at different stages in their careers.

Board members contribute extensively to the IAWM in various capacities, from organizing social media content, maintaining our YouTube channel, and organizing the international IAWM conference, to adjudicating awards for composition, writing books on women in music, and more.

IAWM Board members donate approximately 5-10 hours of active service per month, and must be able to attend at least three of the four virtual board meetings each year. Nominees must be current members of the IAWM. To join or update your membership, go to: <https://iawm.org/join-the-iawm/>.

Please consider nominating yourself or a colleague by sending an email before August 13, 2023, to nominations@IAWM.org. If you nominate a colleague, please let them know!

Nominations must include two separate pdf files: a one-page résumé; and a 200-word statement addressing why you would like to join the board and how you think you can best serve our cause of supporting and advancing women in music. Please let us know if you have or would like to develop skills in fundraising, marketing, website technology, finance, global initiatives, equity, advocacy, and/or relationship building.

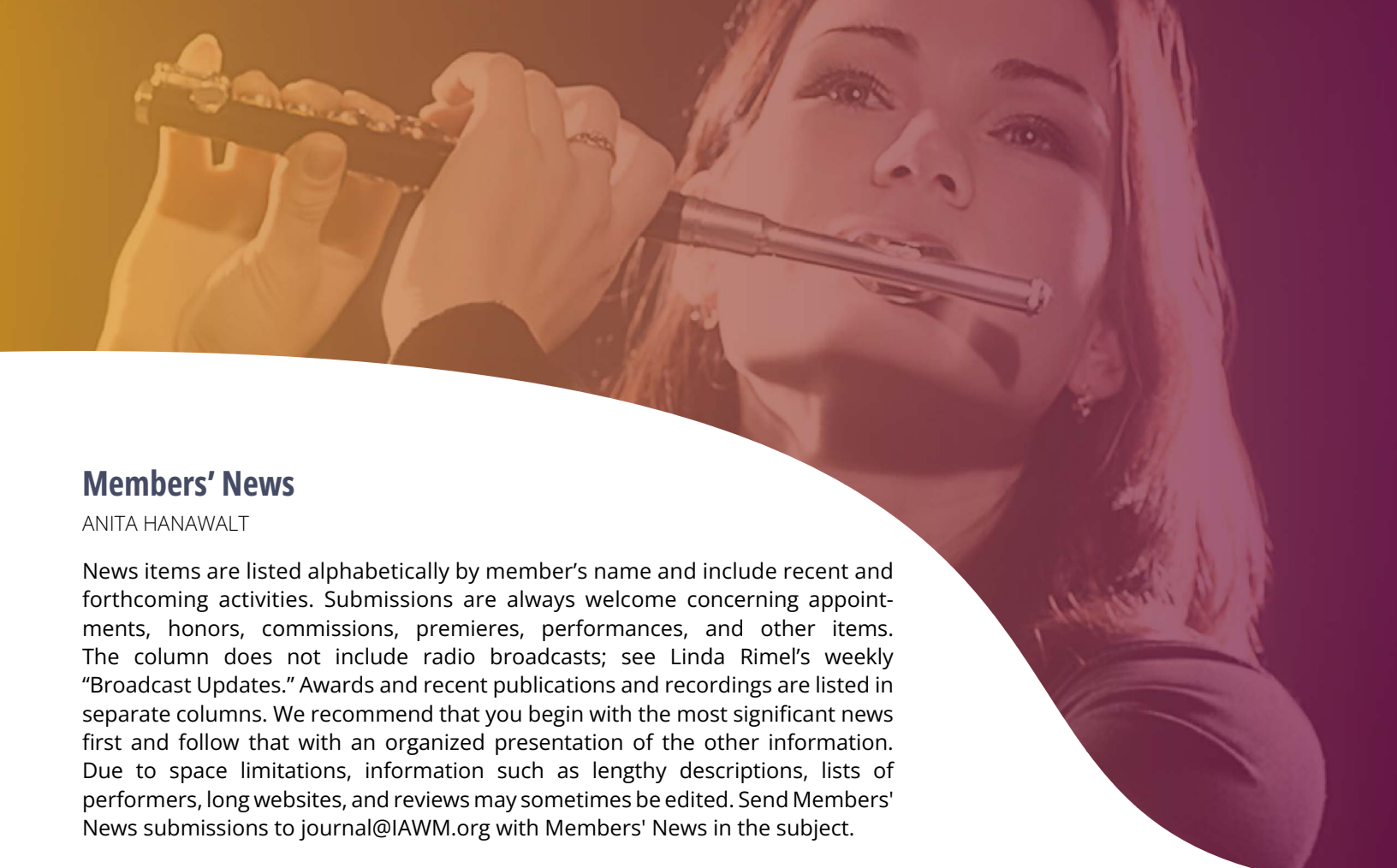
If you are committed to advocating for and advancing awareness of women in music around the globe, bring your unique voice and talents to the Board of Directors of the IAWM: you can help shape the future of this organization!

TIMELINE: Nominations close on August 13, 2023

Online voting by IAWM members August–September
(the two pdf files will be sent to each voting member)

Notification of new board members via e-mail by October 1, 2023.

For more detail on this process, please see
<https://iawm.org/iawm-is-looking-for-board-members/>



Members' News

ANITA HANAWALT

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.

Linda Dusman's bass flute solo, *Flashpoint*, was premiered by Lisa Cella as part of her Low Flutes Project in February 2023 and performed subsequently at the New York Flute Fair and in Piacenza, Italy. Dusman is recording an album of her music from the last decade for the NEUMA label to release in the fall. Her collaborative installation with bioartist Foad Hamidi, *Infinite Transformations*, launched as a prototype in both VR (virtual reality) and physically in May.

Swedish composer **Maja Linderroth** won the ISCM (International Society for Contemporary Music) Young Composer Award, supported by Music on Main, at the ISCM World New Music Days Festival in New Zealand in August 2022. The award-winning piece *Sonatform denaturerad prosa*, for SATB choir with text by the surrealist poet Gunnar Ekelöf, was submitted to the festival by the ISCM Norwegian Section. The piece was performed by the Auckland Chamber Choir, conducted by Jono Palmer. Linderroth was awarded a monetary prize of EUR 2000 and a commission for a new piece

to be performed at a future World New Music Days Festival. Linderroth was also awarded the IAWM's 39th Search for New Music Competition, Choral/Vocal Ensemble Prize, for the same piece in 2020.

Works of **Leah Reid** were recently featured at Prix Russolo (in France, Czech Republic, Japan, Brazil, Italy, Switzerland, England, and Ireland), the Royal College of Music (Stockholm, Sweden), American Electroacoustics Music Concert (Lüneburg, Germany), NoiseFloor (Stoke-on-Trent, England), and a number of events in the United States: CLICK at Ohio University (Athens, Ohio), Eugene Difficult Music Ensemble (EDME) (Eugene, Oregon), the San Francisco Tape Music Festival (California), the Napoleon Electronic Music Festival (Charleston, Illinois), Women Composers Festival of Hartford (Connecticut), the Turn Up Multimedia Festival (Tucson, Arizona), SEAMUS National Conference (Society for Electro-Acoustic Music) in New York City), and the Rhizome Concert (Baton Rouge, Louisiana).

Submissions are always welcome concerning appointments, honors, commissions, premieres, performances, and other items. The deadline for the next issue is September 30.

—ANITA HANAWALT

Faye-Ellen Silverman's *A Time to Mourn*, performed by Amy Gilreath, flugelhorn, was broadcast on Classical Discoveries with Marvin Rosen, streamed live on WPRB from Princeton, New Jersey (Viva 21st Century Marathon) on December 30, 2022. On March 4, 2023, Silverman served as guest speaker for the Women Composers Music Hour, including the coaching of her work, *Warm Words for a Winter Evening* for piano, 6 hands at the Third Street Music School Settlement in New York City. On March 29, *Protected Sleep* for horn and marimba was performed by Jenna McQuade, horn and Cohl Corrigan, marimba at Western Michigan University in Kalamazoo, Michigan. REPresent: the Podcast (Apple Podcasts), released "Faye-Ellen Silverman-The Best is Yet to Come," an interview with Caiti Beth McKinney, on April 5. *Alternating Currents* for bass trombone and piano was performed by Jakob Larson, bass trombone, and Jennifer Wang, piano, at the Manhattan School of Music in New York City, on April 8. Also on April 8, Amy Gilreath performed *A Time to Mourn* for flugelhorn on a Trumpet Day recital held at the University of Louisville in Louisville, Kentucky. On May 14, *Interval Untamed: Five Miniatures*, played on oboe, was performed by William Wielgus of the New York Kammermusiker double reed ensemble, in Brooklyn Heights, New York. June performances include *Warm Words for a Cold Evening*, featuring piano students from the Third Street Music School, coached by Marc Ponthus, at the "Make Music New York" Festival in New York City on June 21 and *Colored Tones* for soprano saxophone performed by Lois Hicks-Wozniak (HotWrk Ensemble) for the Composers Concordance in Beacon, New York on June 24.

Having been awarded 3rd place in Four For Music's film scoring competition in December 2022, English composer **Alexandra Skevington**, in collaboration with filmmaker Kish Daniels, had a work selected for live performance at the Minnesotan Film Score Fest. *The Other Side* was presented on June 10, 2023. Two of her piano works, *Something for the Weekend* and *Push Pull*, will also be featured in the forthcoming updated piano syllabus for Trinity College London's exam board.

Carol Ann Weaver has composed three works in response to her agony over the unspeakable tragedies in Ukraine. She wrote words and music for *Singing to the Children of Ukraine*, which she dedicated to the Ukrainian refugee Nataliia Kurhan, who escaped to Canada with her family. The work premiered in Hawkesville, Ontario on May 3, 2022, with multiple subsequent choral and solo-vocal performances in Ontario, and a United States performance at an international writing conference in Goshen, Indiana, on October 2, 2022. In three sections, the work opens with a wordless outcry, moves to a song of grief for those who have passed away, and ends with a song of hope for recovery and returning home for all who have had to flee. The second work, *Spirit Unbound*, for solo piano, was commissioned by the Canadian pianist Amelia Grace Yates, who presented the world premiere on March 26, 2023, in Burlington, Ontario. It honors Ihor, a Ukrainian man who was captured and tortured by the Russians, then released to house arrest. Weaver then worked with Kurhan to create *Ukraine Grief*, a composite soundscape of Kurhan's voice, air raid sirens recorded in Dnipro, Ukraine, and bits of *Singing to the Children of Ukraine* and *Spirit Unbound*. https://soundcloud.com/caweaver/ukraine_grief_with_nataliia_kurhan

Weaver published two articles about the works in the online *ACWC/ACC Journal* (Association of Canadian Women Composers/Association compositrices canadiennes) in the Spring-Summer 2022 and Spring-Summer 2023 issues,

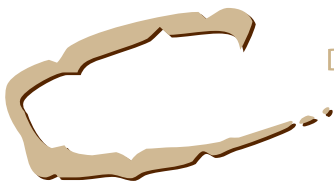
including links to a news article: <https://kitchener.ctvnews.ca/i-had-to-save-my-daughters-ukrainian-woman-flees-to-kitchener-1.5843255> and an audio file of *Spirit Unbound*: <https://soundcloud.com/caweaver/spirit-unbound-caweaver-ame-lia-grace-yatespnomar2623>.

Two of **Betty Wishart's** compositions were performed at the Cape Fear New Music Festival at Methodist University in Fayetteville, North Carolina on April 12, 2023. Pianist Scott Marosek performed *Overcoming*, an interpretation of Psalm 94:19. Linda Lane and Marosek performed *Oracles* for flute and piano. On May 23, pianist Max Lipchitz and flutist Lisa Hanson also performed *Oracles* at Christ and St. Stephen's Church in New York City.

The premiere performance of **Rain Worthington's** *Just Beyond Reach* (clarinet, cello, piano) was given by Thomas Piercy, clarinet, Daniel Hass, cello, and Tengku Irfan, piano, at the National Opera Center, in New York City on June 27, 2023. The United States West Coast Premiere of *Shredding Glass* (orchestra) was given by the Redwood Symphony, Kyle Baldwin, conductor, on June 3 at the Cañada College Main Theater in Redwood City, California. Worthington is excited to be working with Dan Visconti, as the representative for inquiries regarding her orchestral compositions.

Composer and filmmaker **Sabrina Peña Young's** apocalyptic animated film, "Resurrection Day," won the Outstanding Animation Award at the Valkyrie International Film Festival, a New York festival highlighting the films of international female film directors. Young directed and composed for "Resurrection Day," which received an enthusiastic response at its premiere in Buffalo. Peña Young also co-wrote the *Ten Demands Abolition Guide for Community Organizers and City Councils* with rap artist AWKWORD, co-founder of Ten Demands, a United States-based abolitionist organization working toward social justice in the prison industrial complex.

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

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