



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

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CoroDelantal performing at the 14th-century
Sinagoga del Agua in Úbeda, Spain,
with dancer Gerson A. de Sousa.



IAWM'S 2022 CONFERENCE

Call & (Her) Response: Music in the Time of Change

WHEN: JUNE 2-4, 2022

WHERE: OREGON STATE UNIVERSITY, CORVALLIS, OREGON

The International Alliance for Women in Music's 2022 Conference, in association with Oregon State University's College of Liberal Arts and the Office of Academic Affairs, will be an in-person event with virtual satellite events from across the globe.

This conference will bring together people who celebrate Women in Music and who challenge and transform our future with cutting-edge music, music technology, and innovative scholarship resulting in increased visibility, opportunities, and connections.

Corvallis is 90 minutes away from the Portland International Airport and only an hour away from the amazing Oregon Coast; it lies in the midst of the Mid-Willamette Valley Wine Region. For lodging, information on Things to Do and See before and after the Conference, see:

www.visitcorvallis.com/about-visit-corvallis and www.traveloregon.com

See our website: www.iawm.org/2022conference/ for more information

Registration

EARLY REGISTRATION

February 8 - April 15, 2022

Members: \$100

Senior and Student Members: \$ 50

Non-members: \$145

Senior and Student non-members: \$100

STANDARD REGISTRATION

April 16 - June 2, 2022

Members: \$125;

Senior and Student Members: \$ 85

Non-members: \$195

Senior and Student non-members: \$135

Registration Link:

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IAWM Membership Information

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

We would like to hear from more of you, so don't be shy—send us your reports, reviews, articles, proposals, and news for submissions to the journal.

—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, website, free listserv, international competitions for researchers and composers, conferences, and 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 we move into the new year, we want to say THANK YOU for all of your support during these challenging times. The burgeoning interest in showcasing the music of women of all backgrounds is due to people like you—people who have been pursuing a more equitable concert hall for decades. And your inner strength and adaptability in turning pandemic-induced shutdowns into new musical opportunities has been truly inspiring.

At IAWM, we spent 2021 working to increase visibility, opportunity, connection, and relevance for all women in music. We want to share your stories and make the world aware of the remarkable work you are doing. Some of the ways we are working towards that goal as we move into the new year include the following:

- Our new webinar series, BEYOND THE NOTES, which brought you four informative sessions in 2021. The Winter/Spring sessions began on January 22 with the Daffodil Perspective's Elizabeth de Brito.

- IAWM.org launched a new website with more content and new capabilities, with more to come in the spring! We are looking for images and videos to share – please send yours to media@iawm.org.
- Beginning in 2022, IAWM will be publishing four journals a year. One of those journals will continue to be sent out in hardcopy. In addition to the copies that will be sent to your email address, all four will be available online in a new Flip Journal format.
- Later this winter, IAWM will launch a YouTube channel and a MEDIA page on the website.
- We are planning our 2022 Conference with Live Programming from Oregon State University in the northwest United States plus remote programming from Antwerp, Belgium, Sydney, Australia, and other regions! Thank you for the over 171 submissions you sent. Registration is live, and early registration, with the best rates, ends March 31st.

Together, we can advocate for you – together we will work to improve gender equity and inclusion in the concert halls, the classrooms, the recording studios, in publishing, and in awards and opportunities.

—CHRISTINA RUSNAK

We know that the migration to our new website has been rocky, and we sincerely appreciate your input and patience during our transition.

Together, we can advocate for you – together we will work to improve gender equity and inclusion in the concert halls, the classrooms, the recording studios, in publishing, and in awards and opportunities.

Wishing you a Wonderful Spring,

Christina Rusnak

CHRISTINA RUSNAK
President, IAWM

COMPOSERS AND PERFORMERS



Sarah Masterson

Lawrence in America: Philippa Duke Schuyler's *Seven Pillars of Wisdom*

SARAH MASTERSON

From an early age, Philippa Duke Schuyler (1931-1967) achieved fame as a child prodigy in music and academics. The biracial daughter of George Schuyler, an African-American journalist, and Josephine Codgell Schuyler, a member of a prominent Texas family, Schuyler began performing as a pianist when she was only six years old.¹ By that time, she had written numerous pieces, many of which were based on animals and episodes in her life. These early works tend to be tonal and relatively short, and selected pieces were published by her mother in the collections *Three Little Pieces* (1938), *Five Little Pieces* (1938), *Eight Little Pieces* (1938), and *Nine Little Pieces* (1938).²

1 Kathryn Talalay, "Philippa Duke Schuyler, Pianist/Composer/Writer," *The Black Perspective in Music* 10, no. 1 (Spring 1982): 45-46. [https://doi.org/10.2307/1214998]

2 Ibid., 63-64, 59, 66-67.

Schuyler won multiple composition prizes as a teenager, and her works were performed by several major orchestras in the United States.³ In these adolescent compositions, she began using modes, pentatonic collections, and dissonances more frequently. Her most significant compositions from this time include *Manhattan Nocturne* (1946), *Rumpelstiltsken* (1944-1945), and *Sleepy Hollow Sketches* (1945-1946). A piano transcription of *Rumpelstiltsken* (published in 1955) remains her only published work since her childhood collections.⁴

In the 1940s, Schuyler also began touring extensively. By the age of twenty-three, she had performed in thirty-five countries and on five continents. Reviews praised her virtuosic playing and mature interpretations of difficult works, and her programs tended to include a mixture of standard repertoire and her own compositions.⁵

Schuyler continued to tour as an adult and released one recording in 1966 on Middle-Tone Records. She also worked as a freelance journalist and novelist, traveling extensively abroad and only returning to the United States to rest and perform. By 1960, she had published books on several subjects, including a highly embellished autobiography titled *Adventures in Black and White* (1960).⁶

Schuyler struggled with her mixed-race identity, writing of her unhappiness in the United States. In a 1963 letter, she wrote that she "had 30 miserable years in the USA because of having the taint of being a 'strange curiosity.'"⁷ Another letter states: "I'm half-colored—so I'm not accepted anywhere. I'm always destined to be an outsider, never, never *part* of anything."⁸ While she was quite successful performing abroad, she was almost entirely unable to

3 Ibid., 47-49.

4 Ibid., 59, 50-51, 67.

5 Ibid., 51-54.

6 Ibid., 55, 57-58.

7 Kathryn Talalay, *Composition in Black and White: The Tragic Saga of Harlem's Biracial Prodigy* (Oxford: Oxford University Press, 1995), 224.

8 Talalay, "Philippa Duke Schuyler, Pianist/Composer/Writer," 57.

schedule concerts with white venues in the United States. As a result, she spent very little time at home, traveling as much as possible.⁹

Beginning in 1955, Schuyler spent a significant amount of time in Africa, performing and studying the local culture and politics. She was especially fascinated by the variety of musical styles, taking notes on instruments, rhythmic patterns, and scale collections from Sudan, Ethiopia, Madagascar, Uganda, and other regions.¹⁰ Some of these musical elements appear in her later piano works.¹¹ During her later trips to Africa, Schuyler covered the political situation and related war crimes in the Congo. After converting to Catholicism, she also wrote a book on Catholic missionaries in Africa titled *Jungle Saints* (1963). Many of her performances after her religious conversion financially supported the Church and its African missions, of which she visited more than 150.¹²



ADVENTURES in Black and White

by Philippa Duke Schuyler

EDITED AND WITH A CRITICAL INTRODUCTION BY TARA BETTS



The book by Schuyler is being made into a film starring Halle Berry, Marc Platt, Alicia Keys, Jose Rivera, and Vincent Cirrincione.

9 Talalay, *Composition in Black and White*, 142.

10 Philippa Schuyler, "The Music of Modern Africa," *Music Journal* 18 (October 1960): 18, 60-63. [www.proquest.com/scholarly-journals/music-modern-africa/docview/1290718468/se-2?accountid=201395]

11 Talalay, *Composition in Black and White*, 169.

12 Ibid., 206-217.

*I'm half-colored—so I'm not
accepted anywhere. I'm always
destined to be an outsider,
never, never part of anything.*

—PHILIPPA DUKE SCHUYLER

During her time in Africa, Schuyler composed several works inspired by her travels and the regional music traditions, most notably *Suite Africaine* (ca. 1958) and *White Nile Suite* (premiered in 1964).¹³ Both compositions appeared frequently in her concert programs, along with standard classical repertoire.¹⁴ Neither have been recorded or published.

She continued to perform extensively, beginning a world tour in 1958. In approximately four months, she traveled 40,000 miles. Her tour began with concerts in the Dominican Republic and New Orleans, then continuing to Hawaii, East Asia, the Middle East, the Congo, West Africa, and Europe.¹⁵ Her international success did not translate to the United States, and in the 1960s, she developed a plan with her mother to try to develop her career in white America. In 1963, she successfully applied for a passport under the name Felipa Monterro y Schuyler. She and her mother planned for her to first establish a reputation under that name in Europe, then return to the United States and “pass” as white. For the rest of her life, she alternately would publish, perform, and lecture as “Felipa” or “Philippa,” depending on the venue.¹⁶

During the Vietnam War, Schuyler performed for dignitaries and worked as a freelance journalist in Vietnam. She first traveled there to perform at the National Conservatory of Music in



Philippa Duke Schuyler

September 1966, but she soon decided to stay and write a book on the war.¹⁷ She was very disturbed by the entire situation in Vietnam, writing in a letter home: “This is the funniest mixed-up war I ever saw. Everyone around here must have done something wrong in their last reincarnation and is getting punished for it now.”¹⁸

During her time in Vietnam, Schuyler seems to have stopped composing almost entirely, with her last works most likely written around 1965.¹⁹ Her final two compositions appear to be *Seven Pillars of Wisdom* (ca. 1964-1965) and *Nile Fantasia* for piano and orchestra (premiered in 1965). *Nile Fantasia* incorporates a significant amount of material from *Seven Pillars of Wisdom*, with its first,

third, and fourth movements roughly corresponding to the Prologue, Part V, and Part VI of *Seven Pillars of Wisdom*.²⁰

After a trip home, Schuyler returned to Vietnam in March 1967, spending much of her time in Hue, despite the city being essentially under siege.²¹ In May 1967, she was killed in a helicopter crash, after delaying her return home to help evacuate students from Bien Hoa High School to Da Nang.²² After her death, her book *Good Men Die* was published, and the Philippa Duke Schuyler Memorial Foundation was established.²³

13 Talalay, “Philippa Duke Schuyler, Pianist/Composer/Writer,” 65-66.

14 Talalay, *Composition in Black and White*, 239-40, 297.

15 Ibid., 176.

16 Ibid., 223-225.

17 Talalay, *Composition in Black and White*, 265-267.

18 Ibid., 267.

19 Talalay, “Philippa Duke Schuyler, Pianist/Composer/Writer,” 66.

20 Lecture-recital in Winston-Salem, North Carolina, December 10, 1965, Box 19, cassette 17, Helen Walker-Hill Collection, American Music Research Center, University of Colorado at Boulder, Boulder, Colorado.

21 Talalay, *Composition in Black and White*, 270-271.

22 Talalay, “Philippa Duke Schuyler, Pianist/Composer/Writer,” 43.

23 Talalay, *Composition in Black and White*, 277.

Seven Pillars of Wisdom:

Since 2016, I have been researching Schuyler's piano music and reconstructing her largest work, *Seven Pillars of Wisdom*, from manuscripts. After stumbling across a short biography on Schuyler, I began trying to track down copies of her piano music to program on recitals. I quickly discovered that the vast majority had never been published and remained in manuscript in the Schuyler Family Papers at the Schomburg Center for Research in Black Culture in New York. With the assistance of their library archivists, I was able to receive scans of Schuyler's manuscripts; *Seven Pillars of Wisdom* was clearly the most substantial and extensive of the piano compositions. Unfortunately, it also seemed to be missing multiple movements and pages. Two of the movements were located relatively quickly in a separate folder where they had been catalogued erroneously as separate pieces, but missing pages from the prologue and epilogue proved more difficult to find.

After searching through all of the archived music in the Schuyler Family Papers, I found the missing pages of the prologue in another folder listed as an unfinished score. The missing pages of the epilogue were contained in a box labeled "miscellaneous," among an extensive collection of untitled sketches and assorted loose manuscript pages. Once I had found all of the missing pages, Schuyler's meticulous use of headers with page numbers and movement titles made assembling the work in the correct order fairly straightforward.²⁴ Since then, I have focused on

²⁴ Handwritten manuscript with performance notes and introductory quotations for *Seven Pillars of Wisdom*, undated, Schuyler Family Papers, Schomburg Center for Research in Black Culture: Manuscripts, Archives, and Rare Books Division, New York, New York.

Prologue (pages 2 and 3 only) and Epilogue-Finale (incomplete version), box 25, folder 5.

Movements 5 and 6, box 25, folder 6.

Introductory typed pages, Prologue (missing pages 2-3), Movements 1-4, Movement 7, Epilogue 1, and Epilogue-Finale (page 0 only), box 25, folder 8.

Epilogue-Finale (pages 1, 4, and 5 of complete version), Box 31, folder 1.



Ex. 1: "Arab Revolt" (Prologue, m. 1)



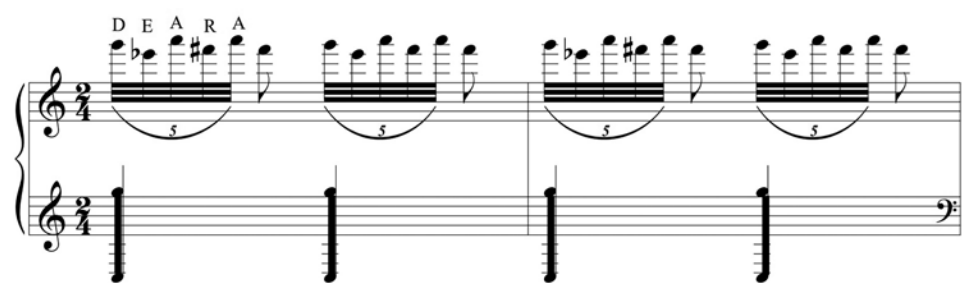
Ex. 2: "T.E. Lawrence" (Prologue, mm. 29-32)



Ex. 3: "Mecca" (Movement 3, mm. 1-4)



Ex. 4: "Blood" (Movement 3, mm. 53-56)



Ex. 5: "Deraa" (Movement 5, mm. 46-47)



Ex. 6: "Beating of Lawrence" (Movement 6, mm. 81-84)

*Like him I have known the terror of the tropics...the fever of the blood,
the feeling of disintegration under the broiling sun.*

—PHILIPPA DUKE SCHUYLER



Ex. 7: "Djinn" and "Ifrit" (Movement 4, mm. 57-62)



Ex. 8: "Inshallah" (Movement 7, mm. 43-50)

I began trying to track down copies of her piano music to program on recitals. I quickly discovered that the vast majority had never been published and remained in manuscript in the Schuyler Family Papers at the Schomburg Center for Research in Black Culture in New York.

—SARAH MASTERSON

analyzing and recording *Seven Pillars of Wisdom*; for the background information on Schuyler included here, I relied on Kathryn Talalay's excellent research on Schuyler's life and career.

Composed circa 1964-1965, *Seven Pillars of Wisdom* can be placed in Schuyler's last compositional period, and it incorporates topics and musical material that reflect Schuyler's interest in politics and Africa during that time. Sometime in 1964, she developed a special interest in T.E. Lawrence; his memoir, titled *Seven Pillars of Wisdom*, inspired this work and its title. In October 1964, Schuyler wrote to her mother of Lawrence: "He too had felt placeless and torn in his own country because of his birth—and he too went forth to seek the unknown in foreign lands. Like him I have known the terror of the tropics...the fever of the blood, the feeling of disintegration under the broiling sun."²⁵ The prologue, seven movements, and extended epilogue all include related quotations from Lawrence's book, and Schuyler devised many of the themes to partially or fully spell the names of important characters, places, topics, and ideas. Throughout the seventy-minute composition, themes such as "Arab Revolt" (Example 1), "Ottoman Empire," "T.E. Lawrence" (Example 2), "Auda Abu Tai," "Mecca" (Example 3), and "Deraa" are introduced and developed in a variety of ways.

²⁵ Talalay, *Composition in Black and White*, 239-240.

The introduction and development of the thematic material correspond to the topics and plot of the piece, which loosely relates to T.E. Lawrence's book. Schuyler seems to have been especially drawn to the brutality of the story, composing this work after her journalism coverage of the conflict and war crimes in the Congo. While not always fully historically accurate, Lawrence's memoir recounts the horrors of war, describing terrible acts on both sides of the conflict; his story concludes in a Damascus hospital filled with excrement and decaying corpses. Schuyler's movement titles and musical themes reinforce this emphasis, with movement titles such as "Blood," "The Evil of My Tale," and "The Agonies, The Terrors, and The Mistakes." Musical themes featured in those movements have similar titles (Example 4) and incorporate extensive use of dissonances and tone clusters, as shown in Examples 5 and 6.

Many musical themes are named for more abstract concepts, such as quotations from Lawrence's book and concepts related to Islam. References to Islam in the musical themes were most likely inspired by the importance of Islam in the politics of the Arab Revolt, as described by Lawrence.²⁶

²⁶ T.E. Lawrence, *Seven Pillars of Wisdom* (Hertfordshire: Wordsworth Editions Limited, 1997), 19-33.

Many of these themes are named for Surahs (chapters) of the Qu'ran, although themes such as "Djinn" (supernatural creature), "Ifrit" (demon), "Allah" (God), and "Inshallah" (God willing) also appear. The Surahs referenced cover topics including angels reaping souls and the day of judgment. As these specific Surahs are not explicitly mentioned in Lawrence's book, their inclusion seems to indicate that Schuyler conducted her own research as well. Themes representing concrete characters and places are interwoven with these more abstract thematic topics to evoke not just the events of the story, but Schuyler's interpretation of its meaning.

Conclusion

With a newly reconstructed musical score and upcoming recording, the possibilities for future research on *Seven Pillars of Wisdom* are extensive. Publication of the score should be a priority, as well as more in-depth theoretical analyses of the music. Given how little published research on Schuyler's music exists, the potential for further investigation is significant.

Dr. Sarah Masterson currently serves as Associate Professor of Piano and Music Theory at Newberry College in Newberry, South Carolina. Dr. Masterson's research focuses on the work of 20th-century American women composers, and she recently recorded Philippa Schuyler's unpublished piano work *Seven Pillars of Wisdom* for release with Centaur Records.



Victoria Flawith

My Career: From Office Clerk to the Stage and Screen

VICTORIA FLAWITH

It is life experience that we weave into the music we create. The myriad moments, memories, and senses then become the tapestry of sound we are inspired to bring into being. Notes on a page of manuscript, notes played by a piano, notes that we sing—they are vibrations that speak to us with emotion. The stars in the night sky, the silent forest as the snow falls, the roar of the ocean on a rocky shore near my Canadian home—these are the things that have always moved me, inspired me, and made me feel whole. But they also made me question. How could I, so small and insignificant, feel the wonder they engendered in me? Could I transmit my inner life to others with my voice, with the sound of instruments in counterpoint to the beating of my heart?

Even as a small child, I felt that music was beckoning me, encouraging me to wander through the landscape of its delights: first, music and stories, then musicals, and, eventually, operas. Even though I lost my hearing in one ear at the age of thirteen, I sang in school and church choirs and played flute, piccolo, and trumpet in school bands plus the guitar at home. Music sang in my veins as it embraced me.

From Musician to Manager

As I grew older, however, I began to lose access to this glorious musical cacophony from time to time. The obligations of school, home, and occupation overpowered me and transmitted a different message to me: that although music is great, I should enjoy it as a member of the audience rather than as a participant. That should be left to the chosen few, many of whom struggle to make a living. As a result, in order to pay my rent and monthly bills, I acquired skills in word processing and data entry, and I spent much of my time organizing paperwork and computer files and answering the phone.

The songs I composed for my guitar as a shy teenager were forgotten as I entered the corporate world and began my journey from lowly clerk to supervisor to manager. I worked hard and strove to comply with all the expectations of my employers. I focused on making sure others were happy with my work, but, over time, I became less happy with myself. I eventually had an epiphany, realizing that my desire to create music had languished far too long.

Vocal Career

I began to study voice. Learning how to sing effectively without fear was a long journey for me. I studied privately with a coach from the local opera company twice a week for five years. I practiced twice daily and visited a *répétiteur* weekly. I also attended classes at the local university and conservatory, but I struggled with stage fright. I finally met a vocal coach who assisted me in overcoming the shyness that hampered my desire to perform. It took me eight years to develop my voice (mezzo-soprano) and twelve years to be able to sing without fear. I sang in musicals such as *Carousel*, *Brigadoon*, and *La Cage aux Folles*, as well as in operas such as *Carmen*, *The Magic Flute*, *Lucia di Lammermoor*, and *Faust*. I finally achieved a dream I had always thought impossible.

In addition to performing, I began to teach group voice classes to those who

had always wanted to sing but felt too intimidated to try. I found a niche in which vocal technique and my personal experience of shyness came together to assist others to find their hidden voices. I eventually established my own private studio. I also taught workshops such as “Women’s Voices,” “Let’s Sing,” and “Gospel Voices” in Greater Vancouver and on Vancouver Island, British Columbia. The work of helping others to develop their vocal skills gave my life the meaning that it had lacked when I was working in the corporate world.

Composing for Television and Film

I began to write songs again. I pitched my songs to various artists in the hope that they might record them on their next CD. After receiving some negative feedback from other songwriters and music publishers, I began to understand that I had not yet developed sufficient skill to compose songs effectively. Rejection is difficult for most artists to deal with, and, although I was often disappointed and even confused by the response to my submissions, I was determined to improve. I had learned how to manage constructive critique from my vocal training. It was only by listening, attempting to understand, and practicing that I refined my singing skill over time. I applied this philosophy to the composition of music.

I attended a music conference in Los Angeles in the late 2000s, and I was intrigued by what I heard about composing instrumental music for film and television. If a television show did not have a composer, they used music provided by music libraries and music publishers to create the score. A music supervisor would determine their needs and look for broadcast-quality instrumental cues that would fit the theme of the show and the emotion of the scene. A music editor would then splice the cues and create the score. The goal of a film/television composer would be to sign cues to a number of music libraries and publishers in the hope that they would be pitched to appropriate opportunities and then placed in television shows, documentaries, or films.

Thus, the composer would work to create music for specific briefs or anticipated usage. Each track conveys a single emotion; for example, a meditative-style instrumental cue may be needed for a nature show. It has to be well composed and mixed to a level appropriate for immediate use. The composer might create a beautiful, harmonious drone with legato melodic lines and provide one or two places where the music could easily be cut (edit points: most shows do not use an entire cue). The composer must ensure that the cue has a button ending (the last note must land on the tonic, or the cue must have some kind of logical, non-faded closing).

What I learned about writing cues at the conference led me on a new path. I began to study how to compose for television and how to effectively use virtual instruments in my compositions. I also developed the ability to mix the final work effectively—a bit challenging for someone who is deaf

in one ear! After practicing for three years, I finally received my first offer from a music library. Since then, quite a few of my cues have been placed on television shows.¹

I am always interested in learning. I am currently studying cinematic orchestration and film scoring through such entities as Evenant, Cinematic Composing, and Thinkspace. I have scored some short films and animations provided through film scoring compositions or organizations like The Cue Tube. My goal is to continue

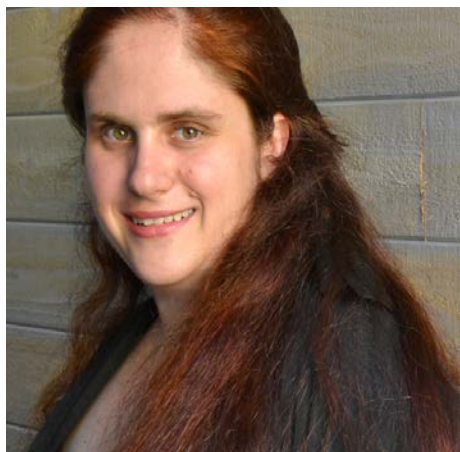
¹ My credits include production music on television shows such as *Chicago P.D.*, *Crimes Gone Viral*, *Catfish the TV Show*, *Hunting Hitler*, *Vice News Tonight*, *Le Crime Parfait N'Existe Pas*, *Kassensturz*, *Auction Kings*, *Meteorite Men*, *My Strange Criminal Addiction*, *Natural Born Monsters*, *Bad Dog! Invisible Worlds*, *What You Can't See*, *Aspettando Geo*, *The Secret Life of Chaos*, and *Secret Service Secrets*; plus several episodes each of *Snapped Killer Couples*, *LT Joe Kenda*, *Homicide Hunter*, and *I Almost Got Away With It*; as well as the television documentary *The Bomb*. My co-written song, "Lies are in Your Eyes," has been placed on the popular soap opera *The Young & the Restless* several times.

in this fashion, to learn via courses, feedback, and experience until I am ready to score a longer project. In fact, I have been working on my own film since 2019. I am studying concept art, matte painting, and creation of 3D artworks (Photoshop and Blender) with this endeavor in mind.

In all that I do, the journey of growth and understanding, of development and learning, is paramount. I am inspired daily by the natural world around me, by the music of others, and by the stories we tell. I am honored to share my knowledge with those who study singing with me. And I hope my own small voice adds something to the glorious earth symphony around us and in each of us.

In all that I do, the journey of growth and understanding, of development and learning, is paramount.

—VICTORIA FLAWITH



Katie Kring

Looking Back and Looking Forward: Becoming a Composer of Choral Music

KATIE KRING

When I was invited to write about my career in music as a new IAWM member, I recalled a lyric from the song "I'm Still Here," from the late Stephen Sondheim's 1971 musical *Follies*: "Then

you career from career to career." My musical career thus far could charitably be described as non-linear, and my oeuvre as eclectic; therefore, I identify strongly with Sondheim's use of the word "career" as a verb (to move swiftly and in an uncontrolled way in a specified direction) as well as its usual usage as a noun (an occupation). Allow me to explain.

Student Years

I started composing around age five or six in both the usual way—at the behest of my childhood piano teacher—and in a rather unusual way. My teacher, Marilyn Lowe, had a basement filled with Amiga computers, which was unheard of in 1988, and they had remarkably sophisticated composition software for the time. I was not interested in learning to play the piano, but I became quickly addicted to composing. I spent hours before and after my piano lessons filling floppy disk after floppy disk with

compositions—some good, some bad, some avant-garde for an elementary school student.

Mrs. Lowe expected all of her students to compose and play their own music at special recitals, and she encouraged us to enter competitions, several of which I won. She made sure we had access to the best tools and software as they became available. At various points in my life, I pondered the dearth of women in composition, and I feel strongly that Mrs. Lowe's influence—making composition accessible, imaginable, and even inevitable—is the reason my career exists. And I am not the only working female composer to have grown up under her influence; the well-known choral composer Susan LaBarr also studied with her. This is not a coincidence.

After high school, I had the great fortune to be offered generous scholarships to attend the University of Michigan, and I majored in performing arts technology. The program

provided training in almost every skill I have drawn upon for the past 20-odd years of my career: music theory, history, voice lessons, composition (both traditional and electronic), sound recording, synthesis, photoshop, filmmaking, studio art, technical theatre, computer-assisted choreography, computer programming, and a whole wealth of collaborative art-making opportunities that melded digital music, live performance, visual art, and dance.

In the Digital Music Ensemble, under the direction of Dr. Stephen Rush, we had challenging projects such as creating an interactive, contemplative music-and-floating lanterns installation in commemoration of the 9/11 attacks, which occurred a few weeks into the semester, and a multimedia presentation of *Alice in Wonderland*. Under his tutelage we learned not to allow our imaginations to be limited by the bounds of physical reality, and that philosophy has remained with me ever since. I had many other amazing opportunities as a composer at Michigan, such as studying with William Bolcom, spending a year as the composer-in-residence for University Productions, and even having the chance to create a retrospective bio-play with and about Arthur Miller.

I enrolled in the Graduate Musical Theatre Writing Program at New York University and spent two years immersed in showtunes in all their myriad forms. One of the major career skills I took away from the program was an ability to create a good work very, very quickly (writers often have to compose a new song overnight). Another major career skill was learning the art of taking criticism well, which involves varying amounts of taking nothing personally, divining what people mean from what they say, ignoring the unhelpful, and trusting your gut feeling. NYU also introduced me to someone who has been an important part of my life for the past 15 years—my advisor and current collaborator and friend, Rob Hartmann.

The Theatre

While I was at NYU, I started stage managing on the side, working in regional theatre and off-Off Broadway in New York City. After graduation, I spent almost a year at a major regional theatre in the Northeast as a stage manager, administrator, and box office manager, and then two more years as a box office/front of house manager at a LORT theatre in the South. My occasional collaborator, J. Oconor Navarro, and I expanded a 20-minute musical we had written at NYU into a full-length piece and had it produced in New York City during that time, but my years working in professional theatre was the least creatively productive time of my life. The constant stress and drama sucked any desire to create from me, and while one might imagine that being an insider at prestigious theatres, with an emphasis on new works, would have given me special access and opportunities to see my own work performed, the opposite turned out to be the case. It was easier to get one of my shows produced in New York than at the theatre 15 steps from my desk.

I decided to quit my job and return to my hometown of Springfield, Missouri. My plan was to start a theatre-staffing business, which, unfortunately, failed immediately. I was unemployed and was looking for work. I started volunteering a few days a week at a friend's organic farm, and to earn some money, I started baking and selling cookies at the farmer's market and elsewhere, and I expanded to selling bread and marshmallows. The president of the market decided that I was breaking the non-existent rules and said that I could not return. The full story is much more complicated and somewhat more amusing. When I told Rob Hartmann the details, he suggested that we turn it into a musical.

As a result, *Farmers Market: The Musical*, a story about a girl named Marsha who wants to sell her marshmallows at the farmers market, only to run afoul of the dastardly Mr. Buffalo and his cronies, was born. We wrote it, recorded the demos, recruited a cast of at least 30% actual farmers, rehearsed it, and performed the first reading for a few hundred people in Springfield within sixteen days. The musical also had performances elsewhere.

We continued to collaborate, and one of our most interesting commissions was from a high school in Spokane, Washington, in 2015, to write a musical for their Advanced Musical Theatre Class. We called the show *Kelly the Destroyer versus the Springfield Cobras*. It was inspired by the Great Cobra Scare of 1953, when a dozen or so loose Indian cobras terrorized my hometown for months. Our production was both a thriller and a comedy, which included the true story of how some men hunted cobras from a truck while playing snake-charmer music. The students and audience loved it. Leaving New York could have been a disaster, but Rob and I have had great fun working together in the hinterlands. Our next show will be a gothic horror opera called *Sweet Louisa*, set in a small town on Lake Superior where Rob's ancestors lived.

Choral Music

I have been back in Springfield, Missouri for twelve years now, and one of the best things I did upon returning was to join a choir, the Springfield Chamber Chorus (SCC), a volunteer, semi-professional, a cappella choir, which includes many music teachers. For a number of years, I have been the de facto (and sometimes official) composer-in-residence, and I have had the opportunity of having a number of my pieces premiered by this excellent group.

One of the major career skills I took away from the program was an ability to create a good work very, very quickly (writers often have to compose a new song overnight).

—KATIE KRING

Through SCC, I met the South African conductor Dr. Gerrit Scheepers, who has become a good friend. He commissioned my choral piece, *At The Hour of Closing*, which was premiered in Pretoria, South Africa in 2018, and I was delighted to be able to attend. The work went on to win the 2019 MCDA Opus Award. The award is presented annually by the Missouri Choral Directors Association “for an outstanding original choral composition... that exemplifies the highest standards of choral music composition.”

The commission is a good example of the importance of networking, which requires a lifetime of building relationships with other artists who support each other. No matter your age or stage of your career, building friendships and supportive relationships with composers, conductors, performers, and administrators is the best thing you can do to make progress. I have been much more successful by being active in artistic communities than in submitting proposals for competitions. Rob Hartmann and I, both together and individually, have had every musical we have ever written—which collectively numbers almost 20—performed somewhere, which is very unusual for musical theatre composers. We do not wait for an invitation. We use our networks to find a place for our work, and then we write it for that particular theatre. And that is also my approach when I work alone as a choral composer.

Springfield Street Choir

Becoming a choral composer has changed my life in one other unexpected way. In 2019, the American Choral Directors Association (ACDA) had a composers’ fair at their national conference in Kansas City, just three hours north of where I live. Exhibiting at the fair was worthwhile, but it was a session the next day that was so influential. The presenter was Jonathan Palant, director of the Dallas [Texas] Street Choir, a choir for homeless and indigent people. I had been loosely involved with a grassroots homeless outreach program prior to this. I also



Springfield Street Choir

had a few homeless friends and was reasonably well-versed in homeless issues, but I mostly helped as a baker, sending unsold bread and baked goods to the homeless community. I had never heard of a street choir before, but when I saw the transformational power of music and the sense of community and love that morning, I was astonished and impressed in ways that I still can’t completely describe. At the next Springfield Chamber Chorus board meeting, I declared that we should start a street choir of our own, which made good sense for a lot of reasons. The board was reluctant but finally agreed, and I was named conductor.

I am not very well coordinated, and one skill I never mastered in school was conducting; however, a friend who was a talented conductor, Kenny Kabak, expressed interest in the project and together with Christie Love, a remarkable local pastor, and a number of other passionate people, we brought the Springfield Street Choir into being in October of 2019. At the first rehearsal, the choir had 17 hesitant, nervous people who sang for an hour in exchange for two dollars or two bus passes. The next week it was 23. The following week it was 28, and in a few months, we were rehearsing with 90 people and had to lock the doors.

We had some truly remarkable experiences with the choir—singing on the regionally-syndicated comedy show

called *The Mystery Hour*, hosting a Christmas Eve community carol-sing, and numerous smaller but beautiful performances. But the pinnacle was a performance at the Springfield Art Museum in January of 2020. By showtime, an unexpectedly large audience had arrived—more than 400 people squeezed into the small room. It was standing room only, shoulder to shoulder, with the choir shoehorned into a corner to sing. And did they ever sing! The crowd wept and cheered, and to this day, just thinking about it brings tears to my eyes. When I drove the bus to the men’s shelter afterwards, the ovation they received was all they could talk about.

I had submitted a proposal to the ACDA hoping to get a commission for a work about homeless people. I did not get the commission, but I composed *Forgotten Voices* anyway, with texts derived from interviews with the many homeless people I am honored to call my friends. It was premiered at the Missouri Choral Directors Association conference in July 2021, to a masked, socially-distanced, but sold-out audience. And of everything I have ever written, this is the work of which I am most proud. Because the audience cheered, yes; and because the choir’s performance was perfect, yes. But I am proud mostly because of the joy and sense of self-worth it gave to the homeless people, which, in turn, gave special meaning to the composition.



McKenzie Squires (photo by Eldred Spell)

The Challenges of Being a Female Percussionist: A Brief Look at My Story

MCKENZIE SQUIRES

What is it like to be a woman in percussion? That is a complicated question for me to attempt to answer. I love what I do and would not trade a moment of it. With that said, it isn't easy to be a woman in a male-dominated industry. Today, there are more prominent, female-identifying percussionists than ever before, so why do I sometimes feel isolated and alone within this field of music? Looking back in time might provide some clues.

When I was in fifth grade, I became serious about playing the drum set and asked my parents for lessons from a local music school. They agreed and were happy to give me an outlet so that I would stop drumming around

I fought every stereotype, and I taught myself to march cymbals, bass drum, and tenors. I also taught myself how to play concert snare and timpani, despite the comments from authority figures that I should "stick to mallets."

—MCKENZIE SQUIRES

the house. When I was in sixth grade, I was ready to join the percussion section of the school band, but the director had other ideas. Thankfully, I could not get a sound out of any of the wind instruments, so she had to let me be a percussionist. That is the first time I faced pushback from someone of authority—someone telling me that I could not be a percussionist because of my gender. I vividly recall the teacher's comment that women were meant to play woodwinds in a band but not brass or percussion.

She retired the next year, and a new band director took her place. Although he never suggested that I should not play drums, he always seemed to treat me differently from the male percussionists. I later learned that he and many others believe women should play mallets and men should play drums. Regardless, I am glad that he challenged and encouraged me, and I made All County every year of middle school and All District in my eighth-grade year. This was the first major accomplishment that taught me how to work hard.

In high school, I experienced more stereotypes about women in percussion. "You have to play like a man." "You can't march tenors."¹ "You have to be in the front ensemble playing mallet instruments."² These were just a few of the many comments I heard throughout the years I was in marching band. I fought every stereotype, and I taught myself to march cymbals, bass drum, and tenors. I also taught myself how to play concert snare and timpani, despite the comments from authority figures that I should "stick to mallets."

I had difficulty discussing my internal struggle with other musicians as I tried to find my place in the music world as a female percussionist transitioning into college. That changed in 2018 when I attended my first

1 Tenors are usually five to six drums that are carried by one performer.

2 Front ensemble refers to the percussion section that is usually seen at the front of the marching band. It almost always has keyboard instruments (marimbas, xylophones, vibraphones) as well as accessory instruments such as bells, cymbals, etc.

Percussive Arts Society's International Convention (PASIC). The Percussive Arts Society (PAS) is a wonderful organization that promotes percussionists of all types from around the world.³ Particularly impressive at PASIC18 were the women who played drum sets, such as Emmanuelle Caplette and Sarah Thawer. The Convention gave me the unusual opportunity of seeing a woman performing a solo drum set and giving a masterclass on the instrument. The feeling of positivity and acceptance that I felt during that week was amazing and like nothing else I had experienced. I believed I could continue in the field regardless of my gender.

As a result, I began to study with Dr. Diana Loomer, my first and only female teacher, and the lessons included learning to play double seconds (a type of steel pan). She explained the history and creation of the instrument in Trinidad and Tobago, and she said that women were not allowed to play pans, but, nevertheless, the women found their way into the steel yards.⁴

Dr. Loomer also introduced melodic timpani playing. She has been working on the Melodic Timpani Project⁵ since her time in graduate school, and she actively commissions new works that feature melodic lines for the timpani. On her website, she explains: "The mechanics of timpani pedals have greatly improved over the years, and we now have the opportunity to use the timpani voice in a much more active way." In addition to expanding the repertoire for the instrument, this kind of timpani playing is also slowly changing the perception of who can play timpani.

3 PASIC is the international convention hosted by PAS every year in Indianapolis, Indiana. More information can be found at www.pasic.org or www.pas.org/about/about-pas.

4 Double Seconds are a mid- to high-voiced pan instrument found in steel bands. They, like all steel pans, originated through the slave trade, colonialism, and politics from the late 1700s to their creation in the 20th century. A steel yard is the term used to designate the place where steel bands rehearse.

5 More about this project and the individual works can be found at www.dianaloomer.com/melodictimpaniproject.

During one lesson, I mentioned a problem I was having playing crash cymbals; I could not choke cymbals the way I had been taught because of the shape and size of my chest and arms. Dr. Loomer mentioned a similar conversation and a possible solution she heard from a group she belonged to on Facebook. She introduced me to the Women/Womxn Percussionists Facebook group. This group has deeply changed my perception of who can play percussion and what is possible. The group discusses topics such as physicality, what is or isn't idiomatic to an instrument, new music by minorities, and the struggles that we are all facing because of our gender presentation and/or body type. These conversations became especially important when the lockdown started in early 2020.

One of my favorite female percussionists is Maria Finkelmeier.⁶ I am especially interested in a project that she and her team are working on called "Threads of Assumption,"⁷ an ongoing, interactive performance installation. "Threads of Assumption" took the data from twenty-two recorded conversations that were analyzed for emotional content and thematic languages. These were transformed via AI into datasets that were realized in different art mediums inspired by the space where the installation was presented. It premiered at the Goethe Institute in June of 2021. I participated in two of the twenty-two conversations that were used to create this project. The conversations that were sparked within this project, as well as those on the Facebook post, were not surprising, and hearing female percussionists who have had similar experiences brought me a kind of solace.

⁶ She is the founder of mf dynamics and is known for her large-scale, multimedia events in public spaces.

⁷ More information on Threads of Assumption can be found at www.mfdynamics.com/threads-of-assumption. The description on the website reads: "The project asks us to reconsider our assumptions surrounding bias and what we accept as normal."



McKenzie Squires playing percussion

In closing, I want to thank Dr. Adam Groh, who was my primary teacher during my four years at Western Carolina University, not only for his excellent instruction but also for the conversations he had with the percussionists about identity and humanity. He was aware that those topics would influence our future as musicians.

I am also very appreciative of the women who have been and continue to be helpful: Diana Loomer, who actively encourages me to defy stereotypes and play whatever instruments I wish; Shelby Blezinger-McCay, a member of Troika Percussion, who demonstrates how successful a woman can be within the percussion industry in New York City; Maria Finkelmeier, who dreams and creates big, loud projects that cannot be ignored; and the countless female-identifying composers such as Caroline Shaw and Emma O'Halloran. Most important, however, is my former teacher at Western Carolina University, Dr. Christina Reitz. She taught the history of music through a lens that was not white-male oriented, she presented me with opportunities to reflect on what is important, when and how to push back, and how to express myself, and she continues to provide words of encouragement.

I am now pursuing a master's degree in percussion at New York University, where I am an adjunct percussion instructor as well as a teacher via Zoom to percussionists from around the U.S. I am also a founding member of the Folx Percussion Duo and the Kicking Pigeons percussion group at NYU. As an intern for Sō Percussion, a percussion-based music organization that creates and presents new collaborative works, I am learning how to manage, run, and perform with a percussion group. Do I still face challenges? Yes. The difference now compared to a few years ago is that I am also seeing the success of those who are like me every day. My aim is to make the path easier for other women musicians and to fight to create my own success in music no matter what the challenges may be.

Journal of the IAWM

Welcome to your new Journal with its more spacious and colorful page layout. We hope you enjoy reading it. We thank Cheetah Graphics, Inc. for the overall design and Bauer Graphics for the design of the front cover. A flip version is available on the IAWM website.



Fig. 1. *The Time in a Thread*, a functional score by Sonia Megías made from leather, clay, and wood. (Photo: Ela Rabasco)

CoroDelantal: Celebrating Ten Years of Vocal Experimentation

SONIA MEGÍAS

I had the good fortune to be born in the village of Almansa, Spain, in the Southeastern region of the Iberian Peninsula, where music was an important part of our social life. When I was a teenager, I became interested in conducting and learning how to compose and arrange choral music.

In 2003, at age twenty-one, I received my first choral commission for *Al espacio con música* (Music in Outer Space), a cantata for narrator, soloists, children's chorus, and chamber group. My interest in choral music continued to increase, and a few years later, in 2006, I established and directed a vocal ensemble workshop in Madrid called VocesBravasLab. It was an experimental group, and the singers did not have to know how to read music. I gained a great deal of experience as well as pleasure from working

with the ensemble, but in 2010, when I was awarded a Fulbright Fellowship to study at New York University, the group disbanded.

While I was living in New York City, I found it hard to meet people and make friends, and I was surprised at the professional competitiveness among my classmates and colleagues. I therefore decided that one way to bring people together in friendship would be to establish a new vocal experimental group that would meet weekly with the same goal in mind: singing together. I called the ensemble CoroDelantal (apron chorus). Our unusual name and our costumes—aprons—require an explanation. Masks have a special purpose in other cultures; for example, in African rituals, masks can have the power of controlling good or evil, and in ancient Greek dramas, symbolic masks were used in both their tragedies and comedies. I believe that an apron, like a mask, can have symbolic power, but I decided to use it as a body mask and not as a face mask.

I began to believe that the apron had special powers after a couple of cooking experiences that I had in New York state. The first was when I volunteered to cook a meal for a group of vegans at the Experimental Intermedia Foundation. The apron I wore seemed to give me a sense of power, and the dinner was so successful that I was asked where I had studied cooking. My second experience was cooking potato omelets for a ritual at the home of Pauline Oliveros and IONE in Kingston. I attributed my success once again to the power of the apron.

When I invited singers to join CoroDelantal in 2011, some replied: "But I don't know how to sing or read music," to which I answered: "Don't worry, once you put on the apron, you'll do it!" A smile meant yes. I recruited a dozen singers who lived in New York City but came from different parts of the world, and our group was bilingual (English and Spanish). I told the singers who joined CoroDelantal that they would be able to express themselves through vocal experimentation, and

that they just needed to be open to new ideas and have the willingness to be creative. I taught them how to read my non-traditional notation, and we experimented with improvisation, dancing, and other choreographic movements.

Our CoroDelantal membership was, and continues to be, primarily female, but a few brave men sometimes join us. We sing both a cappella and with instrumental accompaniment. We perform at museums, galleries, and other venues, and we occasionally present a very special kind of event that I called Mono+Graphics; it includes a performance and an exhibit of my “Rare Scores” that are on display for the audience to see in the gallery.¹ (See Figure 1.)

In New York, I also initiated a project for public places that I called Harmonic Procession. Our goal was to harmonize the city and its citizens and create a feeling of togetherness and friendship. We walked down the streets singing and playing a perfect fifth (G and D), an interval that I believe is a symbol of ideal harmonization. To encourage people to think about what it means to be a human being, we gave everyone we met stickers that read: “Did you SMILE today?” “Did you DANCE today?”

When I returned to Madrid in 2012, singers from my previous choruses, as well as new performers, gathered to establish a second CoroDelantal. We have been performing in Madrid and in different regions of Spain for a number of years. See the front cover for a photo of our performance in Úbeda, Spain, in a recently-discovered fourteenth-century synagogue that was opened to the public as a museum in 2010. In our various performances, in addition to my own compositions, we have premiered pieces by contemporary composers such as Pauline Oliveros, Simon Fink, Jesús Torres, Diana Pérez Custodio, and Juan Antonio Lleó, and we have collaborated with artists, dancers (as in our synagogue performance), and designers such as Pepe Gimeno and sculptor Eva Lootz.

1 To understand the experimental types of performances that CoroDelantal presents, watch the YouTube videos: <https://youtu.be/wCy7Myj-Roc> and https://youtu.be/owiOj_d6jGc

I now live by the Mediterranean Sea, and the local museum, Museum of Contemporary Art in Alicante (MACA), invited CoroDelantal to be part of their cultural offerings. With new singers, we established our third vocal workshop in October 2021 in our cheerful new home. (See Figure 2.) One of our most recent initiatives was the CoroDelantal choral composing award, sponsored by the IAWM. The winner was Athena Corcoran-Tadd for *Lune et l'autre*, which we will premiere at MACA on February 27, 2022. CoroDelantal celebrated its tenth anniversary in the fall of 2021, and as we look to the future, we hope to make the apron family grow and expand around the world and create new audiences for contemporary music.

In New York, I also initiated a project for public places that I called Harmonic Procession. Our goal was to harmonize the city and its citizens and create a feeling of togetherness and friendship.

—SONIA MEGÍA



Fig. 2. CoroDelantal before a performance at the Museum of Contemporary Art in Alicante. (Photo: by Pepe Gil)

MUSIC HISTORY



Lydia Kakabadse

Status of Female Musicians in Ancient Greek Society

LYDIA KAKABADSE

To mark its 25th anniversary in 2018, the Hellenic Institute at Royal Holloway University of London commissioned me to write a choral work, *Odyssey*, to portray a musical journey through centuries of Greek history, literature, and culture. Before starting work on *Odyssey*, I spent six months researching the history of Greek music, focusing mainly on ancient music. Since last year, I have been studying how female musicians were perceived in Ancient Greece.

Background

Ancient Greece encompasses three main eras—Archaic, Classical, and Hellenistic—spanning from the eighth century BCE to 146 BCE. Archaic music, primarily monophonic, was already a sophisticated art at the time of Homer (born around 750 BCE) and was “consciously removed from the primitive, barbaric or rustic.”¹ As music was such an inherent part of cultural life in Ancient Greece, especially up to the fourth century BCE, it was considered an important subject in school education. The Greek word for music, *μουσική* (pronounced mou-see-kee), comprised not only music but also

dance, poetry, and drama. Musical works were composed for a variety of occasions such as births, weddings, deaths, marches, banquets, and drinking parties. Due to popular demand for all music to be newly composed for performance at all types of public occasions, there was no reason for previously composed works to be remembered, which, in turn, resulted in the lack of written music during the Archaic and Classical eras. The earliest surviving documents date back to the Hellenistic era (323 BCE to 146 BCE).

Ancient Greek society was patriarchal; male citizens dominated the social and political scenes, held public office, and owned property. The aristocracy held the highest positions in society while slaves represented the lowest class. Regardless of the huge divide in social status, music functioned as a unifying factor, drawing people from all different social classes to listen to and participate in musical activities. With the exception of city-state Sparta, women in Greece were considered second-class citizens and did not have citizenship rights. They could not own land, inherit, or vote, and they were generally denied a platform in public life to express their views. Their place was in the home where they tended to domestic duties: bringing up children, baking, weaving, and other indoor activities. Respectable women worked outside the home only if they were forced to do so because they were penniless, in which case they could work as a cook or sell food products. Such segregation of roles even extended to the privacy of their homes: men's quarters were generally on the ground floor whilst women's were on the upper floor.

In Sparta, however, the laws had been reformed around the ninth century BCE, giving women rights equal to those of men. Spartan women could legally own land and inherit property, and they could freely participate in Sparta's political and social circles. Their education included singing, playing a musical instrument, writing poetry, and dancing, and they were also required to participate in sports and physical training like men.

Women Musicians

As evidenced from paintings on vases, pottery, and walls, women in general in Ancient Greece entertained each other by dancing and playing musical instruments in the privacy of their own homes. The main types of instruments at the time were strings (lyres and harps), woodwinds (double reed instruments and panpipes), and percussion (drums, cymbals, tambourines, and bells). As depicted on various artifacts, women took charge of religious rites and ceremonies, where they publicly sang, danced, and played musical instruments, and they also participated in religious festivals.



Ancient Greek panpipes

It was common for aristocrats to host symposia (drinking parties/banquets) for fellow aristocratic men. They were generally held in private houses in the *andron* (men's quarters), situated on the ground floor close to the front entrance of a house, and away from the more private quarters; respectable women were not permitted to attend. Those women who did attend were educated slaves hired to provide musical entertainment. They were known as *hetairai*, courtesans who “provided sex and music and no doubt conversation.”² They were well trained in music and culture, and some also in dancing, and they played the harp and lightweight lyres (such as the *chelys* and *barbitos*) as well as the *aulos*, which was the preferred musical instrument at symposia.

1 Isobel Henderson, “Ancient Greek Music,” *New Oxford History of Music*, ed. Egon Wellesz (London: Oxford University Press, 1966), 376.

2 Martin Robertson, *The Art of Vase Painting in Classical Athens* (Cambridge University Press, 1992), 27.

The *aulos* was the most important wind instrument at the time, representing rapid, rhythmic, exciting, and emotional music. Similar to an oboe with a double reed, it consisted of two pipes (not connected); one played the melody and the other functioned as a drone or other moving part. As powerful blowing was required to sound the pipes, the players often tied a leather strap over their mouths; it was tied at the back of their heads, presumably to give extra support and to avoid excessive strain on the cheeks.

A female *aulos* player was known as an *aulêtris* (plural: *aulêtrides*). Although the symposium was the main place where the *aulêtris* played, she also performed at women-only festivals, in private contexts, and accompanying manual repetitive work such as reaping. Where the *aulos* featured at large events such as weddings, funerals, festivals, and athletic events, it was for the most part played by men. There has been much debate regarding the sound of an *aulos*; many scholars liken it to an oboe, although T.J. Mathiesen maintains it “sounds nothing like any modern Western musical instrument.”³ (See the illustrations.)

The wine drinking cups used during symposia were generally elaborately painted, often depicting male participants being entertained by an *aulêtris*. Historic texts and literature, however, have frequently confused the *aulêtris* with the “flute girl” by classifying the *aulos* as a reeded flute or double flute, despite the flute being reedless. As a result, the *aulêtris* was commonly referred to as the flute girl. Genuine flutes were common at the time; the *syrix* (pan flute or panpipes) was one of the oldest and most popular instruments and was primarily a folk instrument associated with shepherds.

Some *aulêtrides* went on to become famous for their playing, namely, Nanno (sixth century BCE) and Lamia (fourth century BCE). The famous Greek poet, Mimnermus, who wrote elegies accompanied by the *aulos* for

3 T. J. Mathiesen, *Apollo's Lyre: Greek Music Theory in Antiquity and the Middle Ages II* (Lincoln, University of Nebraska Press, 1999), 182–183.



Oil flask with a picture of a woman playing the *aulos*, 480 BCE

performance at symposia, fell in love with Nanno. In his collection of short poems called “Nanno,” his reference to her is commented on by another poet: “And Mimnermus who, after much suffering, discovered the sweet sound and breath given off by the soft pentameter, was on fire for Nanno.”⁴ Lamia of Athens started her career as an *aulêtris* on the stage and went on to become a celebrity but then gave it up for life as a *hetairai*.

During the Archaic and Classical eras, it was customary for crowds of men and women to attend feasts and festivals to honor the gods in the form of song and dance. In respect of the wine god,

4 Douglas E. Gerber, *Greek Elegiac Poetry* (Cambridge: Harvard University Press, 1999), 75.

Dionysus, they would sing a choral song (known as a *dithyramb*) in his honor. The *dithyramb* probably originated as a strophic song, but from the sixth to the fourth centuries BCE, it began to develop into a highly dramatic and frenzied art form with the inclusion of an *aulêtris* playing the accompaniment.

The division between the higher and lower classes of music was very evident. The *aulos* represented the lower class, and it was associated with drinking parties and orgy music symbolized by Dionysus. The *kithara*, a type of lyre used by professional musicians that required a lot of skill, represented the higher class and was associated with the restrained character of Greek music.



Aulos player (in the Louvre)

On the subject of class distinction, the philosophers Plato and Aristotle alluded to there being two types of female musicians: respectable (i.e., domestic musicians) and shameful (i.e., available for hire at symposia). Recent scholarly opinion, however, is divided. Some maintain that these assertions are incorrect.⁵ Plato snubbed the flute girls not because of their alluring ways but because they stopped the flow of scholarly discussions on poetry: "Where the party consists of thorough gentlemen who have had a proper education, you will see neither flute-girls nor dancing-girls nor harp-girls, but only the company contenting themselves with their own conversation, and none of these fooleries and frolics."⁶ Aristotle suggests that the *aulos* should be banned from

the classroom because of its negative associations and because it impedes intellectual discussion.⁷

The status of flute girls was far more complex than that of *hetairai*. The fact that they were slaves, and consequently of very low status and without any rights, meant it highly likely that they were vulnerable to sexual approaches. Their skill set in music and culture, coupled with the fact that they also played for women (as suggested by vase-paintings in 510 BCE), cast doubt on their status as entertainers for men. Furthermore, some artefacts show the flute girls more modestly dressed—rather than in provocative clothing—and their audience listening to them rather than looking at them. Kenneth Dover, a modern scholar of Greek prose, remarks that "it would be unfair to say" that the flute girls "were necessarily prostitutes, although

they could be prostituted."⁸ Other recent scholarship, however, has overplayed the overtly sexual nature of the flute girls, making the word *aulêtris* synonymous with prostitute.

Highly educated females, who made their mark as poets and musicians in Ancient Greece did not come from Athens, where women's lives were more restricted than other parts of mainland Greece and the islands. Sappho (born around 630 BCE on the island of Lesbos) was famous for her lyric poetry, which was intended to be sung to musical accompaniment. Her poetry makes reference to the playing of a lyre and harp, and she is depicted on a vase painting holding a *barbitos* (lyre), which suggests that she accompanied herself whilst singing her own poems. In addition to composing lyric monodies, she also wrote choral works—none of which were notated—performed by separate groups of dancing men and women. Her innovative verse form, which became known as the "Sapphic stanza," was later developed by Greek and Roman poets, who held her in very high esteem. Another female musician and poet, whose songs have often been compared to Sappho's, was Praxilla (born in Sicyon) who flourished around 450 BCE. She wrote drinking songs, *dithyrambs*, and hymns. Her poems were considered on a par with the great lyric poets, Alcaeus (Sappho's contemporary) and Anacreon (also noted for writing drinking songs).

As the Classical era gave way to the cultural Hellenistic age, education became more accessible to women and society's perception of female musicians began to change. There was now an important distinction between the flute girls/*hetairai* and those female musicians who studied under reputable music teachers and were paid to perform at concerts, festivals, and other communal events. Music competitions and music festivals, already in existence in earlier times, now became very common. According to a second century BCE

5 Roger Harmon, "Plato, Aristotle and Women Musicians," *Music and Letters* 86/3 (August 2005): 351-6.

6 *Plato in Twelve Volumes*, vol. 3, Protagoras, translated by W.R.M. Lamb (Cambridge: Harvard University Press, 1967), section 347d.

7 Aristotle, *Politics* Book 8.6, section 1341, translated by H. Rackham (Cambridge, MA: Harvard University Press, 1944).

8 Kenneth Dover, *Aristophanes: Clouds* (Oxford: Oxford University Press, 1968), 220.

inscription from Delphi, Polygnota of Thebes received much praise and a crown to the value of 500 drachmas for her performance on the *kithara* and recitations during the Pythian Games. Polygnota studied both the *kithara* and the harp in order to realize her ambition as a professional musician. In her influential essay on the education of women in the Hellenistic period, Sarah B. Pomeroy examines the achievement of Polygnota at Delphi: "she must have been a respectable artist,

not a harp-girl of the sort mentioned by Plato in the *Protagoras* and found often in New Comedy...."⁹ This was an age from which Polygnota emerged as an emancipated woman to pursue a career as a musician, free from the social shackles of previous eras and where the role of a respectable female musician received a new definition.

9 Sarah B. Pomeroy, "Technikai kai Musikai: The Education of Women in the Fourth Century and in the Hellenistic Period," *American Journal of Ancient History* 2/1 (1977): 51-68.

Lydia Kakabadse, a British composer of choral, vocal and chamber works, studied music at Royal Holloway University of London. Her works have been released on CD under the Naxos and Divine Art record labels and have been widely performed, commissioned, and broadcast as well as included in music festivals both in the UK and abroad. Greatly inspired by medieval music, she has written original texts in Latin for her vocal works. She also holds a master's degree in law (distinction) and, in the past, worked as a solicitor (lawyer) to fund her many music projects.



Greek siren with a kithara, fourth century BCE

Music Festivals and Conferences

Music by Women Festival

March 3-5, 2022

Mississippi, U.S.

www.muw.edu/musicbywomen

Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference

March 30-April 2, 2022

Michigan, U.S.

www.seamusonline.org

International Composers Festival

May 20-22, 2022

East Sussex, UK

www.composersfestival.com

IAWM's 2022 Conference

June 2-4, 2022

Oregon State University

Corvallis, Oregon

www.iawm.org/2022conference/

National Women's Music Festival

June 30-July 3, 2022

Wisconsin, U.S.

www.nwmf.info/festival-info/

International Musicological Society Quinquennial Congress

August 22-26, 2022

Athens, Greece

www.pcoconvin.eventsair.com/ims22/

International Society of Contemporary Composers

August 23-30, 2022

Auckland and Christchurch

New Zealand

www.iscm.org/wnmd/2022-new-zealand/

The kithara, a type of lyre used by professional musicians that required a considerable amount of skill, represented the higher class and was associated with the restrained character of Greek music.

—LYDIA KAKABADSE

REVIEWS AND PUBLICATIONS

COMPACT DISC REVIEWS

Juliana Hall: *Bold Beauty*

Molly Fillmore, soprano; Elvia Puccinelli, piano.
Blue Griffin, BGR559 (2021)

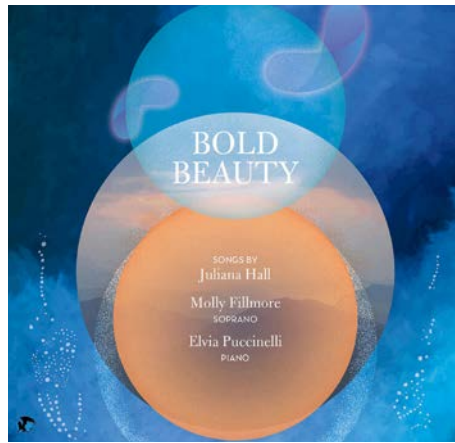
STEFANIA DE KENESSEY

Composer Juliana Hall (b. 1958) has risen steadily in the last decades as one of our foremost proponents and practitioners of the art song. Her output is astonishing, not only for its variety and sheer quantity (with more than sixty song cycles and monodramas to her credit), but more importantly, for its inventiveness and grace. Her sensitivity to text is superb, and her loving treatment of the human voice has made her justly renowned among singers worldwide. The latest CD to showcase Hall's creativity is *Bold Beauty* with four different song cycles for voice and piano. The collection demonstrates the breadth of the composer's range and gives us a glimpse into her artistic trajectory.

The disc opens with eight *Letters from Edna St. Vincent Millay* (1993), about which I must issue a brief warning: the pedestrian song titles of this set are entirely misleading. As the composer remarks, "Millay's letters are almost poetry themselves; they paint such vivid pictures... of her relationships with people (both famous and not)

The collection demonstrates the breadth of the composer's range and gives us a glimpse into her artistic trajectory.

—STEFANIA DE KENESSEY



Bold Beauty

and of her emotions."¹ Hall captures this range beautifully, moving from the sweetly triadic, deeply poetic ending of the first letter: "To Mr. Ficke and Mr. Brynner" ("Then let my message like an arrow dart/And pierce a way into the world's great heart") to the gentle, dissonance-inflected, humorous opening of the seventh letter: "To Arthur Davison Ficke" ("It's not true that life is one damn thing after another").

The cycle *Syllables of Velvet, Sentences of Plush* (1989), next on the CD, represents Hall's first interest in setting letters rather than poems; this time, she turns to Emily Dickinson's letters, which are witty and charming and "are as lyrically inspired as her poetry, with as much musicality within them as any composer could ask for, making them perfect subjects for musical expression."² The musical renderings are generally lyrical, measured in pace, sparsely textured, and almost white in color (like Dickinson's distinctive dress) but tinged with a mild dissonance that hints at inner turbulence. The penultimate sixth song, addressed to Susan Gilbert Dickinson and beginning with "I wept a tear here," is particularly moving in its melancholy simplicity.

Theme in Yellow (1990) returns to more traditional territory with an eclectic grouping of poems. Carl Sandburg holds the place of honor, with four poems, while Amy Lowell and Edna St. Vincent Millay are each represented

by one. Here, the central theme is autumn, seen from diverse perspectives, and the musical realizations are pitch-perfect. Sandburg's utterances are agitated, unpredictable, and restless and are mirrored in both the vocal and piano parts. Lowell's November darkness penetrates through the singer's low, sustained, almost vibrato-free tones; and Millay's lament for the past is breathtaking in its aching beauty.

The disc concludes with *Cameos*, six songs that reflect contemporary concerns about gender equity, and inclusion. The texts are provided by the mezzo-soprano on this recording, the doubly-gifted Molly Fillmore, who explains: "The idea for this cycle came while watching an episode of *Antiques Roadshow*. One of the pieces analyzed was a painting by a female American artist from the early 20th century... I wondered how many female artists we should know about, and do not, because their work was not created by a man. This inspired me."³ The songs celebrate a group of women artists who are not household names but

3 Ibid [10].

Recent CD Release

Red Dragonfly: Trombone music by women composers

Jemmie Robertson, Assistant Professor of Trombone, University of Florida, released his fourth solo album, *Red Dragonfly*, this winter in both CD and digital download formats. Robertson collaborated with pianist Jasmin Arakawa on the recording, which showcases trombone-music by women composers: Amy Beach, Amy Mills, Florence Price, Barbara York, Saskia Apon, and Sonya Leonore Stahl. The album also includes an arrangement of *O vis eternitatis* by Hildegard von Bingen featuring trumpet player Randolph Lee. To purchase, see www.markcustom.com.

1 Liner notes for J. Hall, *Bold Beauty*, Blue Griffin BGR55, 2021, CD [7].

2 Ibid [5].

whose work clearly deserves deeper scrutiny: Sarah Albritton (b. 1936), an African-American artist growing up in small-town Louisiana; Kay WalkingStick (b. 1935), a Native American landscape artist from the Southwest; Nellie Mae Rowe (b. 1900), an African-American artist working in Georgia; Alice Dutton Brown (b. 1939), from upstate New York; Agnes Lawrence Pelton (b. 1881), who specialized in paintings of Pueblo Native Americans; and Corita Kent (b. 1918), a former religious sister dedicated to social justice. Hall's song cycle is loosely modeled on Poulenc's *Le travail du peintre* (with lyrics by Paul Éluard), which offers musical portraits

of Picasso, Chagall, Braque, Gris, Klee, Miró, and Villon. Hall's interpretation gives ample voice to each woman artist. The music is sometimes jazzy, sometimes humorous, sometimes complex, sometimes unabashedly simple, but always, always sensitive to the text, to the subtext, and to the voice.

The performers on this disc are gifted and multi-talented. They imbue the entire recording with joy, life, and vibrancy. Singer Molly Fillmore, who provided both the idea and the poetry for *Cameos*, has an astounding vocal range. She sang both soprano and mezzo-soprano roles in prestigious houses such as the Metropolitan Opera,

among others. Her diction is superb and her legato is flawless, and she conveys a full range of emotions, from pathos to humor. Likewise, pianist Elvia Puccinelli is a first-rate keyboard player. Since Hall's songs often feature preludes and postludes prominently, she has her work cut out for her, but she meets the challenge superbly. She is the founder and executive director of the International Keyboard Arts Society, the first such organization dedicated exclusively to collaborative pianists. Both Fillmore and Puccinelli are on the faculty at the University of North Texas in Denton, where *Bold Beauty* was recorded. The disc is highly recommended.

Juliana Hall: "Silly Sallie" in *Beneath the Sky*

Zoe Allen, soprano; Christopher Allen, piano. Shokat Projects, SP-101 (2021)

STEFANIA DE KENESSEY

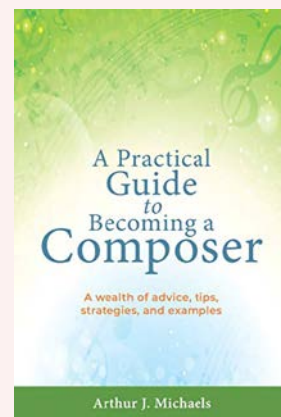
Hall's music can also be heard on *Beneath the Sky*, a CD offering eighteen different songs grouped by the theme of mothering and childhood by fourteen different composers. These range from Aaron Copland, Samuel Barber, and Charles Ives to more contemporary figures such as Nico Muhly, Eric Whitacre, Ricky Ian Gordon, Maury Yeston, Steven Lutvak, and Morten Lauridsen. Women are represented on the disc with offerings by Florence Price, Missy Mazzoli, Georgia Stitt, and Juliana Hall.

"Silly Sallie" is excerpted from Hall's cycle *Songs of Enchantment*, a relatively early work, dating from 1989. It is a setting of ten poems by Walter de la Mare. In this miniature song, lasting just one minute, Hall displays her considerable comic gifts, including a humorous piano postlude. The exemplary performances are by the husband-and-wife team of Zoe Allen, soprano, and Christopher Allen, piano. Her voice is limpid and clear, with enormous agility and flexibility, and her diction is flawless. The piano accompaniment is sensitive, nuanced, and invariably intelligent.

The recording is issued by Shokat Projects, founded by Zoe Allen to support the commissioning of interdisciplinary artistic visual and performance projects.⁴ If there is one small quibble with the disc, it is that the printed booklet is only four pages long, double-sided, and crammed to the brim with information and with poems that are transcribed with dashes, losing their original form. But this minor reservation aside, undoubtedly the result of financial pressures, *Beneath the Sky* is an important contribution to the art song repertoire and provides a powerful, insightful testament to the continued importance of the genre.

4 Liner notes for *Beneath the Sky*, Shokat Projects, SP-101 (2021), [3].

Stefania de Kenessey is a composer working in a wide variety of genres and venues. Her radical operatic reimagining of Tom Wolfe's classic novel *The Bonfire of the Vanities* (www.bonfiretheopera.com) updated the story of greed and corruption to the collapse of the New York Stock Exchange. She is Professor of Music at the New School and has served as the Dean of Eugene Lang College, undergraduate division, and Chair of the MA program in Liberal Studies at the graduate level. She is the founding president of the IAWM. www.stefaniadekenessey.com



Arthur J. Michaels: A Practical Guide to Becoming a Composer

The book offers a wealth of advice, tips, strategies, and examples to advance one's skill as a composer. The book includes useful insights by IAWM member Rain Worthington and a diverse, international group of 24 composers on effective ways to increase a composer's creativity and productivity. The book is recommended for both beginning and advanced composers. Paperback and kindle editions are available on Amazon.

CONCERT REVIEW

Viktoria Kaunzner's "Musical Journey: Mediterranean Sea, Black Sea and Pacific Ocean"

CARLES GUAITA SERRANO

German violinist and composer Viktoria Kaunzner performed a varied concert with the string orchestra and smaller ensembles of the Conservatory of Valencia, Spain, on November 29, 2021. The following review of the concert includes excerpts, translated and adapted, from a review by Carles Guaita Serrano in *Step Notes* (with permission).⁵

The concert opened with an arrangement for string orchestra of Giuseppe Tartini's Sonata in G minor, "Didone Abbandonata," op. 1, no. 10 (1731), which reflects the anguish and fate of Queen Dido. The next work, *New Silk Road* (2017), featuring Viktoria Kaunzner as both composer and soloist, includes three movements titled "Smagarad" (emerald), "Rubin" (ruby), and "Andalusit" (andalusite). The gemstones serve as inspiration for the musical depiction of the different regions and cultures where they are found: the East, Asia, and Europe, respectively.

The first half of the concert concluded with the world premiere of *Roman Fleuve* (2019) by Violeta Dinescu. (The title refers to a novel about a social group over a period of time.) Dinescu wrote the piece while at the Black Sea and dedicated it to Kaunzner. It contains a series of brief movements that depict stories that range from powerful and dramatic to tender and thoughtful. Kaunzner gave a brilliant performance of the virtuosic work, which entails improvisation as well as movement and simultaneous singing and playing. The score was projected on a screen at the back of the stage, but the non-traditional notation was difficult to follow.

After a brief intermission, Lucía Jiménez (violin) and Enrique Subiela (flute) appeared on stage wearing carnival

masks to interpret *Coffee Mask* (2014) by Kaunzner, who was inspired by an acrylic painting on canvas titled *Mask II* by the artist Maria Trautmann. Kaunzner returned to perform the final three works on the program, accompanied by pianist Francesc Llop. Elisenda Fàbregas' *Wandering Spirit* (2013) was described by the composer in the liner notes as "a musical metaphor for the quest for truth, symbolized musically by moments of discovery, with longing and soaring solo lines in the violin, and moments of struggle marked by dissonant interaction between the violin and the piano."

The concert continued with *Eliza Aria aus der Wild Swans Suite* (2002) by Elena Kats-Chernin. It is an excerpt from

the composer's ballet *Wild Swans*, based on the tale of "The Wild Swans" by Hans Christian Andersen. The music was soft and delicate, and Kaunzner's performance was beautiful. The final work on the program was Kaunzner's *Jasmine Rice* (2012). The composer/performer once again provided a remarkable performance. As an encore, Kaunzner and professors Carlos D. Perales (pianist) and Gregorio Jiménez (electronics) improvised together, combining the virtuosity of the violin with the processed sounds extracted from the piano through electronics. There could not have been a better climax to close an afternoon filled with wonderful music.

Publications

Vilma Campitelli: *Compendium Musicae Flauta*

ITALY: SMASHER EDITION (2018)

The 636-page volume is the first major work to provide comprehensive data on the flute repertoire of music composed by women from the 16th to the 21st centuries. The book presents over 15,000 titles of works for solo flute plus piccolo, flute in G, bass flute, and contrabass flute; chamber ensembles with flute for up to twelve instruments; and works for flute with singers, choirs, and orchestras. Twenty-eight hundred women from five continents (100 countries) are listed.

Part I provides an alphabetical list of all the composers as well as a second list organized according to nationality, and Part II includes a list of the instrumental ensembles. Part III lists research centers, libraries, links, universities, and publishing companies. The author, Vilma Campitelli, is Professor of Flute at the University/Conservatorio "U. Giodano" in Rodi Garganico, Foggia, Italy.

Ethel Smyth: *Serenade in D Major for Orchestra*

Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries announces the publication of Ethel Smyth's first orchestral work, *Serenade in D Major for Orchestra*, composed in 1889 (and possibly in early 1890).¹ The score was edited by John L. Snyder, Professor of Music Theory and Musicology at the University of Houston Moores School of Music.

The Serenade was premiered at a Crystal Palace (London) concert on April 26, 1890. The work was received well by the audience and garnered positive notices in the press. This critical edition is based on a photocopy of the autograph manuscript, now in the Royal College of Music Library, with reference also to a fair copy of the score, now in the British Library. The extensive critical notes document the changes made by the composer, as well as editorial and performance suggestions made by both the composer and August Manns, who conducted the premiere performance.

5 To read Serrano's entire review in Spanish, see www.revistadigital2.csmvalencia.es/viajando-de-la-mano-de-viktoria-kaunzner-concierto-de-la-semana-de-santa-cecilia/

1 Full Score: ISBN 978-1-9872-0630-2 xxiv + 190 pp. \$425.00 Facsimile Supplement: ISBN 978-1-9872-0632-6 viii + 140 pp. \$60.00 DOI <https://doi.org/10.31022/N084> Performance materials are in preparation.

REPORTS



Report from Canada

DIANE BERRY

The Association of Canadian Women Composers/L'Association Compositrices Canadiennes (ACWC/ACC) finished their 40th anniversary year with a streamed concert, an online panel, a presentation/concert, and the release of three music videos.

October

In early October 2021, a concert in Toronto that had originally been planned for 2020, and had been delayed several times, finally took place. For the "Building Up" concert, ACWC/ACC collaborated with the Canadian Music Centre and featured the music of ACWC/ACC composers Catherine Bevan, Rebekah Cummings, Sophie Dupuis, Heather Hindman, and Cleo Palacio-Quintin, as well as Monique Jean, Naomi McCarroll-Butler, and Roxanne Nesbitt. Performers Amanda Lowry (flute), Naomi McCarroll-Butler (bass clarinet/ alto saxophone), Yang Chen (percussion), and Cecilia Lee and Stephanie Orlando (piano) presented a wonderful virtual concert celebrating women and gender non-conforming composers and performers, and they demonstrated how they support each other through their creative practices.

November

In early November, the third panel of the year was held. Entitled "Indigenous Song — Healing, Reconciliation, Partnership," the panel consisted of

four indigenous women discussing their experiences, the role of music in their lives, and music as a tool for healing and reconciliation. Jean Becker (Inuk), Kelly Laurila (Sami), Beverly McKiver (Anishinaabe), and Karen Sunabacka (Metis) were engaging and inspiring in their talks about themselves and the work they do. The panel was well-attended, with people tuning in from all over the world. The association would like to continue to hold online panels in the future, as they provide an excellent way to learn from each other and to connect.

December

In early December, new member Amelia Yates gave a presentation/concert on the solo piano music of ACWC/ACC co-founder Ann Southam. It included excerpts from performances that Yates had given as part of her doctoral studies of Southam's work. Many of the women who attended the online event had known Southam, and it was obvious that she was much loved and admired by the ACWC/ACC members. Yates' presentation was a fitting way to end the anniversary year, which had begun with a panel discussing the formation and early days of the organization.

From This Place

There was one more addition to the year's celebrations. Three ACWC/ACC members from Vancouver Island—Leila Lustig, Christie Morrison, and Diane Berry—each created a video celebrating a local place of importance to them. Collectively known as *From This Place*, each of these videos include film as well as photos from those locations in addition to the musical tributes. More videos will be released in the spring, a late edition to the celebrations.

Summary

During 2021, in celebration of their 40th anniversary, the ACWC/ACC created 12 playlists, 11 history notes, three online panels, five online concerts, one presentation/concert, and three videos. Despite the Covid challenges, it truly was a celebratory year. All of

these events are still available on the ACWC/ACC anniversary page (www.acwc.ca/2020/06/03/acwc-40th-anniversary/). The association is now looking forward to building on some of the things that we learned over the past year, particularly the use of the internet to help connect us and share the various things we are each doing. Join us on our very active Facebook page: Association of Canadian Women Composers (ACWC/ACC) or follow us on Twitter @ACWCComposers 2.

Piano Music by Women Composers

Alissa Freeman, a doctoral student at the University of Michigan, has launched an amazing website that offers resources for performing piano music composed by European women in the late 1700s. She calls the site ||:Her Classical:|| (www.herclassical.com)

The website, she writes, "seeks to promote music written by 18th-century women composers by compiling and producing recordings, editions, and teaching resources. Very few pieces by women composers from this era are included in modern pedagogical compilations, though these pieces are wonderful additions to the student repertoire. By highlighting these pieces and creating new, more accessible editions, the ||:Her Classical:|| project opens the doors for pianists and teachers to explore this music."

Works by Maria Hester Park, Jane Savage, Sophia Maria Westenholz, Elizabetta de Gambarini, and Marianne Auenbrugger are available now. The pieces are categorized by level—Early Intermediate, Late Intermediate, Early Advanced, and Advanced.

Visitors to the site are invited to sign up for email updates.

The Kapralova Society— Year in Review: 2021

KARLA HARTLE

Despite the worldwide pandemic that continued to affect the musical world in 2021, a good number of notable performances and broadcasts of Vítězslava Kaprálová's music took place during the year. Much was happening also on the recording front, resulting in four new CD releases with music by Kaprálová, including her orchestral portrait *Waving Farewell*, released in June by Naxos. At around the same time in Prague, Klic Books published *Kauza Kaprálová (The Kaprálová Case)*, a collection of correspondence and archivalia that document Kaprálová's postmortal repatriation and shed some light on the cause of her death, which has long been misdiagnosed as tuberculosis.

In November, the Society published a collection of essays entitled *The Women in Music Anthology* to promote the legacies of nine women musicians, among them Kaprálová; and the year ended in style with a Musée de l'homme exhibition in Paris, entitled *Portraits de France*, which celebrated 58 refugees and immigrants—29 men and 29 women, who lived and died in France—selected from the original 318 nominees for their contribution to the “national narrative of the Republic of France.” Kaprálová made the final cut.

Performances

The year 2021 saw a number of notable live performances that also included two Wigmore Hall performances—by BBC New Generation Artist Ema Nikolovska, a Canadian who gave the UK premiere of Kaprálová's song cycle *Sung into the Distance*, and by American Kirill Gerstein, who performed the composer's *April Preludes*. Samantha Ege gave the UK premiere of Sonata Appassionata at the Barbican in London. *April Preludes* received its Hungarian premiere by British pianist Sam Haywood at the Solti Hall in Budapest (he also gave a rare performance of the work at Prague's Rudolfinum) and its



Vítězslava Kaprálová

Spanish premiere by Antonio Oyarzabal at the Pirineos Classics Festival. Country premieres were also given of *Elegy*, at the Jarna Festival in Sweden; *Waving Farewell*, at the Un temps pour Elles Festival in France; and Five Piano Pieces, in Switzerland. Finally, Kaprálová's reed trio received its UK premiere at the Perth Concert Hall in Edinburgh. There were two orchestral concerts, both in Prague, of Partita, performed by Ilaybüke Algür and the NeoKlasik Orchestra, conducted by Vaclav Dlsak (this concert was financially assisted by our Society) and of Military Sinfonietta, performed by the Prague State Opera Orchestra, conducted by Richard Hein.

Broadcasts

There were 20 radio broadcasts of Kaprálová's music in 2021. Participating broadcasters were from Austria, Belgium, Canada, the Czech Republic, France, Germany, Italy, the Netherlands, Spain, the United Kingdom, and the United States, and included six national broadcasters: the BBC, the CBC, Deutschlandfunk, ORF, RTBF (Belgium), and the Czech Radio. Just to mention a few of the most substantial programs—CBC Music produced a 68-minute documentary dedicated to Kaprálová's life and music, broadcast as part of their *In Concert Revival Hour* series;

Ameria Radio produced and broadcast a musical portrait of the composer, *I Notturmi di Ameria Radio: Musiche di Vítězslava Kaprálová*; the Czech Radio 3 dedicated one of its 90-minute *Lunch Concerts* to four orchestral works by Kaprálová: Partita, Concertino, Sinfonietta, and Piano Concerto; and Deutschlandfunk Kultur recorded and broadcast a piano recital of Steffen Schleiermacher, *Die Tschechische Avantgarde in Paris*, which included five works by our composer.

Publications

In June, Prague publisher Klic Books published *Kauza Kaprálová v dobové korespondenci a dokumentech* (*The Kaprálová Case in Period Correspondence and Documents*) with an introduction by Karla Hartl, who collected the documents for the book from various public and private archives and transcribed and annotated the included correspondence. The book narrates the story of Kaprálová's postmortal repatriation and sheds some light on the cause of the composer's death. In October, The Kapralova Society released a free digital version of *The Women in Music Anthology*; the printed version followed in November. The book begins with two major essays on the Woman Composer Question that explain why, even today, we rarely see women included in music history textbooks, or hear their music performed by symphony orchestras or in major concert halls. The book then continues with chapters that explore, in some depth, the lives and legacies of nine women musicians who made a major impact in their respective fields and communities: Fanny Mendelssohn Hensel, Clara Schumann, Ethel Smyth, Amy Beach, Agatha Backer Grøndahl, Maude Valérie White, Florence Price, Vera Lynn, and Vítězslava Kaprálová.

CD Releases

There were four recording projects realized in 2021, all with outstanding results. Listed in chronological order, the Swiss label Claves Records released a CD entitled *Frauenstimmen* (*Women's Voices*) that presented

chamber music by several women composers, including Kaprálová's *Ritournelle pour violoncelle et piano*, in a stunning performance by Anna Fortova and Kathrin Schmidlin. The next came *La Muse Oubliée*, a release of the Spanish label LBS Classical, featuring pianist Antonio Oyarzabal whose interesting program, dedicated to historical women composers, also featured Kaprálová. He gave her *April Preludes* a stellar performance. The third release, entitled *Charmes* and produced by Orchid Classics, followed with songs by Pauline Viardot, Alma Mahler, Clara Schumann, and—Kaprálová, sung by the brilliant soprano Olena Tokar. The last and most eagerly awaited CD, named after Kaprálová's grandest song, *Waving Farewell*, was produced by Naxos. Released in June, this orchestral portrait of Kaprálová surpassed any previous releases of her orchestral music with remarkably fresh and energetic performances by the University of Michigan Symphony Orchestra conducted by Kenneth Kiesler. All the works on the disc but one (*Prélude de Noël*) were composed early in Kaprálová's career: *Suite en miniature*, Piano Concerto, Sinfonietta, and two orchestral songs, of which *Sad Evening* was recorded in a world premiere. Presto Music chose the disc for their Recording of the Year. All four discs received highly favorable reviews, attesting to the growing reputation of Kaprálová as a major composer of her generation.

Women in Music Publications

In 2021, we published the nineteenth volume of the *Kapralova Society Journal*. The winter issue offered the feature "J.L. Zaimont's musical storytelling in Virgie Rainey," written by Kheng K. Koay; the essay "Where has this music been all my life? On women composers in the 20th century. Featuring the life and music of Amy Beach, Vítězslava Kaprálová, and Grace Williams," by George Henderson; and Tom Moore's article on the life and music of Leonie Collongues. The summer issue included a feature by Erin Hackel and Karin Hauger, "Bokken Lasson: Norwegian Feminist, Artist, Entrepreneur," and an interview of Elisabeth Blair about her trailblazer podcast *Listening to Ladies*. The In Review section included three book reviews of recently published monographs on Mabel Daniels, Madeleine Dring, and Johanna Kinkel.

The purpose of *The Women in Music Anthology* published by the Kapralova Society at the end of the year, was to guarantee a prolonged life to a group of "best of" articles published in the *Kapralova Society Journal* over the course of sixteen years. The various essays were revised, some substantially, and updated for inclusion in the book. The publication is divided into two sections. The first is dedicated to historical women composers and musicians and begins with two introductory essays on the Woman Composer Question. The book then continues with chapters that celebrate the lives

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—KARLA HARTLE

and legacies of Fanny Mendelssohn Hensel, Clara Schumann, Ethel Smyth, Amy Beach, Agatha Backer Grøndahl, Maude Valérie White, Florence Price, and Vera Lynn. One chapter also focuses on the history of all-female orchestras. The second section is dedicated to the latest research on Kaprálová. Only essays with a broader appeal have been selected for this section of the anthology, providing a historical context to the times in which Kaprálová lived and died and to the Czech musical culture of the period. Several chapters pertain to the intriguing task of reconstructing music from sketches and autograph fragments, with three examples of possible approaches to tackle such a task successfully. A digital version of the anthology can be downloaded free from the Society website at www.kapralova.org/ANTHOLOGY.htm.

The Agnes Tyrrell Edition

Since 2021, a small section of our website has been dedicated to the music of Agnes Tyrrell (1846–1883). A pianist and composer of Czech and English descent who lived her whole life in Brno, Kaprálová's birthplace. Tyrrell, was one of the few women to compose a symphony prior to 1900. In 2018, her Overture in C Minor received a world premiere performance by the Orchester L'anima giusta, conducted by Jessica Horsley at the *frauenkomponiert* Festival in Bern and was recorded for Swiss Radio. It has so far been the only known recording of Tyrrell's music. The L'anima giusta performance brought Tyrrell to the attention of our Society that now also promotes her life and work. Many of Tyrrell's autographs are held in the Moravian Museum

of Brno, and last year we published two of them: *Theme and Variations*, op. 8, and *Grand Sonata*, op. 66. Both of these scores are available on request and free to the professional pianists who can assure their performance.

Website

In the past twenty years, the Kapralova Society website has become an important platform for promoting women's achievements in classical music. The site not only offers an open access journal on women in music but now also offers several free e-publications and digital sheet music. Its reputation has grown over the years, and in 2021, the site was also acknowledged by the Library of Congress, which selected it for their web archives project.

UMKC Bands Perform Music by Women Composers

CHEN YI

We are pleased to report that of the 36 compositions performed in 2021 by the UMKC bands at the University of Missouri-Kansas City Conservatory, half were written by women. The bands are directed by Professors Steve Davis and Joel Parisi plus young conductors in our graduate programs, including two women: Hannah Morrison and Anya Pogorelova, who conducted the world premiere of a new educational band piece, *Five Elements*, by UMKC's own woman composer, Yunfei Li. She was awarded a commissioning grant by the UMKC Women's Council, and her work was performed on October 21, 2021, by the Conservatory Wind Symphony.

The other works by women composers on the 2021 concert programs include *Jason and the Golden Fleece* by Elizabeth Raum, *Serenade in Seven Colors* by Andrea Tarrodi, *Quietly Revealed* by Marilyn Shrude, *Creatures of the Sun and Moon* by Elizabeth Sharma, *La Flor Mas Linda* by Gilda Lyons, *The Last Hivemind* by Shuying Li, *Cathedrals* by Kathryn Salfelder, *Musica Ignota* by Ingrid Stölzel, *Fascinating Ribbons* by Joan Tower, *Tu* by Chen Yi, *Transmission II* by Florence Anna Maunders, and *Ash* by Jennifer Jolley. Jolley was composer in residence, and her *March!* was performed and recorded by the Conservatory Wind Symphony. The ensemble also recorded the works by Gilda Lyons and Shuying Li.

Every summer, the UMKC Bands host the Kansas City Conducting program. Last year, June 13-17, the program featured the following works by women composers: *Dragon Rhyme* by Chen Yi, *Anahita* by Roshanne Etezady, *Rhythm Stand* by Jennifer Higdon, *Ash* by Jennifer Jolley, and *The Oak* by Florence Price. We thank our hard working and supportive colleagues, and we congratulate all the women composers as well as the musicians! We look forward to a bright future for band music by women.

The Music She Writes A Celebration of Asian Female Composers

The concert series titled *The Music She Writes* highlights the diversity and significance of music by Asian female composers within the contemporary music landscape. Organized by Eastman School of Music graduate, composer Ania Vu, and pianist Eunmi Ko, the series of four virtual concerts will feature about 20 works by female composers across Asia, from Iran to Japan. The concerts will broadcast every other Friday at 7pm EST on April 1st, 15th, 29th, and May 13th as part of the Eastman Centennial "100 concerts to celebrate 100 years." For more details, please visit us here: www.esm.rochester.edu/wmf/



Danaë Xanthe Vlasse's *Mythologies* Album cover

AWARDS

The IAWM congratulates the following award winners.

Samantha Ege was the recipient of American Musicological Society's Noah Greenberg Award as lead scholar-performer in the project *Renaissance Women: Works by Women Composer-Pianists of the Black Chicago Renaissance*. "The award is intended as a grant-in-aid to stimulate active cooperation between scholars and performers by recognizing and fostering outstanding contributions to historical performing practices." Dr. Ege's thesis is that the Black Chicago Renaissance between the 1930s and 1950s was led by women such as Nora Douglas Holt, Helen Eugenia Hagan, Margaret Bonds, Betty Jackson King, and Florence B. Price. They "displayed strong models of Black female leadership; they opened the doors for upcoming generations of Black women to thrive as composers, performers, music entrepreneurs, and more." In December 2021, Dr. Ege and pianist John Paul Ekins recorded an album of forgotten piano music by

women composer-pianists of the Black Chicago Renaissance as part of the project, and the album will be released in March on the LORELT label.

Bonny Miller was the recipient of the American Musicological Society's Robert Cohen / RIPM Honorable Mention award for her book, *Augusta Browne: Composer and Woman of Letters in Nineteenth-Century America* (University of Rochester Press, 2020). The RIPM (Retrospective Index of Periodicals in Music) is internationally recognized as one of the primary tools for research in music and musicology. The award honors "scholarship of exceptional merit based upon eighteenth-, nineteenth-, and twentieth-century periodical literature related to music." The book was reviewed by Laura Pita in the *Journal of the IAWM* 27/2 (2021).

Danaë Xanthe Vlasse's new album, *Mythologies*, was nominated in December 2021 for a Grammy Award for Best Classical Solo Vocal Album. The recording features sopranos Hila Plitmann and Sangeeta Kaur accompanied by the composer and other pianists and instrumentalists. *Mythologies* honors Vlasse's Greek

heritage with a collection of works inspired by ancient Greek myths. The compositions celebrate some of history's most lasting myths and invites listeners to ponder long-standing cultural concepts, such as idolized heroism, divine power, crisis of faith and morality, and the junction of fate and free-will.

The album received a glowing review in the fall issue of the *Journal of the IAWM* and elsewhere. Rodney Punt wrote a lengthy overview of the disc in his blog *LA Opus* (October 29, 2021): "Each of the work's seven pieces is a tone-poem unto itself, employing wide-ranging, yet cohesive, musical styles owing allegiance to Romanticism, Impressionism, and the Baroque, with even a passing nod to the ethereal weightlessness of a more modern sound. Despite her mix of styles, the work coalesces remarkably well in Vlasse's skillful musical voice, evoking the sense of an epic and timeless past."

CD and digital versions are available on the Cezanne label (CZ088). You can listen to the album at www.album.link/i/1578586625 and view the music video for "Sirens" at www.youtu.be/rJzU5ib4eP4.



Annual Concert Participants: L-R: Deyzha Gonzales, Liana Valente, Faith Mitchell, Simone Paulwell, Natalia Kazaryan, Allyson Goodman, and Sonya Hayes.

IAWM NEWS

The IAWM 2021 Annual Concert

NATALIA KAZARYAN

The latest edition of the IAWM Annual Concert took place at Howard University in Washington, D.C. on November 16th, 2021. After being postponed twice due to Covid, the concert presented works chosen from the 2020 Call for Submissions. The program included vocal pieces: *Praise the LORD* by Tatev Amiryan, *I'm Falling* by Catherine Reid, *When the Rain Comes* by Bonnie McLarty, *Vocal Fantasy* for two sopranos and alto by Anne Hege, and *For Whom the Dog Tolls*, a one-act opera by Ashi Day. Instrumental works included *Sonata Concertante* for violin and piano by Gyuli Kambarova, *Alf's Labyrinth* for viola and piano by Hannah Selin, and *Mother Emanuel from Charleston Suite* for piano, written and performed by Karen Walwyn, who is also Professor of Piano at Howard University.



Annual Concert Pianist and Composer Karen Walwyn

The concert featured Howard University vocal students Deyzha Gonzales and Faith Mitchell, as well as Professor of Voice Dr. Liana Valente and piano faculty member Dr. Natalia Kazaryan. Howard students and faculty were joined by Kennedy Center musicians, including violinist Sonya Hayes, violist Allyson Goodman, and soprano Simone Paulwell. The concert was livestreamed on the IAWM Facebook page and received thousands of views; it is still available to watch. The Annual Concert marked the beginning of live

performances at Howard University and was a joyous celebration of new music by women composers. The audience had a chance to meet the composers in attendance, as well as the musicians over a reception following the concert. The IAWM 2021 Annual Concert was coordinated and organized by Dr. Natalia Kazaryan, who serves on the IAWM Board.

Stay tuned for the announcement of the next edition of the IAWM Annual Concert.

The concert was livestreamed on the IAWM Facebook page and received thousands of views; it is still available to watch.

—NATALIA KAZARYAN

Journal of the IAWM: Guidelines for Contributors

EVE R. MEYER

We invite you to contribute an article, a review, a report, an announcement, or members' news information to a future issue of the *Journal of the IAWM*.

Articles

Before submitting an article, please send an abstract, the approximate number of words, and a brief biography to the editor in chief, Dr. Eve R. Meyer at evemeyer45@gmail.com. Most articles are between 2,000 and 4,000 words; the maximum number of words is 5,000. The subject matter should relate to women in music, contemporary or historical. You can also write about your own work or interview another musician. If the proposal is approved by the Journal's Editorial Board, the editor will send detailed information concerning the format, illustrations, and musical examples.

Members' News

Please send your news items to the Journal's Members' News Editor, Anita Hanawalt, at anita@hanawalthaus.net. Submissions are always welcome concerning honors, appointments, commissions, premieres, performances, publications, and other news items. Do not include radio broadcasts; they

appear weekly on the IAWM listserv. We recommend that you start with the most significant news first, followed by an organized presentation of the other information. Awards and recent CD releases and book publications are listed elsewhere. That information should be sent to the editor in chief at evemeyer45@gmail.com.

Reports and Announcements

We look forward to reading reports on the activities of our sister organizations and IAWM committees, reports on women in music festivals and conferences, and announcements of future events and recently releases CDs and publications. They should be sent as email attachments to evemeyer45@gmail.com.

Reviews

Compact discs and books for review should be submitted to the Journal's Review Editor, Dr. Laura Pita. Scores will be considered for review if accompanied by a recording. If you wish to be included on the list of reviewers, send Dr. Pita a brief sample of your writing and indicate your area of specialization. For detailed information, contact laurapita830@gmail.com.

Deadlines

Major Articles: December 15 for the February issue, March 15 for the May issue, June 15 for the August issue, and September 15 for the November issue. Reports, short articles, and members' news are due on the 30th of the above months.

Women and Music

Women and Music: A Journal of Gender and Culture is an annual journal of scholarship about women, music, and culture. It is published for the International Alliance for Women in Music by the University of Nebraska Press. Drawing on a wide range of disciplines and approaches, the refereed journal seeks to further the understanding of the relationships among gender, music, and culture, with special attention being given to the concerns of women. The publication is not included as part of IAWM membership. For information, see the journal's website



MEMBERS' NEWS

ANITA HANAWALT

Andrea Clearfield announces nine world premieres during the 2021-22 season. She was recently a fellow at MacDowell, Ragdale, Virginia Center for the Creative Arts, and starting in January 2022, a Fellow at Bloedel Reserve on Bainbridge Island. The 35 Year Anniversary of Clearfield's Salon concert series was celebrated on September 26, 2021. Now a SZALON hybrid, the Salon features live performances from her loft and remotely-performed jazz, classical, contemporary, electronic, opera, folk, world, dance, spoken word, and multimedia collaborations. (www.zalonarts.org/ and www.andreaclearfield.com/music-salon/)

A Brush with our Time, commissioned by Fourth Coast Ensemble (to a libretto by Doreen Rao), was premiered at Newberry Library in Chicago on September 19, 2021. Fourth Coast also recorded the work on their new CD, *Human to Human*. On January 29, 2022, Grammy-award-winning classical guitarist William Kanengiser premiered *Reflections on the Life of the Dramyin*, which he commissioned for his Diaspora Project in Washington, DC. During spring 2022, soprano Laura Strickling will premiere and record *Let us Remember Spring* (to poetry by Charlotte Mew), commissioned by Strickling for her 40@40 Project. Commissioned by Michigan State University to heal from the trauma of abuse of female gymnasts, the premiere of *Standing at the Beam*, for chorus and string quintet (to poetry by Anthony Silvestri), is scheduled for April 2.

Clearfield will be composer in residence at University of New Mexico in early May. The premiere performance of the cantata *Singing into Presence* (to poetry by Catherine O'Meara) will take place on May 5, commissioned and premiered by the University of New Mexico Chorus and Orchestra. "Pan with Us" for chorus and orchestra from *Fire and Ice* will also be performed. The premiere of *Beyond the Binary* (a meditation on humans and machines), with libretto by Ellen Frankel and custom-built instruments by David Kontak, is scheduled for May 15 at the Fillmore in Philadelphia, Pennsylvania. The work celebrates the 100-year anniversary of the publication of Czech writer Karel Capek's influential science fiction play, R.U.R. (Rossum's Universal Robots), bringing the word "robot" to our vocabulary. In a world where technology encroaches more and more on our lives, *Beyond the Binary* explores the question of what it means to be fully human. The performance will feature rock ensemble Square Peg Round Hole and the Philadelphia-based drag performer Cookie DiOrio.

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

—ANITA HANAWALT



May 22 marks the premiere of *Here I Am: I Am Here*, a cantata on transgender youth and conversion therapy for soloists, chorus, and string quartet, commissioned and premiered by Coro Allegro on their concert "Letters to Our Children: Voices across Generations for LGBTQ+ Youth" at Harvard University. The premiere of Part II "Speech," from Clearfield's trilogy on *what is home* (to poetry by Sienna Craig), will be presented by National Concerts, Meredith Bown, conductor, at Carnegie Hall, on June 11. July 30 marks the premiere of *Where Everything is Music* (to poetry by Rumi) for women's chorus and piano at the Sigma Alpha Iota 2022 National Convention in Greensboro, North Carolina.

Tsippi Fleischer's song cycle *Girl Butterfly Girl*, in the 2012 version for soprano and symphony orchestra, sung in Arabic, was performed in a festive concert at the 24th Israeli Music Festival. The lyrics, by contemporary Lebanese and Syrian poets, were sung in their original languages by soloist Reut Rivka. The Jerusalem Symphony Orchestra was conducted by Maestro Ariel Zuckerman. The concert took place at the Jerusalem Theater, Henry Crown Hall, on Monday, December 20, 2021, and was broadcast. On October 15, 2021, a film dedicated to the worldwide versions of the song cycle was screened in the Tel Aviv Cinematheque (in Hebrew). The film is available for viewing on both YouTube and Facebook. A separate video featuring the post-screening discussion (in Hebrew) can also be viewed on both YouTube and Facebook.

Music Wall Duo (Abigail Walsh, flute, and Pei-I Wang, piano) gave their first in-person performance of **Yvonne Freckmann's** *Dragonflies* at a Composers Alliance of San Antonio (Texas) concert in the Fine Arts Series at Illinois College in Jacksonville, Illinois on November 20, 2021. The project was organized by CASA members and spearheaded by Timothy A. Kramer. This performance and a previous virtual concert release are available on YouTube on the CASA and Illinois College channels. The SOLI Chamber Ensemble premiered two pieces from the *Postcard Miniatures* series, "Deep True" (for Carolyn True, piano) and "Serene" (for David Mollenauer, cello) in their concert on September 27. The pieces are from a series of solo miniatures sent as gifts to thirteen musicians who have inspired Freckmann. In September 2020, Freckmann challenged herself to write a one-page piece per week, which she sent to the musicians. One year later, the seeds of the project sprouted into live performances at the Botanical Garden in San Antonio.

Members' News Submissions

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. **NB:** 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. Send this information to the editor in chief, Eve R. Meyer, at evemeyer45@gmail.com. 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. The deadline for the next issue is March 30. Please send news about your activities to Members' News Editor Anita Hanawalt at anita@hanawalthaus.net. Anita does not monitor announcements sent to the IAWM listserv; be sure to send the information directly to her.

Lynn Gumert was elected Vice President of the New Jersey Association for Music Therapy.

Judith Markovich's *King for a Day*, for woodwind quintet, was selected to be presented at the International Composers Festival in Sussex, UK, in May 2022. It is part of *The Looking Glass*, a larger chamber work. *The Dabbling Duck*, for two cellos, was performed at the Music Tomorrow Festival in Nashville, Tennessee, in January 2022.

The ConTempo Quartet gave the premiere performance of **Jane O'Leary's** *Strings in the Air, Songs in the Stones* (string quartet) in November 2021 at Claregalway Castle in Galway, Ireland. The work was written to capture the atmosphere of this beautifully restored 15th-century castle. The Navarra Quartet gave several performances of *the passing sound of forever* (string quartet) on an Irish tour in November 2021. The group will perform this work again in a concert presented by the London Chamber Music Society at Kings Place, London, on April 3, 2022, along with works by Mozart, Tchaikovsky, and Dvorak.

Performances of **Judith Shatin's** music include clarinetist Andrea Cheeseman's March 22, 2021 performance of *Penelope's Song* for amplified clarinet and electronics (from the sounds of weaving) at the University of Jacksonville, Florida. *Grito del Corazon* was performed on April 1 by Jan Baker on soprano saxophone and Stuart Gerber; the concert was given at the Berman Museum in Atlanta on April 1 and on May 13 at the Herb Alpert School of Music. Violist Patricia McCarty played *Penelope's Song* at the Keene Arts Center in Keene, New York on June 26, and The Aspen Contemporary Ensemble performed *Secret Ground* (flute, clarinet, violin, cello) at the Aspen Art Museum on August 10. Cellist Adam Hall performed another electroacoustic piece, *For the Birds*, for amplified cello and electronics on the program *With Wings Attached* at the Rozsa Center for Performing Arts in Houghton, Michigan.

The University of Virginia University Singers, conducted by Michael Slon, released a digital choral recording of *Adonai Ro'i* (a setting of *Psalm 23* in the original Hebrew), and also performed it live on their fall concert on November 12 and on the Family Holiday Concerts held December 4 and 5. The San Jose Chamber Orchestra, led by Barbara Day Turner, gave the digital premiere of *Respecting the First (Amendment)* on November 14, with an accompanying video by Shatin and Jonah Tobias. Max Tfirm and his Electronic Music Ensemble performed *Zipper Music* for two amplified zipper players and two MIDI controllers at the Ferguson Center for the Performing Arts in Newport News, Virginia. Percussionist I-Jen Fang premiered *Adventure on Mt. Hehuan* for solo bass drum and optional interactive electronics, with the composer performing the electronics on TechnoSonics XXI, in Old Cabell Hall at the University of Virginia in Charlottesville on November 18. In addition, two Backstory recordings are available on YouTube, following their digital premieres. The first was on *Chai Variations for Eliahu HaNavi*, a set of 18 variations for solo piano, with an introduction from pianist Nathan Carterette. The second was with flutist Lindsey Goodman and included *Penelope's Song* (amp. flute and electronics from weaving sounds) and *For the Fallen* (amplified flute and electronics fashioned from the great Peace Bell in Rovereto, Italy). Each recording combines a discussion from the composer's and performer's viewpoints followed by videos of the performances.

Amy Stephens was chosen as the California Association of Professional Music Teacher Association's 2021 Commissioned Composer.

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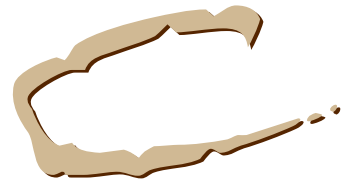
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OUR MISSION

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THE VISION

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

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