



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

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Annual Report



Donna Weng Friedman



# Annual Concert

**CALL FOR SUBMISSIONS**

**COMPOSERS AND PERFORMERS**

**DEADLINE APRIL 27, 2025**

**SCHNÜTGEN MUSEUM IN COLOGNE, GERMANY PRESENTS**

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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/](http://www.iawm.org/contact-us/).

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—CHRISTINA RUSNAK



## INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

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

### ***Inquiries***

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### ***Support The IAWM***

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

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### **Journal: Back Issues**

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

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Email to: [journal@iawm.org](mailto:journal@iawm.org)

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Christina Rusnak / Photo: Rachel Hadiasher

## Message from IAWM's President

Dear Members,

Thank you all for your membership! 2024 burst with new music premieres, and the rediscovery of women composers whose contributions to music have been underreported and undervalued. A case in point: at the American Musicological Society annual meeting in November, I had the privilege to attend a presentation by former board member Samanthe Ege about her new book, *South Side Impresarios*. It tells the stories of Black women who helped transform Chicago's South Side into a fountainhead of Black classical music creation and performance.

While listening to great performers, new works, and rediscovered composers could be a full time adventure, IAWM is working to increase opportunities, visibility, and connections among women in music through our programming and advocacy.

### Updates & Communication

The end of the year is a time to reflect and plan for the future. Check out our first ANNUAL REPORT for 2024! Please peruse the dropdowns under ABOUT on the website: On the BOARD page, we've listed the seven new

Board members, one new member of the Journal Board, and the many committee volunteers who work together to manage IAWM.

Many of you have joined the new Google List [iawmlist@googlegroups.com](mailto:iawmlist@googlegroups.com), which replaces the old listserv. If you would like to be added to the list, please email [communications@iawm.org](mailto:communications@iawm.org). Elizabeth Hinkle-Turner will continue to manage the list.

To better connect with you, we are planning to bring you the NEWSLETTER twice a month instead of once monthly. Open the link (and check your junk folder) to receive updates! Please contact [communications@iawm.org](mailto:communications@iawm.org) with any thoughts you have regarding how we may better keep you informed, and any ideas for additional content!

How can we bring more relevant information to you in the Journal? Would geographic or topical curation help to bring in more information for you? I love to read about the work you're doing, the pieces you're creating, conducting and/or performing, the books and articles you're writing. So PLEASE, don't be shy! Submit your research, your reports, interviews, news and more.

### Music, Events, And Opportunities

With the advent of spring, we look forward to festivals and events outdoors as well as indoors! Check page 29 for an updated list. Is there a musical organization, event or festival that we should know about? If you would like to partner with us, please contact our Advocacy Chair, Rain Worthington, [rainworthington@gmail.com](mailto:rainworthington@gmail.com) to learn more.

The 2025 Concert for Chamber Orchestra and mixed chamber works will take place at St. Cecilia's Church in

Cologne, Germany on September 25, 2025. To accommodate the planning, the call will go live in February. If you would like to partner with us for a concert either in 2025 or 2026, to give greater visibility to women in music globally, please contact [president@iawm.org](mailto:president@iawm.org). Check the website for detailed information.

**Are you ready?** The Search for New Music Competition will launch March 1st. We are looking for a sponsor for one half of the Choral Award. Are there new awards you'd like to see?

### Communicate With Us

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

Last, but not least, your support and donations make our work possible. You can contribute directly from our WAYS to SUPPORT page. Consider donating to fund a musician for our annual concert, an intern for semester, or one of the new music awards.

I don't say it enough, but I truly want to thank all of the sponsors for our Search for New Music Awards, the Pauline Alderman Award, and our Education and Women Who Innovate Grant. I am looking forward to an exciting year!

ENJOY!

*Christina Rusnak*

CHRISTINA RUSNAK  
President, IAWM

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## Call for Contributions to the IAWM Journal: Special Focus on Women and Music from Europe

**NEXT DEADLINE FOR JOURNAL SUBMISSIONS: MAY 30, 2025**

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

### *Guidelines for Contributors*

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

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

**Submitted articles** *must be complete for professional publication*. Please proofread your own writing. For musical examples, print-quality pdf

files are preferred; high resolution, (minimum 300 dpi) TIFF or JPEG are also acceptable. Photos should be in color and high resolution, and a minimum 300 dpi at the size to be used. Submit [minimum](#) 2.5x3.5 for headshots, 5x4 for articles, 5x6 for cover. Submit the completed article with "article submission" in the subject line and submit the illustrations as separate attachments in the same e-mail.

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

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

**Reviews:** To request a review of your book or recording, email the information to [journal@iawm.org](mailto:journal@iawm.org) with "Review Request" in the subject line. Our review editor, Dr. Kathleen Carter Bell, will be in touch regarding next steps. If you wish to review books or recordings for the journal, put "Review List" in the subject line, and the review editor will contact you if she needs additional information to add you to her list. To submit a completed review, send it as an email attachment in MS Word

to [journal@iawm.org](mailto:journal@iawm.org) with "Review" in the subject line. Reviews are typically about 900 words. Submit illustrations as separate attachments to the same e-mail. See "Articles," above, for instructions about illustrations.

**Members' News:** Please send your news and updates as an attachment in MS Word to [journal@iawm.org](mailto:journal@iawm.org) with "Members' News" in the subject line. With quarterly opportunities for submission, news contributions should reflect the past 3-6 months, a paragraph limited to 200 words or less, and include one illustration (see "articles," above, for specifications) or headshot photo and one link to an audio or audiovisual recording.

### *Helpful resources*

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

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

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

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

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



Mary Natvig

## Staff News: Welcoming Associate Journal Editor Mary Natvig

Mary Natvig is a musicologist (and lapsed violinist) with a PhD in musicology from the Eastman School of Music, of the University of Rochester. She recently retired from 34 years as a professor at Bowling Green State University where she taught music history, introduction to music and, for many years, also directed the Early Music Ensemble as well as taught violin to young children in BGSU's community music division. Her award winning book, *Teaching Music History: A Collection of Essays*, has been credited with beginning the field of music history pedagogy. Natvig co-authored, with Steven Cornelius, the textbook, *Music: A Social Experience* (editions 1-3), as well as several book chapters and articles on a variety of topics, including musicians and mental health, music history pedagogy, women in music, Richard Strauss, and the 15th-century composer, Antoine Busnoys. Her eclectic scholarly pursuits aptly reflect her hobby as a patchwork hand quilter. Mary and her partner Christopher live in Bowling Green, Ohio and have three feline children: Mocha, a recently rescued elderly cat, Hadley, a multi-toed tortie named after Hemingway's first wife, and Purrkofiev, who is a huge boy but does not love oranges.

## LIST OF CALLS

### Requested for the IAWM Journal

#### **Deadline: March 15, 2025**

##### **33rd Annual Czech Conducting Workshop, Concert and Competition, Zlin, Czech Republic**

Every active participant will conduct in the final concert at the conclusion of the workshop, one conductor will be chosen by faculty as winner of the workshop competition and will be given the award of performing a short complete piece with the Boulder Chamber Orchestra in their 2025-26 season. More info and guidelines: <https://www.conductingworkshop.com/czech-workshop>

#### **Deadline: April 15, 2025**

##### **Historic Brass Society International Conference, in conjunction with the Conservatoire National de Lyon, in Lyon, France**

Call for Papers – Arban and Kosleck at 200

Accepting proposals for papers, lecture recitals and performances of up to 20 minutes, followed by 10 minutes Q & A, that relate to the 200th Anniversary of the births of Jean-Baptiste Arban and Julius Kosleck. More info and guidelines: <https://historicbrass.org/> and <https://drive.google.com/file/d/1M9T5Mh7JvK e3crml0WBKTEZBJCGSkvh3/view>

#### **Deadline: April 25, 2025**

##### **ISCM World New Music Days 2025, Lisbon, Portugal**

Independent composers or their authorized representatives can make INDIVIDUAL SUBMISSIONS for the ISCM World New Music Days 2025 in Portugal. It is possible to submit only one work per composer. The works should be submitted via the ISCM WNMD 2025 Individual Submission Form, prepared by Miso Music Portugal, which will be available on the organizer's website from 15 February 2024 until 25 April 2024 at 11:59 P.M. CET. More info and guidelines: <https://iscm.org/wnmd/2025-portugal/>

#### **Deadline: May 2, 2025**

##### **The Azrieli Commission for International Music – Proposed works must be scored for choir and symphony orchestra**

The Azrieli Commission for International Music invites composers worldwide to deeply engage in a creative interplay of cultures that have meaningful connections to their lived experience. More info and guidelines: <https://azrielifoundation.org/amp/the-azrieli-commission-for-international-music/>

#### **Deadline: June 1, 2025**

##### **2025 Barlow Prize – Composition, U.S.**

\$25,000 commission for a major new work of 15 minutes for wind symphony. The work will be premiered by a consortium of performers. More info and guidelines: <https://barlow.byu.edu/barlow-prize>

#### **Deadline: July 8, 2025 (applications open March 8-July 8, 2025)**

##### **La Maestra International Competition, Paris, France**

The competition is open to women who are professional conductors of any nationality and any age limit. More info and guidelines: <https://lamaestra-paris.com/>



## ARTICLES

### "Bach on a Bike: *Meine Bachmusikfahrräderurlaubpilgerreise*"

LYNETTE WESTENDORF

In 2016, I embarked on a Bach pilgrimage through Thüringen, in central Germany. My challenge was to travel as much of Johann Sebastian Bach's territory as was possible in a week, alone, on bicycle. I visited where he was born and raised until orphaned at age ten, places where he lived and worked, where he was married, and where he taught and composed and performed on the beautiful organs of his time. From inn to inn on trails, through farmland and on narrow roads, I rode from Erfurt to Weimar, Dornheim (where he was married to Maria Barbara), Arnstadt, Eisenach (where he was born), Mühlhausen, and back to Erfurt—nearly 300 kilometers, plus a few wrong turns. Herr Bach and I crossed paths many times over the course of my adventure. I kept a detailed journal and posted a daily blog, with suggested listenings, to friends and colleagues. Along the way, I made many musical sketches—of bird song, crickets, bells, melodies made up while on my bicycle—in anticipation of a future composition project.

Those musical sketches inspired *Preludes and Fugues for the Modern Pianist*, a complete set of preludes and fugues in all possible major and minor keys, which took over two years to compose, two years to render into computer score with Dorico, and another two years to rehearse and record. The three-CD set and companion 198-page score were published in 2024. The score is prefaced with introductory comments on each movement, a few bars of the music, a description of either the character or technique therein, or what was happening in my life at the time.

It was only in retrospect that I realized just how closely connected my musical project was to the journey which inspired it. While I knew that my pilgrimage sketches would result in something, I certainly had not planned on composing a set of preludes and fugues in all possible keys! But as I began to develop my musical sketches, I realized that the bicycle pilgrimage was really a metaphor for what I had begun to compose. My bicycle

journey was very structured. I knew what my route was, where I would be staying, how many kilometers I would be riding every day. I knew which Bach landmarks I would be visiting (though I discovered so many more). Similarly, a set of preludes and fugues is pre-structured. All keys, major and minor. Two movements in each key—48 short movements altogether. My solitary week on the bicycle would lead to two years of work, complete with detours, rough trails, occasional dead ends, and finally, goal accomplished, all alone.

I am very comfortable with my ability to put music on paper, and counterpoint has long been a favorite technique, thanks to my first and favorite composition professor Scott Wilkinson at the University of New Mexico. Considering the number of movements in the project, I knew that each one would need to be relatively short. Once I had written several preludes and a couple of fugues, the music came to life in its own way and level of difficulty.

*It was only in retrospect that I realized just how closely connected my musical project was to the journey which inspired it. While I knew that my pilgrimage sketches would result in something, I certainly had not planned on composing a set of preludes and fugues in all possible keys!*

— LYNETTE WESTENDORF



Forstweg



## Fugue No. 1 in C Major

Lynette Westendorf

Fugue theme 1. 

Fugue theme 2. 

Andante ♩ = 92 

Fugue No. 1 in C Major / © Lynette Westendorf

## Prelude No. 2 in C Minor

*Dedicated to Pilgrims*

Lynette Westendorf

Andante ♩ = 116 

Prelude No. 2 in C Minor / © Lynette Westendorf

Being a lifelong performing composer and piano teacher, I settled into my own level of proficiency. If I could play this music, then the advanced student of piano and professional recitalist could play it, and I liked the idea that this study of modern counterpoint would potentially reach many pianists.

My first day on the trail took me along rivers, through woods, farmland and small villages, and through several larger towns. The map proved to be (mostly) accurate and I read topography well, but it was a relief to come across a small rural church with the sign “Kirche offen, Pilger willkommen.”<sup>1</sup> I rested there, and contemplated centuries-old grave markers. A poem on the door translated, “For pilgrims and all who hope upon God, our church remains always open.”

That evening, Weimar’s Golden Henne Inn was a welcome site. The first line in my journal entry for the day was,

1 Church open, pilgrims welcome.

“What lively birds!” Traveling in late May, birdsong was constant, during rain, wind, and warm sun. Notating bird song is so much fun. The voices were myriad—from chirps to warbles, repeated calls and responses, a cacophony of overlapping voices deep in seduction mode. Some songs were long and seemed to develop entire phrases; some were repetitive, with motifs falling off or rising. Without access to a piano, I used relative highs and lows to configure pitch, along with rhythmic punctuation and dynamic contrast.

Piano gesture is ideal for imagining birdsong, as in the opening of the C Major Fugue. The figures will return many times, transposed and re-harmonized. The right hand sixteenth notes accompanying the left hand tune take on the character of a chattering flock. The first fugue theme doesn’t enter until m. 37, and the second theme follows immediately. I treat the second theme in canon at the bar, and by m. 60, sections

of the fugal development are again bridged by the birdsong gesture. As is typical of almost all my piano writing, I give the left hand a workout.

Prelude No. 2 in C Minor, *Dedicated to Pilgrims*, is somewhat more serious in tone. Pilgrimage is common in Europe (and elsewhere worldwide), and this music opens with gestures of birdsong in irregular meter, followed by open fifths devoid of major/minor tonality. Passages of melody in fifths at wide range on the piano, as well as unison melodies four octaves apart, are interspersed in simple canon that gives way to left hand melody at m. 31. This develops and expands in texture with octaves and thicker chords, and a chromatic expansion to E Major and Cb Major eventually brings the music back home to C Minor. Modal motifs in Phrygian and Lydian support the somber tone, in spite of the lively andante.

## Fugue No. 2 in C Minor

*A Cacophony of Birds*

Lynette Westendorf

Fugue theme 1.

Fugue theme 2.

Fugue theme 3.

Con brio  $\text{♩} = 76$

release pedal

Fugue No. 2 in C Minor / © Lynette Westendorf

The C Minor Fugue, *A Cacophony of Birds*, teases out the main theme until m. 24; three themes are developed throughout the rest of the movement. The themes are derivative of one another in motive, and all are related to the movement's prelude. The third theme begins on m. 44 and follows strictly and lightly at the bar. I enjoyed being immersed in counterpoint, and I also enjoyed working within the confines of key signature, something I hadn't done for some time. Redundancy was never an issue, since the black/white pattern of each key results in patterns unique to that key and to the pianist's hand. I felt free to embellish and contrast themes, work in chromatic or modal variation, explore polytonality, cluster dissonance, or polyrhythm. My goal is ever musical cohesion, playability, rhythmic vitality, and contrapuntal integrity.

Thüringen has a rich historical and cultural past. Almost all towns of any size have well-preserved medieval centers.

A world heritage site, Weimar hosts museums to Goethe, Schiller, and Liszt. The artists Kandinsky and Klee, and the Bauhaus Movement are also associated. There is a stately old-worldliness in this part of Germany—the capitol Erfurt was founded over nine hundred years ago. The Reformation began in Arnstadt in the 16th century. Many grand cathedrals exist, as well as smaller churches. Spires marked my way on bicycle in the same way travelers were guided centuries ago. And all cathedrals, every village church, and many town halls have bells, and the bells rang regularly, if not always on time.

As birdsong accompanied my days on the bicycle, bells were my welcome to the coming towns. My dedicated "ode to bells" is subtitled "The 9 o'clock bells chime at 8:33." This D Major Prelude is all about additive musical texture—the first "bell" rings on D5, followed by an offbeat "bell" on A4. These two pitches combine, and the third

## Prelude No. 5 in D Major

*The 9 o'clock bells chime at 8:33*

Lynette Westendorf

Steady  $\text{♩} = 60$

hold pedal down throughout

Prelude No. 5 in D Major / © Lynette Westendorf

and fourth bells enter, each being soon added to the vertical chord. Repeated accented notes signify bells on the hour; single accent pitches are the half-hour bells. By m. 33, the pianist realizes that they will be playing a fistful of notes by the movement's end, and indeed that is the case. But the adult human hand is capable, and the dissonance becomes a smush of sound anyway. The final F#4 marks the completion of the twelve-tones, and the movement segues (with a bell tune) into the D Major Fugue. (This onomatopoeic use of repeated pitch was a useful technique that I also used in Prelude No. 19 in Eb Major—*First Snow*.)

Another rhythmic device is the very pianistic technique of *moto perpetuo*. What better term to describe a day on a bicycle? The signature movement of any set of preludes and fugues is the opening C Major Prelude. (Consider both of Bach's sets and the Shostakovich Op. 87.)

My opening movement is based on my very first musical sketch. The left hand is a spirited ostinato motif beneath a Lydian melody in 3/4 time, but the rhythm of the tune morphs frequently into two dotted quarter notes, tricking the ear into hearing a hemiola effect. The energy builds after a few chromatic changes before returning to the identical, simple left hand rhythm, this time with the tune in octaves. This short movement ends quickly and decisively with a crescendo in an expanded register.

The B Major Fugue is another *moto perpetuo* movement; indeed, my long days outdoors alone on a bicycle allowed time for many rhythmic ideas to develop. The fugue is a strong 4/4 tune that repeats exactly at the third bar. The theme is indeed a fuga in the surest sense—a “flight” that follows hard on the heels of the theme’s initial statement. The theme breaks at bar 16 for

a short chromatic shift before a region of thematic development and a bouncy left hand section at mm. 39-44 that is sure to please any young pianist. (Remember the Spinning Song?) A final truncated fugue theme returns to the high treble clef before the end of the movement. Actually, this fugue is a two-part invention, but the “flight” is so lively that it rightly takes its part as a fugue in the set.

One reason for visiting Bach’s homeland on bicycle was to experience the region from a former time perspective (and to have fun). If I’d had a month or two, I could have walked. Moving slowly in the world allows for reflection and observation. My time on bicycle well-matched the places I traveled. Rural Thüringen is an agrarian region in the former East Germany, where many fences are made of sticks, much of the farm work is carried out by hand, and many people travel with carts and horses.

*One reason for visiting Bach’s homeland on bicycle was to experience the region from a former time perspective (and to have fun).*

— LYNETTE WESTENDORF

For all his renown, Bach (1685-1750) was a rural composer—his entire life was confined to a limited geographic region. Unlike his contemporary Handel (also born in 1685 and just over 100 miles away), Bach never traveled abroad, and his work was limited to regional courts, civic centers, churches, and the communities where he lived. Known as Sebastian Bach here (because there were many Johanns in the Bach musical dynasty), his image appears everywhere—on barn walls,

### Prelude No. 1 in C Major

Lynette Westendorf

Allegro  $\text{♩} = 54$   
 RH non legato  
 LH legato  
 mp  
 mf  
 dim.  
 p  
 cresc.

Prelude No. 1 in C Major / © Lynette Westendorf

### Fugue No. 11 in B Major

Lynette Westendorf

$\text{♩} = 120$  light and playful  
 1. mf  
 1.  
 poco f  
 mp

Fugue No. 11 in B Major / © Lynette Westendorf





Bach statue in Arnstadt

pub signs, murals, plazas, street signs, and many statues. We tend to think of Bach as the be-wigged portly gentleman from his portraits, but the statue at the Divi Blasii church in Mühlhausen portrays a slender youth, and in the plaza at Arnstadt is a larger than life, handsomely portrayed young man with beautifully elegant hands. The list of “Bach sites” in my guidebook covers many pages.

My Bach bicycle pilgrimage became an archetype of “The Journey,” not only in the physical sense, but also in a very real personal sense, documented in two years of composition. Hidden statuary and chiming water wheels decorated Thüringen residents’ local meadows and streams; they became Deep Forest, Magical Creatures, Crepuscule and Daylight in my preludes and fugues. The scope of the project allowed for considerable exploration into technique. Fugue No. 20 in Eb Minor is based on a *molto lento* ground bass whose middle section features a Dorian 6th. The G Major Prelude is a crab canon, the music (including rhythms) in exact mirror image forward and backward from m. 94. Fugue No. 8 in A Minor is based on chromatic expansion and contraction.

Near Eisenach, the town of Bach’s birth, Wartburg Castle is located high on the hill overlooking the valley below. Wartburg is a world heritage site, and was the center of early trade in the region.

Martin Luther was sequestered there while he translated the New Testament from Greek into vernacular German. Built between the 11th and 12th centuries, the castle has undergone many iterations, and was home to the legendary *Sängerkrieg*<sup>2</sup> competitions, said to be the inspiration for Wagner’s *Die Meistersinger von Nürnberg*. A warren of unmarked pathways leads up to the castle from town. I am not the first traveler here to be inspired by bird song. There is a lovely carved sign on the trail up to the castle heights that says,

*Gruß Gott lieb Waldvögelein,  
möcht gern in deiner Lehre sein.  
Trotz Mühe wird mir’ß nicht gelingen,  
ein Lied so schön wie du zu singen.*<sup>3</sup>

2 Literally, singing war.

3 “Greetings, dear forest birds, I would like to learn from you; despite my efforts, I will not be able to sing a song as beautifully as you.”

The Bach Museum in Eisenach is on the site of the composer’s birth house—long gone, of course. Knowing I would arrive after closing, I booked an extra night’s stay to have a full day to explore. Sitting outside in the warm evening on the museum steps, I recorded a lavish, extended song by some kind of lark perched atop the roof, eyeing the calico cat sitting below. The exterior of the museum is in period style, but the inside is very modern, with a technology room, private listening pods, research wing, many displayed scores, period artifacts, maps, an original Bach family tree, and various instruments. An afternoon recital on an antique pump organ featured a pony-tailed girl with her nose deep in her cell phone, all the while steadily pumping the bellows pedal for her father at the keys. There is a silhouette of Bach’s first wife Maria Barbara, and a replica of a bird house which he gifted to Anna Magdalena. Those birds again!



Wartburg Castle Eisenach

# Fugue No. 18 in G# Minor

for Maria & Anna Magdalena

Lynette Westendorf

Rather Proper ♩ = 108

Fugue No. 18 in G# Minor / © Lynette Westendorf

My G# Minor Fugue is dedicated to Maria Barbara and Anna Magdalena. (Both women were accomplished musicians and collaborators of their husband. Bach married Anna Magdalena after Maria Barbara's death.<sup>4</sup> By all accounts, Bach's family life was full and content, in spite of the loss of a wife and several children.) A simple canon at the bar introduces the short theme, and

4 The church at Dornheim, where Bach and Maria Barbara were married, has a special memory for me. While resting on a pew looking through the hymnal (which I always do when visiting churches), an older gentleman approached and asked if I played. I said that I did, growing up playing church organ, and he invited me upstairs to play on the small double manual organ—very old and very careworn. What a privilege! Of course, it hadn't been one of Bach's organs, but we most certainly crossed paths at that spot. I improvised a few hymn preludes, and left in a glow.

it reappears in the inversion before the second theme enters at m. 17. This second theme becomes a three-part transposed tune which plays out before the development of the sub-tonic cadence motif first heard in m. 7-8. The fugue themes reappear, but it is the playing out of a long series of 9ths which takes on another bird song effect throughout the middle part of the movement.

My final day on the bicycle began in a downpour but developed into a glorious day, with wildflowers along the canals as I neared Erfurt, and several chimneys topped by storks tending their spring nests. A large unmarked detour took me through a dense sub-urban community, and it was good to



Lynette with bike

be reminded that these are working towns and cities, and not typical tourist destinations. School yards revealed rain-washed, deserted May-poles, and I saw a bridge repair where the workers were using a centuries-old technique of angle-cut stones.

The next day I turned in my bicycle, met my husband, and caught the train to Leipzig to visit the famed St. Thomas Kirche where Bach is buried, his body recovered and identified 150 years after his death. We are all so thankful that his art lives on—we have Felix Mendelssohn to thank for that. He could always have been known only as “Old Bach,”<sup>5</sup> with scores of scores relegated to the vaults somewhere.

So—on to my next adventure. My Bachmusikfahrräderurlaubpilgerreise<sup>6</sup> was a wonderful journey, not only through Thüringen but through my Preludes and Fugues for the Modern Pianist, as well. I hope that pianists may be encouraged to (re)explore the art and joy of counterpoint, and perhaps also to consider their own personal pilgrimage.

**Music and score available at**  
[lynettewestendorf.com](http://lynettewestendorf.com).

5 When he died, he was known as “Old Bach,” as distinguished from his more popular and progressively “modern” sons, influenced by the Italian and French styles.

6 Compound words work well in German—this title is my own invention (Bach/music/bicycle/vacation/pilgrimage.)



# A Revolutionary Queen: Philomena Begley's Use of Country Music Songs to Challenge Social Attitudes in Irish Society

CHRISTINA LYNN

## Abstract

Singer Philomena Begley (b.1942) is widely promoted as the "Queen of Irish country music." This article examines examples from the early decades of her 60-year career that highlight her role in challenging attitudes toward women in Irish society. By critically reflecting on her recordings and autobiography, as well as information gleaned in an interview, the article details how Begley appropriated American country music songs with lyrics that resonated with an Irish audience and challenged the social and cultural norms of Irish society during the 1960s. The article focuses on Begley's covers of American songs, "Blanket on the Ground," "Truck Driving Woman" and "The Box It Came In," using semiotic and cultural analysis to exemplify how artists construct meaning through song lyrics and performance. Performing songs written in and influenced by American society, Begley highlighted aspects of the lived experience of women in Ireland and achieved iconic status in Irish country music. Drawing on Philomena Begley's example this article demonstrates how legacy is created in Irish country music and highlights the continuing relevance and influence of Begley on the Irish country music scene today.

## Introduction

Although Ireland has established a strong musical reputation that ranges from traditional music to pop and rock, scholars have paid little attention to Irish country music.<sup>1</sup> Although heavily influenced by American country music,

Irish country music demonstrates the influence of its milieu, incorporating repertoire from traditional musics and reflecting Ireland's changing social realities and values.<sup>2</sup> The development of Irish country music has been significantly influenced by women performers, including Philomena Begley (b.1942), celebrated as the "Queen of Irish country music." These women, who also include Susan McCann (b.1949) and Margo O'Donnell (b.1951), rejected social norms of twentieth-century Ireland to pursue successful careers and perform music that was empathetic with the experiences of Irish women.<sup>3</sup>

As demonstrated in this article, women in Irish country music such as Begley negotiate their gender identity in a reflection of Irish culture and cultural expectations and their portrayal of gender reflects those cultural expectations and norms. Their actions, however, have also contributed to a reimagining of gender norms in Irish country music. Informed by scholarship on women in music, this article examines how Begley created and negotiated her identity through her music, reinforcing cultural and community identity. But by examining aspects of her career and legacy, we discuss Begley's rejection of the social and cultural norms of Ireland from the 1960s as prescribed by 'church and state' and how she reflected the identity of her audience through her lived experience in Irish country music. Utilizing Thomas Turino's (1999) semiotic model, this article illustrates how Begley created meaningfulness in the lives of her audience by performing



Philomena Begley / Photo: JMG Music Group

lyrics that reinforce the experiences of the audience to whom she sings. These songs contribute to positive reflexivity by providing a comparison for her audiences. Examining three songs released by Begley between 1968 and 1975, this article analyses how she created a narrative for her audience, and demonstrates how these songs, through Begley's recordings and live performances, have aided in creating a legacy in Irish country music.

## An Irish Context for Irish Country Music

From the turn of the 20th century, Ireland experienced significant political and social change. The politics surrounding the establishment of the new state, the partition of the island in 1922, and the influence of the Catholic Church had a lasting impact on the population of Ireland.<sup>4</sup> Conservative nationalism was to the fore and the Irish nation was often represented by a feminine figure in need of help.<sup>5</sup> There was a desire to distinguish Ireland from its former

1 Gearóid Ó hAllmhuráin, *Flowing Tides: History and Memory in an Irish Soundscape* (New York: Oxford University Press, 2016); Sean Williams, *Focus: Irish Traditional Music* (New York, NY: Routledge, 2020); Noel McLaughlin and Martin McLoone, "Hybridity and National Musics: The Case of Irish Rock Music," *Popular Music* 19, no. 2 (April 2000): 181-99, <https://doi.org/10.1017/s0261143000000106>; Colin Harper and Trevor Hodgett, *Irish Folk, Trad & Blues: A Secret History* (London: Cherry Red, 2005); Gerry Smyth, *Music and Irish Identity: Celtic Tiger Blues* (London: Taylor & Francis, 2016).

2 John Millar, "(In)Authentic Country: Country Music in Dublin" (thesis, 2014); John Millar, "Creating Authentic Country: Country Music Dancing and Old Time Sessions in Ireland" (thesis, 2020); Christina Lynn, "Classifying Operations: Constructing and Manufacturing Identities in Irish and American Country Music," *International Country Music Journal* 9 (2021): 127-150.

3 Christina Lynn, "Isolation to Icon: Three Women Artists in Irish Country Music" (thesis, 2022), <https://eprints.dkit.ie/id/eprint/796/1/Christina%20Lynn%20PhD%20Thesis%202022%20upload.pdf>.

4 Tim Pat Coogan, *Ireland in the 20th Century* (Random House, 2003); Diarmaid Ferriter, *The Transformation of Ireland, 1900-2000* (London: Profile Books, 2005); Dermot Keogh, *Twentieth-Century Ireland (New Gill History of Ireland 6): Revolution and State-Building-The Partition of Ireland, the Troubles and the Celtic Tiger (Vol. 6)* (Dublin: Gill & Macmillan, 2005).

5 Tes Slominski, *Trad Nation: Gender, Sexuality, and Race in Irish Traditional Music* (Middletown, CT: Wesleyan University Press, 2020).



colonial rulers and, as the state matured, it adopted largely isolationist economic and cultural policies. Amongst the notable legislation in the early years of the state was the Censorship of Films Act (1923). According to Gearóid Ó hAlmhuráin: "That measure censored films, most of them foreign, that were considered offensive to the conservative mores of the new Ireland."<sup>6</sup> The censorship of literature followed in 1929, before the 1935 Public Dance Halls Act sought to regulate dancehalls in Ireland.<sup>7</sup>

Sometimes identified as a factor in the decline of Irish traditional music in parts of Ireland, the Public Dance Halls Act aided the growth of céilí bands and large céilí dances, although such ensembles were already in existence.<sup>8</sup> So too were halls in which dancing took place.<sup>9</sup> These were often multi-functional community halls or, in some instances, primary schools. Recognizing that "small towns and villages in Ireland were much better served with dance facilities than cities until the 1950s," Méabh Ní Fhuartháin notes that "although many dances were small in scale, serving mainly locals, increased mobility and marketing resulted in their attracting growing numbers."<sup>10</sup> The growth of popularity parallels demands for more popular music and leads to

the development of the showband era, which those who proposed the Act sought to limit.<sup>11</sup>

While Irish céilí bands performing Irish traditional music were popular in many parts of the country from earlier in the twentieth century, catering for prescribed dance forms that had developed within an Irish tradition, they began to adapt their repertoire to meet the demands of audiences who were beginning to consume American popular music.<sup>12</sup> Large, seated 'orchestra bands' that played music for dancing were popular in the first half of the twentieth century and played music influenced by American popular musicians such as Glenn Miller. Smaller ensembles known as 'showbands' embraced amplification, moved out from behind the music stands, and performed with embodied rhythmic movements and greater audience interactions.<sup>13</sup> The demand for these bands grew, which led to the emergence of professionalization and a focus on popular song performance. A large number of dance halls were built in Ireland to facilitate larger crowds attending showband performances.<sup>14</sup> The coming together

*The views expressed by the Catholic Church in Ireland and their influence on Irish legislation and society are critical to understanding the context for Begley's contribution as a woman performer singing about issues that are significant for women's rights and lived experiences.*

— CHRISTINA LYNN

of showbands and céilí bands in Ireland led to the development of "Country and Irish" or "Irish country" bands, incorporating influences primarily from American country music and Irish ballads.

The views expressed by the Catholic Church in Ireland and their influence on Irish legislation and society are critical to understanding the context for Begley's contribution as a woman performer singing about issues that are significant for women's rights and lived experiences. Ó hAlmhuráin relates opposition to "modern dancing" to the assertions made by the Catholic clergy in Ireland:

*Modern dancing, generically referred to as "jazz" in Ireland at the time, had been introduced by commercial recordings and returning immigrants during the wild years of the Roaring Twenties, and mirrored the changing social mores of the country at a time when American popular culture was steadily selling its way across the Atlantic. Its snazzy menu of fox-trots, two-steps, and shimmy shakes not to mention "the sensual moan of the saxophone" and the loose morals of flappers in high heels all became prime targets in the pulpit-beating sermons of the 1920s and 1930s.<sup>15</sup>*

Despite government policy and the views expressed by the Catholic Church, external cultural influences continued to stimulate change in Irish culture.<sup>16</sup>

6 Gearóid Ó hAlmhuráin, "Dancing on the Hobs of Hell: Rural Communities in Clare and the Dance Halls Act of 1935," *New Hibernia Review* 9, no. 4 (December 2005): 9–18, <https://doi.org/10.1353/nhr.2006.0010>, 9.

7 Helen Brennan, *The Story of Irish Dance* (Dingle, Ireland: Brandon Press, 1999); Helena Wulff, *Dancing at the Crossroads: Memory and Mobility in Ireland* (New York: Berghahn, 2007).

8 Fintan Vallely, *The Companion to Irish Traditional Music* (Cork: Cork University Press, 1999); Gearóid Ó hAlmhuráin, "Dancing on the Hobs of Hell: Rural Communities in Clare and the Dance Halls Act of 1935," *New Hibernia Review* 9, no. 4 (December 2005): 9–18, <https://doi.org/10.1353/nhr.2006.0010>.

9 Méabh Ní Fhuartháin, "Parish Halls, Dance Halls, and Marquees: Developing and Regulating Social-Dance Spaces, 1900–60," *Éire-Ireland* 54, no. 1 (2019): 218–50, <https://doi.org/10.1353/eir.2019.0009>.

10 Méabh Ní Fhuartháin, "Parish Halls, Dance Halls, and Marquees: Developing and Regulating Social-Dance Spaces, 1900–60," 233; Méabh Ní Fhuartháin, "Parish Halls, Dance Halls, and Marquees: Developing and Regulating Social-Dance Spaces, 1900–60," 232.

11 Helen Brennan, *The Story of Irish Dance* (Dingle, Ireland: Brandon Press, 1999); Diarmaid Ferriter, *Occasions of Sin: Sex in Twentieth-Century Ireland* (London: Profile Books, 2009).

12 Hazel Fairbairn, "Changing Contexts for Traditional Dance Music in Ireland: The Rise of Group Performance Practice," *Folk Music Journal* 6, no. 5 (1994): 566–99, <https://www.jstor.org/stable/4522470>; Barbara O'Connor, *The Irish Dancing: Cultural Politics and Identities, 1900–2000* (Cork, Ireland: Cork University Press, 2013).

13 Gerry Gallagher, "60's Showbands," 60's showbands, 2020, <https://www.irish-showbands.com/showbands.htm>.

14 Paul Maguire, "Conditions of Possibility: Changes in Popular Music Culture and the Development of Country & Irish Music," *Conditions of Possibility: Changes in Popular Music Culture and the Development of Country & Irish Music* (thesis, University of Ulster, 2012); Rebecca Miller, "We Were so Different!" Negotiating Gender on the Showband Stage, essay in *Ordinary Irish Life: Music, Sport and Culture* (Irish Academic Press, 2012); Christina Lynn, "Cultural Expression vs Social Function: How Authenticity Affects Rural Performance Practice" (thesis, 2017); Christina Lynn, "Isolation to Icon: Three Women Artists in Irish Country Music" (thesis, 2022), <https://eprints.dkit.ie/id/eprint/796/1/Christina%20Lynn%20PhD%20Thesis%202022%20upload.pdf>; Kevin Martin, *A Happy Type of Sadness: A Journey through Irish Country Music* (Cork: Mercier Press, 2018); Gerry Gallagher, "60's Showbands," 60's showbands, 2020.

15 Gearóid Ó hAlmhuráin, "Dancing on the Hobs of Hell: Rural Communities in Clare and the Dance Halls Act of 1935," *New Hibernia Review* 9, no. 4 (December 2005): 9–18, <https://doi.org/10.1353/nhr.2006.0010>, 10.

16 Luke Gibbons, *Transformations in Irish Culture* (Cork: Cork University Press, 1996).

Aside from music, film, and literature, Irish legislation also had significant impacts on the rights and lives of women in Ireland. With significant influence from church leaders, in 1937, the Irish government established a constitution that further affected men's and women's participation in social and cultural life, with particular impacts on women's rights and perceived gender roles. As Mary Daly suggests:

*Most descriptions of women's lives in independent Ireland provide a dreary litany of legislative and administrative restrictions on women's rights: legislation banning divorce and access to contraception, restrictions on women's jury service and on the employment of married women – a pattern which is seen culminating in the 1937 Constitution with its emphasis on the role of women in the home.*<sup>17</sup>

Slominski noted that historically women were seen as maiden, mother, or whore, and needed the care and protection of Irish men.<sup>18</sup> Laws concerning women's rights and equality were lacking during the 1960s and 1970s. Women continued to be viewed as carers and nurturers, their role was still mainly associated with domestic duties, and the laws governing morality continued to be inscribed by the Catholic Church. In contrast with the official rhetoric, the establishment of a large number of Magdalen laundries, mother and baby homes, and other institutions in Ireland alludes to the number of Irish people who were engaging in extra-marital activities during this time.<sup>19</sup> The debate continues into the second decade of the twenty-first century with a proposed referendum on Article 41 of the Constitution, which recognizes

the role of the family unit in society, following the recommendations of a Citizen's Assembly in 2021. Article 41.2, which states: "In particular, the State recognizes that by her life within the home, woman gives to the State a support without which the common good cannot be achieved," is at the center of the current debate. While many women in the public service were required to give up their jobs when they got married and had a limited range of opportunities in the workplace, singers such as Begley pursued opportunities outside of the home and, in doing so, existed in conflict with some of Irish society's expectations for women.

### **Philomena Begley**

Philomena Begley was born in 1942 in Pomeroy, County Tyrone, then a rural village "where Gaelic football and céilí music were at the heart of the community".<sup>20</sup> Begley was the fourth born of a family of eight children to a farming father and a stay-at-home mother. At this time in Ireland, it was considered natural for a woman to become a stay-at-home mother and housewife, regardless of her previous employment history or career aspirations.<sup>21</sup> Begley, like many Irish citizens during the 1950s and 1960s, completed her primary school education but did not complete second-level education, finishing school at the age of fifteen and gaining employment in a local hat factory where she worked for five years.

It was during this period of her life that Begley became involved in music and performance. Begley was at a local dance when she was 'dared to go up and sing' by some of her friends.<sup>22</sup> Not one to shy away from a challenge, Begley sang one song with a group called the 'Old Cross Céilí Band.' The band

subsequently asked her to fill in for their resident singer who had become ill, and she sang for the group as their interval performer for the first time in 1962. Begley continued to work during the day and sing at night with the band. In 1964 Begley and the band became known as Country Flavour and began incorporating more country and Irish songs into their output. Country Flavour and Begley became so popular that in 1966 Begley sought her father's permission to leave her day job and become a full-time singer with the band.<sup>23</sup> This reflects the patriarchal nature of Irish society at the time, an aspect that remains important in understanding her career development. Between 1966 and 1972 Begley became so popular with audiences that she became the main attraction of the band.

### **Adapting American Repertoire: Murder, Trucks, and Sex**

Country music became popular in Ireland during the 1960s and incorporated both American and Irish influences. The connection between Ireland and the United States is important in understanding the development of Irish country music. A history of emigration from Ireland to the USA, which rapidly increased during the 1840s but continued at a high level during the 20th century, led to a significant Irish diaspora in the USA. Many Irish traditional musicians were prominent in the USA and Irish emigrants sent recordings 'home' to Ireland where they influenced the repertoire and stylistic development.<sup>24</sup> The Irish diaspora also provided an audience for Irish artists and performing groups who travelled to the USA, particularly in the 1970s.<sup>25</sup> Despite many societal and legal differences, the strong transatlantic links are evident in the performance of

17 Mary E. Daly, "Women in the Irish Free State, 1922-39: The Interaction between Economics and Ideology," *Journal of Women's History* 7, no. 1 (March 1995): 99-116, <https://doi.org/10.1353/jowh.2010.0392>, 99.

18 Tes Slominski, *Trad Nation: Gender, Sexuality, and Race in Irish Traditional Music* (Middletown, CT: Wesleyan University Press, 2020).

19 Linda Connolly, *The Irish Women's Movement: From Revolution to Devolution* (Dublin: Lilliput Press, 2003); Diarmaid Ferriter, *The Transformation of Ireland, 1900-2000* (London: Profile Books, 2005); Caitríona Beaumont, "Gender, Citizenship and The State in Ireland, 1992-1990," essay, in *Ireland in Proximity History, Gender and Space*, 1st ed. (London: Routledge, 1999).

20 Philomena Begley, *Philomena Begley: My Life, My Music, My Memories*, 1st ed. (Dublin, Ireland: The O'Brien Press, 2017), n.p.

21 Linda Connolly, *The Irish Women's Movement: From Revolution to Devolution* (Dublin: Lilliput Press, 2003); Diarmaid Ferriter, *The Transformation of Ireland, 1900-2000* (London: Profile Books, 2005); Tes Slominski, *Trad Nation: Gender, Sexuality, and Race in Irish Traditional Music* (Middletown, CT: Wesleyan University Press, 2020).

22 Philomena Begley, interview by Christina Lynn, 2020.

23 Philomena Begley, *Philomena Begley: My Life, My Music, My Memories*, 1st ed. (Dublin, Ireland: The O'Brien Press, 2017), n.p.

24 Nuala O'Connor, *Bringing It All Back Home: The Influence of Irish Music* (Dublin: Merlin, 2001).

25 Daithí Kearney and Adèle Commins, "Much More than 'Danny Boy': Bringing Irish Traditional Music to the USA," *Ethnomusicology Forum* 32, no. 2 (May 4, 2023): 251-67, <https://doi.org/10.1080/17411912.2023.2236135>.

popular culture in both the USA and, more particularly, in Ireland.<sup>26</sup> Through the twentieth century, American popular music stars were, and in many instances continue to be, popular in Ireland. These included country music artists such as Jim Reeves, Kenny Rogers, Johnny Cash, John Denver, and Tammy Wynette, who all reached number one on the Irish charts during the 1970s. It was during this period that Irish acts such as Philomena Begley came to the fore, drawing on both Irish ballads and the popular music of their American country music counterparts.

An early single that achieved success was Begley's 1968 recording of "The Box That It Came In" with the Old Cross Céilí Band. Originally written by American songwriter Vic Alpin (1918–1980), Begley's release demonstrates the often rapid integration of American country music hits into the Irish repertoire at this time. American country music singer Wanda Jackson originally released the song in 1966, and it peaked at number eighteen on the Billboard Magazine Hot Country Singles chart. Beginning with a similar sounding electric guitar riff as the Nashville produced version but with a slightly faster tempo and greater emphasis on the backbeat, Begley's release reflects the quick transition from popular success by American artists to covers by Irish artists at the time. The rhythmic feel is appropriate for the performance context – Begley performed primarily for dancing rather than a seated audience.

In the song, Begley presents a narrative of seeking to murder her cheating husband who left her for another woman and took all of her possessions, even her wedding gown. The singer seeks retribution and, in contrast with the empty cardboard box she finds in the cupboard, states that "the box he comes home in will be all satin lined," a reference to a coffin. While the song reflects aspects of American culture, it is relevant to the experience of women in Ireland. At this time in Ireland,

<sup>26</sup> Sylvie Mikowski and Yann Philippe, *How Popular Culture Travels: Cultural Exchanges between Ireland and the United States* (Reims: ÉPURE--Éditions et presses universitaires de Reims, 2019).

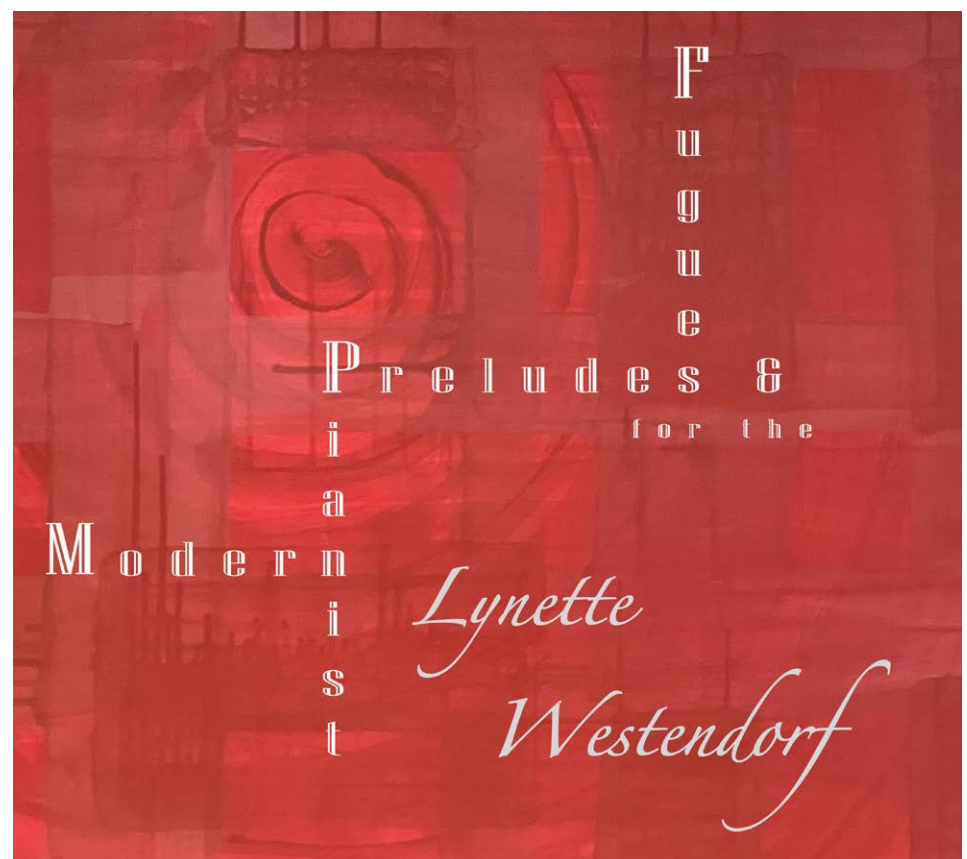
a woman's property became that of her husband upon marriage and, while a man could leave his wife, a woman could not leave her husband.<sup>27</sup> These songs provided an opportunity to highlight social issues that those in power largely ignored to the detriment of women throughout the country.

A similar affront to Irish social attitudes is evident in Begley's adaptation of "Truck Driving Woman," made popular by American country music star Norma Jean Beasler (b.1938) in 1968. Norma Jean achieved commercial success and was recognized as a champion of women's rights, performing songs that sought to engage with social issues. "Truck Driving Woman" challenged societal norms at a time when there were few female truck drivers in either the USA or Ireland

<sup>27</sup> Mary Hederman, "Irish Women and Irish Law," *The Crane Bag* 4, no. 1 (1980): 55–59.

and the lyrics reflect a woman breaking free from the confines of traditional gender expectations. In Begley's case, it reflected the patriarchy of her society and her emergence as a woman performer in a music scene dominated by men. Released by Begley with Country Flavour in 1972, the impact of the song was enhanced by the cover image, which featured Begley seated in front of a large truck with lettering that connects it to her locality in the north of Ireland.

"Truck Driving Woman" tells of a father's influence on his daughter despite wanting a son who would take on his business. Instead, the singer seeks to "fill her daddy's shoes," having learned the way of life and "every legend of the road." Furthermore, the third verse challenges "boys" who believe they can outrun her. The song retains the particular reference to Greyhounds,



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the American bus company, and the performance incorporates many of the sonic aesthetics typical of contemporary American country music including the electric guitar fills, although the Begley recording is at a faster tempo than Norma Jean's and incorporates a greater use of the fiddle.

In 1974 Begley was approached by Irish music mogul, Tony Loughman, and asked if she would be interested in signing with his label Top Rank Entertainment where he would form a band around her. Loughman had a keen ear for Irish country singers and Begley thought this was a great opportunity for her personal career. Loughman formed a band called 'The Ramblin' Men' around Begley in that same year. They then had their first major chart success in 1975 when they rearranged the song "Blanket on the Ground." Written by American songwriter Roger Bowling (1944-1982), it was recorded by American country music singer

Billie Jo Spears who released it in February 1975 as the second single and title track from her album *Blanket on the Ground*. Like "The Box it Came In," Begley's release came swiftly after the original in August of the same year. "Blanket on the Ground" was a popular song in Begley's repertoire thereafter. In Ireland, Spears's version reached number 11 in the charts, but Begley's rose to number five, highlighting the potential of local singers to outperform international stars in the Irish charts.<sup>28</sup>

"Blanket on the Ground" depicts a woman protagonist singing about her married life, sitting at home, watching life pass her by through her window. She is looking out the window at night reminiscing about the early days of her courtship with her husband and how new and exciting it was back then. The sentiments of the song seem to suggest that the excitement

28 Colin Larkin, *The Guinness Encyclopaedia of Popular Music*, 1st ed. (Enfield: Guinness, 1992).

of the relationship has dissipated, and they are just going through the motions of being a couple. The protagonist is trying to rekindle their romance and bring back some excitement into their relationship.

When Spears released this song in the United States, the country music audience initially thought it was a song about desiring an extra-marital affair; an interpretation that Irish audiences also leaned toward initially.<sup>29</sup> "Slipping around" in general means to circumvent or circumnavigate someone or something in a surreptitious or inconspicuous manner. Rather, the song describes the desires of the protagonist to rekindle the romance of the relationship and slip out into the night secretly, leaving their marital or parental responsibilities for a while, to experience again

29 Spencer Leigh, "Billie Jo Spears: Country Singer Who Scored Her Biggest Hit With," *The Independent*, December 16, 2011, <https://www.independent.co.uk/news/obituaries/billie-jo-spears-country-singer-who-scored-her-biggest-hit-with-blanket-on-the-ground-6277683.html>.

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I N C.

the excitement that they felt when they were young lovers, courting secretly. When Begley recorded this song in 1975 Irish women did not talk about marital affairs or courtship routines. Sociologist Tom Inglis notes the Foucauldian sense of policing bodies in marriage with few “alternative or resistant discourses.”<sup>30</sup> Reflecting on the 1950s, Inglis describes Irish society as one of “guilt, secrecy, darkness and oppression” and “the body was a source of awkwardness, guilt, shame and embarrassment.”<sup>31</sup> The song reflects the dating patterns and journeys of Irish youths of the 1970s. Dating couples were forbidden by the church to participate in sexual relations outside of marriage, women were conditioned by the Church and state to be shy and reserved and to present a respectability as detailed by the Catholic Church. Singing songs about the nighttime courtship routines that related to the Irish population was not something that a woman “should do.” Begley noted that a contemporary of hers, Brian Coll, stated “my mother loved your music, she loved your voice, but once you recorded ‘Blanket on the Ground’ she didn’t like you anymore.”<sup>32</sup> Gradually the intended meaning of the song gained recognition.<sup>33</sup>

Begley, a newly married woman (in 1974) presented an atypical Irish woman’s perspective. She was embodying a woman who is longing for the excitement that was once evident in their relationship, she is asking for the attention and love from her partner, which appears to have disappeared after marriage, as he goes to work and she attends to her “duties” in the home.

30 Tom Inglis, “Foucault, Bourdieu and the Field of Irish Sexuality,” *Irish Journal of Sociology* 7, no. 1 (May 1997): 5–28, <https://doi.org/10.1177/079160359700700102>, 12.

31 Tom Inglis, *Global Ireland: Same Difference* (London: Routledge, 2007), 122.

32 Christina Lynn, Philomena Begley Interview, personal, 2020.

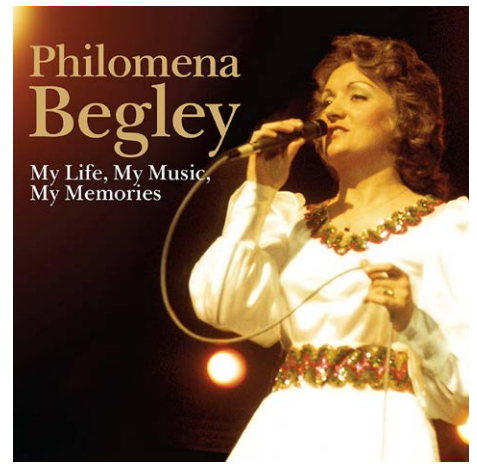
33 Mary Hederman, “Irish Women and Irish Law,” *The Crane Bag* 4, no. 1 (1980): 55–59; Miguelbilly, “Billie Jo Spears Performs ‘Blanket on the Ground’ Live on Hee Haw 1976.,” *When The Cowboy Sings*, December 17, 2021, <https://whentcowboysings.com/billie-jo-spears-blanket-on-the-ground/>.

## Impact

“The Box that it Came In,” “Truck Driving Woman” and “Blanket on the Ground” spoke to the audiences that Begley performed to in two ways. Begley was seen as the quintessential Irish woman; she displayed the identity markers of the comely maiden, long flowing hair, porcelain skin, natural beauty, and she was now a married woman. These identity markers are what Tes Slominski suggests are part of the historic identity legacy of women in Irish society.<sup>34</sup> Begley is reinforcing these markers in her image yet is rejecting the societal constructs of a woman by engaging in a portrayal of women and men “slipping around” in darkness together, engaging in sin. She is speaking to her peers in a positive way, suggesting that she wants to keep the excitement of courtship in her marriage. She is placing herself as a role model for audiences to engage with discourse on rules and regulations that are inscribed to the Irish population, and transgressing these norms by singing about them.

The songs incorporate elements that are arguably more familiar in American culture than Irish culture. Although Begley is performing through the period of sectarian violence known as The Troubles, during which many people in Northern Ireland and border counties were murdered, murder rates were otherwise low in Irish society. The idea of killing a husband for cheating was in stark contrast to the reality faced by women who suffered domestic abuse in a society that did not typically punish the man for his crimes. Trucks stereotypically reflected a masculine image, and women of the time remained in the home or took on employment that was prescribed as suitable for women. In a society dominated by the Catholic church, the subject of sex was considered taboo and rarely spoken about in public forums. Through her performances, Begley raises each of these aspects of social norms and challenges them.

34 Tes Slominski, *Trad Nation: Gender, Sexuality, and Race in Irish Traditional Music* (Middletown, CT: Wesleyan University Press, 2020).



*My Life, My Music, My Memories*

Begley includes “The Box that it Came In” as the final track on her album entitled *My Life, My Music, My Memories*.<sup>35</sup> The album juxtaposes songs with explicit American country music and cultural references, such as “Route 65 to Nashville,” “Queen of the Silver Dollar” and “Hillbilly Girl with the Blues,” with those that point to her own northern Ireland heritage including “A Village in County Tyrone” and “Old Arboe.” Through alignment, Begley localizes the narrative for her audience who, through her live performances in Ireland, have the opportunity to experience her life and potentially meet her in contrast with the American country music stars who first sing these songs.

## Icon and Legacy

By embarking on her career and performing socially topical repertoire, Begley challenged social structures and made it possible for women to perform in similar spaces to that of their male counterparts. Her persistence to continue this career path, and the rejection of detractors along with the support of family, band members, and managers, enabled Begley to transform her status from interval singer with céilí bands to that of bandleader and ultimately icon. In his study of pop stars with a focus on the artist Prince, Rupert Till suggests that in order for a star to be described as “an icon” [it] requires their achievement of a level of fame at which they are treated with the sort of respect

35 Begley used this as the title of her autobiography (Begley, 2017).

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traditionally reserved for religious figures."<sup>36</sup> Focusing on Celine Dion and recognizing how performers can have different meanings across different cultures, Ioan-Sebastian Jucu argues that "music legends are iconic figures for different communities, with a spatio-temporal involvement from local to global cultures influencing places and identities."<sup>37</sup> Although singing many of the same songs, Begley provides a more local icon for Irish audiences than the American country music stars of the time, and while many of the American artists achieve international impact, Begley's impact on her own society is greater.

Although Begley's iconic status is primarily local to the island of Ireland, she has also achieved international success. Begley's success with "Blanket on the Ground" greatly advanced her career in the country music scene. She has achieved nine number one successes throughout her career both in Ireland and the UK and appeared on the Grand Ole Opry stage six times. Begley appeared at the International Country Music Festival in Wembley on twelve occasions and received an award from the British Country Music Association in 1985 for her contribution to country music. She was inducted into the UK Country Music Hall of Fame in 2013. Begley was voted the top female vocalist in Ireland in 1980 and was the first woman to be inducted into the Irish Country Music Hall of Fame in 2020. Throughout her career to date, Begley has recorded over 37 albums and continues to perform today. These accolades contribute to Begley's iconic status in Irish country music.

Begley's impact and legacy on the Irish country music scene is evident in the reception and use of her music with

young artists, both male and female. Irish women country music artists such as Cliona Hagan, Lisa McHugh, Claudia Buckley, and Olivia Douglas have noted how they see Begley as an icon and a confidant. She offers support and guidance to new artists and often endorses their careers by engaging them as opening or support acts for her own concerts and events. Emerging artists such as Nathan Carter, Lisa McHugh, Olivia Douglas, and Claudia Buckle have been given the opening slots for Begley's concerts to showcase their music to an already established audience and promoters of country music. Others including Derek Ryan, Mike Denver, and John McNichol have collaborated with Begley on singles, albums, and in concert. Many younger artists continue to perform Begley's repertoire, reinforcing her reputation and legacy as "the Queen of Irish country music".

### Conclusion

Irish country music is an amalgam of Irish and American cultural influences that became popular in Ireland from the 1960s. At a time when Irish society was patriarchal and restrictive in terms of women's rights and opportunities, women singers of Irish country music achieved success and, in doing so, highlighted and challenged issues in Irish society. Irish country music gained popularity with audiences in rural and suburban areas of Ireland when the showbands experienced a decline. Irish country bands rearranged the Irish ballads and American country songs to fit the 'beat' associated with Irish country music, which enabled the Irish audiences to dance the old ballroom favorites of the jive and the old-time waltz.

Philomena Begley began performing in a local group and had visualized a life that had already been mapped out for her: have a job, get married, and have children. The choice she made in 1962 to pursue a music career changed her life. Her voice and music became so popular that she left a steady job, began performing full time, and is now a household name in

36 Rupert Till, "Pop Stars and Idolatry: An Investigation of the Worship of Popular Music Icons, and the Music and Cult of Prince," *Journal of Beliefs & Values: Studies in Religion & Education* 31, no. 1 (April 2010): 69-80, <https://doi.org/10.1080/13617671003666761>, 70.

37 Ioan-Sebastian JUCU, "Music Geographies and Iconic Music Legends: Mapping Céline Dion's Outstanding Contribution to Music and Global Popular Music Culture," *Territorial Identity and Development* 4, no. 1 (May 1, 2019): 93-127, <https://doi.org/10.23740/tid120195>, 95.



Ireland and among the Irish diaspora. Societal norms in 1960s Ireland did not facilitate gender equality and access in all aspects of life. This was especially true in the case of women's participation in public musical performances. The establishment of Ireland as a free state in 1922 coincided with the establishment of a very conservative ideology for Ireland and its citizens. Women and men held very different roles in Irish society, and becoming a full-time singer with an all-male band was not considered an appropriate role for a woman in the 1970s. Begley noted that "Working at night, with an all-male band, singing about cheatin' husbands and divorce, was a far cry from the traditional nine-to-five and my very Catholic upbringing."<sup>38</sup>

Begley did not let the conditioning of Irish society influence her decision of following this career path; she transgressed barriers to portray and reflect an identity and to narrate the lived experience of her audience.

Incorporating American country music songs enabled Begley to perform songs that showcased her early identity –

38 Philomena Begley, *Philomena Begley: My Life, My Music, My Memories*, 1st ed. (Dublin, Ireland: The O'Brien Press, 2017), 66.

rural, local, Irish, daughter, woman, and religious – while also incorporating her new identity as a country music singer. These songs provide the lens to examine Begley's rejection of social and cultural markers and illustrate a reflection of an identity to which the audience relates. Begley's ability to choose repertoire from both Irish and American sources that connected with her audiences and created a feminist narrative during a period when women's views, rights, and voices were suppressed, highlight her importance as an icon.

*"Working at night,  
with an all-male band,  
singing about cheatin' husbands  
and divorce, was a far cry from  
the traditional nine-to-five and  
my very Catholic upbringing."*

— PHILOMENA BEGLEY

The Irish country music sound that developed in the 1960s and 1970s is no longer the only sound associated with Irish country music. Although the popularity of the genre declined in the 1990s, it has undergone a growth

in popularity over the past ten years, reflecting an ebb and flow pattern. While the jive beat is the mainstay of most artists, a new wave of artists continue to develop the aesthetic, influenced in no small part by changes in American country music. Emerging artists are incorporating a country-pop sound into their music but continue to recognize the enduring popularity of artists such as Begley. Irish country music has evolved with its artists and audience to enable itself to stay relevant in contemporary Irish society, mirroring the efforts of Begley in the 1960s and 1970s.

Begley created a space for herself within a male dominated genre that has led to the emergence of a large number of women artists pursuing a career in Irish country music. By engaging in social and cultural discourse through music, Begley created meaningfulness in the lives of her audience. She highlighted aspects of Irish culture and society that allowed the Irish country music fan base to reflexively assess their own positions. Begley created a relatable identity that has seen her become an icon in Irish country music and a champion for women in Ireland.



Ernestina Lecuona Casado

## Ernestina Lecuona Casado: A Legacy Beyond Her Brother in Cuban Music

PO-SIM HEAD

### Introduction

Ernestina Lecuona Casado (1882–1951) was a Cuban composer and pianist whose contributions to music have often been overshadowed by the fame of her brother, Ernesto Lecuona, widely celebrated as the "Cuban Gershwin." A gifted musician in her own right, Ernestina played a crucial role in shaping Ernesto's early musical development, inspiring and mentoring him in piano and composition. During her lifetime, Ernestina's compositions gained considerable popularity in Cuba, earning her recognition in prominent music dictionaries of the time. These achievements, however, have yet to garner the recognition they deserve, which is telling of the lack of visibility that female composers have in the history of Cuban music, particularly between 1900 and 1950.

This paper sheds light on Ernestina Lecuona's legacy in light of her career as a composer and of her influence on Ernesto Lecuona, arguably one of Cuba's best-known composers. In so doing, the paper reframes Ernestina Lecuona as an important figure in Cuba's music history.

## Ernestina Lecuona

Ernestina was born in Matanzas, Cuba in 1882. Her father, Ernesto Lecuona Ramos, emigrated to Matanzas from the Canary Islands as a child, and he was a newspaper director for publications including *El Buscapié* (1879) and *El Constitucional* (1884). At age 53, he met Ernestina's mother, Elisa de la Caridad Casado, and they married when she was 23. Together, they had two daughters and five sons. Ernestina and her siblings all took music lessons as kids. Ernestina, specifically, took piano lessons at the Academia del Centro Asturiano, at the Municipal Conservatory<sup>1</sup>, and later with Madame Calderón of the Paris Conservatoire.<sup>2</sup>

### *Her late-career revival highlights the strength and determination of female musicians navigating a male-dominated industry.*

— PO-SIM HEAD

Ernestina's talent in composition was evident by the time she was fifteen years old. Her work *Habanera Luisa* was completed and published widely in Cuba and Spain in 1897; however, she did not continue developing her compositional career. Instead, she married young to Dr. Juan Bautista Brouwer Etchecopar (1875-unknown), a veterinarian on faculty at the University of Havana. They had their first baby, Elisa, in 1904, when Ernestina was twenty-two. At the time, she gave up her career to care for a growing family, which soon included four children: Elisa, Julieta, Ángel, and Juan Bautista. In addition to looking after her family, Ernestina worked at home as a piano teacher, and her brother Ernesto (1895-1963) was one of her students, who would be regarded later as the best pianist in Cuba and "one of the greatest musicians of the twentieth century."<sup>3</sup>

1 Municipal Conservatory is today's Amadeo Roldán School of Music.

2 Alicia Valdés Cantero, "Lecuona Casado, Ernestina," *Grove Music Online* (2001), 3 Jan. 2019.

3 José Gil and Rafael A. Lecuona, *Ernesto Lecuona: the Genius and his Music* (Laredo, TX: R.A. Lecuona Enterprises, 2004), 59.

She was also the grandmother of Juan Leovigildo Brouwer Mezquida (1939- ), one of Cuba's most celebrated composers and conductors today.

Ernestina Lecuona Casado's life (1882–1951) embodies the societal expectations for women in early 20th-century Cuba, shaped by the pervasive ideal of "Great Motherhood."<sup>4</sup> Though not a declared feminist, her life and career illustrate how patriarchal values—centered on self-sacrifice and family—often ascribed gender roles which limited the professional activity and achievements of women. In the early 1900s, societal norms discouraged women from pursuing professional or public musical activities in Cuba. Cuban scholar Alicia Valdés reports that women accounted for just 7.3% of professional musicians in 1899 and 8.2% in 1919. Although this number rose to 31.7% by 1943, it declined again to 25.4% by 1953.<sup>5</sup> Women were primarily categorized as singers, with far fewer recognized as composers or instrumentalists, reflecting the systemic barriers they faced in achieving equal recognition. Despite these challenges, Ernestina's resilience and creativity as a musician persisted. Possibly driven by her brother's success in 1928 (when Ernesto Lecuona gave a remarkable performance of George Gershwin's *Rhapsody in Blue*), Ernestina, aged 46, resumed her music career by retaking her composition and giving public performances, one of the most notable ones being at the Pan American Union Concert in Washington, D.C., in 1929.<sup>6</sup> Her late-career revival highlights the strength and determination of female musicians navigating a male-dominated industry.

4 The concept of "Great Motherhood," described by Steffen W. Schmidt, idealized women as apolitical and childlike, with their worth defined by their relationships with men. Steffen W. Schmidt, "Political Participation and Development the Role of Women in Latin America," *Journal of International Affairs* 30, no. 2 (1976): 244.

5 Alicia Valdés Cantero, *Con Música, Textos y Presencia De Mujer: Diccionario de mujeres notables en la música cubana*, Edición Unión (2005), 12-18.

6 Henry Grattan Doyle, "Opinions," *Hispania* 12, no. 3 (1929): 315-18.

## Ernestina's compositions and influence

Ernestina Lecuona composed over fifty songs, which were published or recorded over a twenty-year career. Most of her songs were popular music, but she applied different genres in her compositions. Cuba is influenced by Spanish and African cultures, and Ernestina's music reflects both threads. Some of her best known compositions were songs in the bolero genre.<sup>7</sup> These boleros were not only popularly known; they also show Ernestina Lecuona's position in the landscape of Cuban music by emerging in conversation with other Cuban composers, and most notably by showing her influence in compositions of her brother Ernesto.

### *¿Me odias? (Do You Hate Me?)*

Composed in 1928 – right after she resumed her career – the bolero *¿Me odias?* is a good example of this. This song was written in response to a criolla, *Te odio (I hate you)*, written by Felix B. Cagnet (1892-1976), a radio broadcaster, writer, and music composer in Cuba.<sup>8</sup> *Te odio* was one of his famous songs, and various artists have sung it.<sup>9</sup>

7 In Spain, bolero refers to triple-meter music with string instruments and castanets accompaniment, while in Cuba, bolero is more of an urban romantic song form. It developed in eastern Cuba in the late nineteenth century and was influenced by European parlor music. The Cuban bolero, then, is a song in a slow duple meter. Historically, it was to be performed by two singers, accompanied by two guitars and claves, but it evolved into solo vocal music with percussion, piano, and bass. Cuban bolero was popular and spread internationally in the 1930s.

8 Criolla is a popular Cuban music genre that uses a Cuban clave accompanied by a choir and relies on a vertical hemiola rhythmic pattern.

9 Ramón Fajardo, "Ernestina Lecuona," Habana Radio, last modified July 14, 2017, <http://www.habanaradio.cu/articulos/ernestina-lecuona/>. "Ese mismo año dio a conocer el bolero Anhelos besarte (L.: Miguel de Grandy), al que siguió, casi de inmediato, una criolla estrenada en La Habana por el tenor italiano Leo Micheluzzi: ¿Me odias? (L.: Fernando Lecuona), contestación al *Te odio*, del escritor y compositor cubano Félix B. Cagnet." While there were many sources about when "Te odio" was written, the album it first appeared was published in 1928, the same year that "¿Me odias?" was written. Due to the popularity of "Te odio" as well as the related title, it is generally believed that Ernestina Lecuona wrote "¿Me odias?" as a response to "Te odio."

### Te odio Lyrics:

Te odio y sin embargo te quiero  
I hate you, and yet I love you  
Te odio y no puedo olvidarte  
I hate you and I can not forget you  
no puedo vida mia explicarte  
I cannot explain to you, my love,  
Cómo es que si te odio te quiero  
How is it that if I hate you I love you  
y te adoro y padezco por ti  
and I adore you and I suffer for you  
Mis noches son tristes  
My nights are sad  
Me ciegan los celos  
jealousy blinds me  
Quisiera matarte  
I would like to kill you  
y besarte a la vez el odio es cariño  
and kiss you at once, hatred is love  
No me cabe duda  
I do not have doubt  
porque te odio y te quiero a la vez  
because I hate you and I love you at  
the same time  
y no vivo sin ti.  
and I do not live without you

### ¿Me odias? Lyrics:

Me odias y te desprecio  
You hate me, and I despise you  
y lo siento, no me puedes olvidar  
and I'm sorry, you cannot forget me  
¿Por qué deberías saber?  
Why should you know?  
No puedo ir por un tiempo  
I cannot go for a while  
Puedes amarme o puedes decirme  
You can love me or you can tell me

Musically, *¿Me odias?* is in compound duple meter. Italian tenor Leo Micheluzzi premiered the song once it was published in Havana. In another publication, *¿Me odias?* Became available in arrangement, including a rumba version featuring saxophone and trombone; this adaptation was published in Paris by Julio Garon. This song was an important influence on Ernestina's brother, Ernesto, in terms of applying musical textures and rhythms.

Letra de Fernando Lecuona.

Música de Ernestina Lecuona.

o - dias — y yo a ti te des-pre-cio y sien-to  
— no pue-das ol-vi-dar-me — por-que de ti — de bras-sa-  
ber-lo — no me pue-de-er-por-tar-que me pue-das que-rer o me pue-das o-diar.

Ernestina Lecuona's *¿Me odias?*, mm. 5-14 / © 1929 by Edward B. Marks Music Company

28 29 30 31  
32 33 34

Ernesto Lecuona's *Quiero ser hombre*, mm. 28-34



For example, the variations of Habanera rhythm and the heavy chordal textures found in *¿Me odias?* can also be traced in Ernesto Lecuona's art songs, including the set *Cinco canciones con versos de Juana de Ibarbourou*.<sup>10</sup>

Ernesto once described his influential teachers, claiming, "First of all, my sister Ernestina. Then, Peyrellade, and finally Nin and Hubert de Blanck."<sup>11</sup> Ernestina, as his earliest piano and music mentor, prepared him to give

10 The five art songs include *Canción del amor triste*, *Quiero ser hombre*, *Señor jardinero*, *La señora luna*, and *Balada de amor*, all written in 1937.

11 Gil and Lecuona, 71.

his first performance at five and supported his study financially. When Ernestina resumed her music career, she collaborated with Ernesto, acting as a pianist and performing Ernesto's music at many events. They also toured the United States and most countries in Latin America. Although Ernestina Lecuona would not likely think of herself as overshadowed by her brother, her short music career did influence her brother and contributed to the music industry in Cuba. When she passed away in 1951, Ernesto credited her once again as a great musician and a poet:

*Ernestina Lecuona leaves not only the artist, but fifty years of Cuban life, of a musical atmosphere, from a still romantic Havana, that in the silence of the dusk learned her music lesson as in the verses of the poet [ ...]; one Havana flowery walls and flamboyanes that redden the sky of twilight, and in the night calm congregated around the family piano to hear the song with glints blue firefly and siboneyes cadences....and so shut the coffin Ernestina Lecuona, it was like that black lid of the piano that falls on the keyboard when the melody is finished, but the music will continue to remind the older sister.*<sup>12</sup>

## Conclusion

Ernestina Lecuona Casado's life and work serve as a poignant reminder of the often-overlooked contributions of women in music history. Despite societal constraints and ascribed gender roles, she carved out a meaningful legacy as a composer, pianist, and mentor. Her early tutelage of Ernesto Lecuona significantly shaped his celebrated career, while her compositions, such as *¿Me odias?*, reflect the rich tapestry of Cuban popular music. Ernestina's late-career resurgence underscores her resilience and enduring passion for her craft, even in a male-dominated industry. As both an artist and a nurturer of talent, she remains an important figure in need of recognition for her indelible impact on the history of Cuban music.

12 The original text is: Con Ernestina Lecuona se van no solo la artista, sino cincuenta años de vida cubana, de ambiente musical, desde una Habana todavía romántica, que en el silencio de los atardeceres aprendía su lección de música igual que en los versos del poeta [...]; una Habana de las tapias floridas y flamboyanes que enrojecían el cielo del crepúsculo, y que en la calma nocturna se congregaba en torno al piano familiar para oír la canción con azules relumbres de cocuyo y cadencias siboneyes. Y así, al cerrarse el ataúd de Ernestina Lecuona, fue como esa tapa negra del piano que cae sobre el teclado cuando ha terminado la melodía. Pero la música seguirá recordando a la hermana mayor. See Ramón Fajardo, "Ernestina Lecuona," *Habana Radio*, last modified July 14, 2017, <http://www.habanaradio.cu/articulos/ernestina-lecuona/>.



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Terry Jean Pollard

## Terry Pollard: The Unseen Pioneer of Detroit Jazz

BAILEY HINKLEY GROGAN

### Abstract

Terry Pollard, a trailblazing jazz musician and vibraphonist from Detroit, Michigan, left an indelible mark on the jazz world despite her relatively short career. This article explores her life, musical contributions, and legacy, highlighting her role as a pioneer for women in jazz. Through an analysis of her career milestones, collaborations, and posthumous recognition, this study seeks to cement Pollard's position in the pantheon of jazz greats. Furthermore, it examines the sociocultural challenges she faced as a Black female musician in the mid-20th century, as well as the enduring impact of her work through the foundation established in her name.

### Introduction

Terry Jean Pollard, a pioneering female jazz musician, played a crucial yet often overlooked role in the development of Detroit jazz during the 1950s. A gifted pianist and vibraphonist, Pollard's career, though brief, left an indelible mark on the genre, especially within the context of the local

jazz scene. Despite earning national recognition through her collaborations with renowned jazz artists and her groundbreaking performances, including being one of the first African American women to perform on *The Tonight Show*, Pollard's contributions have not been widely acknowledged in mainstream jazz history. Her journey, from a young girl sneaking into jazz clubs to collaborating with legends like Terry Gibbs and Yusef Lateef, exemplifies both the brilliance and the constraints placed on women in the male-dominated world of jazz during the mid-20th century. This article examines Pollard's biographical background, musical contributions, and the reasons behind her relative obscurity in jazz historiography, while highlighting the significant legacy she left behind, particularly through her family's efforts to memorialize her impact.

### Biographical Information and Early Career

#### Early Life in Detroit

Terry Jean Pollard was born on August 15, 1931, in Detroit, Michigan, a city that would become synonymous with jazz innovation during the 20th century. Raised in the Conant neighborhood of Detroit, Pollard was exposed to music at an early age, beginning to play the piano when she was just three years old. The musical landscape of Detroit, with its rich cultural history and burgeoning jazz scene, played a pivotal role in shaping her early aspirations.

Pollard's formative years were marked by a drive and passion for jazz at an early age. At fourteen, she began sneaking out of her house to attend jazz clubs. By sixteen, Pollard had begun performing professionally, establishing herself as a serious musician within the local jazz scene. Her early career was marked by significant learning experiences and collaborations, including her first paid performance in 1948 when the scheduled keyboard player for a graduation ceremony failed to show up. Pollard, already proficient, was called upon to step in.

*Her big break came when legendary Detroit vibraphonist Terry Gibbs noticed her playing at Baker's Keyboard Lounge.*

— PO-SIM HEAD

During the late 1940s and early 1950s, Pollard worked at a department store while simultaneously honing her craft in Detroit's jazz clubs. Her first notable recording experience came in 1948 with saxophonist Billy Mitchell, followed by a brief collaboration with bassist Johnny Hill and a two-year stint with the Emmitt Slay Trio (1950-1952). However, it was in the early 1950s that Pollard truly began to make a name for herself.

Her big break came when legendary Detroit vibraphonist Terry Gibbs noticed her playing at Baker's Keyboard Lounge, a prominent jazz venue in Detroit. Gibbs, recognizing Pollard's talent, invited her to join his North American tour as a secondary vibraphone player and pianist. This collaboration proved to be the catalyst for Pollard's national recognition as it enabled her to showcase her musical skill and solidify her place in the national jazz scene. Gibbs, a highly respected figure in the jazz world, praised Pollard's remarkable ability to match his strong sense of swing, describing her playing as percussive, energetic, and emotionally compelling.

In a review of her performance with Gibbs, Samuel Chell observed that Pollard "swings the hardest, practically matching Gibbs with the percussive nature of her attack, the relentless energy and drive of her phrasing, the climatic construction of her solos, and her facility for serendipitous musical quotes while in the heat of action." This description not only underscores Pollard's technical prowess but also highlights her instinctive musicality: her ability to "speak" through her instrument in a way that engaged audiences and critics alike. Her role in the Terry Gibbs Quartet helped her establish a reputation as a rising star in the jazz world, and she was frequently compared to some of the greatest pianists of the era such as Bud Powell, Wynton Kelly and Horace Silver.

## The 1950s: Peak Career and Major Achievements

### Recording Career and Album Release

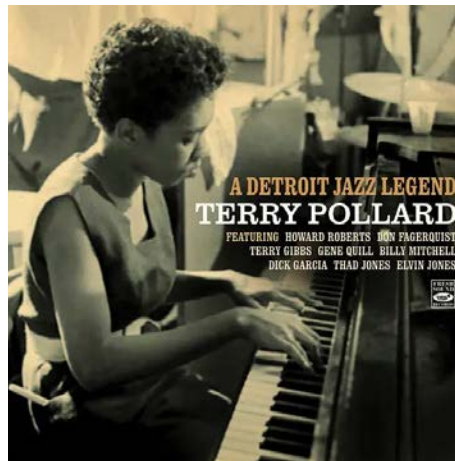
The year 1955 marked a significant milestone in Pollard's career: the release of her self-titled album under Bethlehem Records. The album, though her only solo release, is a testament to her versatility and skill as both a pianist and vibraphonist. Featuring a mix of jazz standards and original compositions, the album highlights Pollard's unique voice as a performer. Tracks such as "Scrapple from the Apple" demonstrate her technical agility and dynamic approach to jazz improvisation. When listening to Terry Pollard's original composition "Fedj," listeners can appreciate her profound sense of swing and compositional style. While many of her contemporaries played with the vigor and intensity characteristic of the earlier bebop era, Pollard is deliberate with every rhythm and note, making her compositions and improvisations flow with both power and elegance. Her rendition of "Almost Like Being in Love" feels especially poignant in this context. By transforming the traditional swing-style song into a ballad, she showcases her musical intentionality in her improvisation. The subtle swing she incorporates in key moments of this recording highlights both her technical skill and her remarkable sense of restraint—an often-underappreciated quality in this era of jazz.

The album received favorable reviews, with critics lauding her sensitivity, eloquence, and ability to deliver

### Join the IAWM

Please encourage your colleagues and students to join the IAWM and invite them to visit our website at [iawm.org](http://iawm.org). Ask your university library to subscribe to the *Journal of the IAWM*. To meet the goals of our organization, we need to continue to enlarge and strengthen our membership.

well-developed solos. In particular, the album review in *Jazz Perspectives* pointed out the subtlety and freshness of her playing, noting that Pollard's approach was reminiscent of the extended logical constructions of Bud Powell, but with a unique emotional intensity that set her apart from her contemporaries.<sup>1</sup> The album's re-release decades later, as *Terry Pollard: A Detroit Jazz Legend*, further solidified her place in the pantheon of great jazz musicians, even though her career remained relatively short.



Terry Pollard: A Detroit Jazz Legend

### Recognition and Acclaim

Throughout the 1950s, Pollard's prominence continued to grow. In addition to her work with Gibbs, she performed with a host of jazz luminaries, including Nat King Cole, Chet Baker, Miles Davis, and Dinah Washington. Her ability to blend seamlessly into these varied musical settings reflected her adaptability and depth as a jazz musician.

One of Pollard's most notable achievements came in 1956 when she was awarded the *Downbeat* Magazine's Best New Artist award. This recognition was particularly significant, as it saw her besting renowned vibraphonist Milt Jackson, a major figure in jazz at the time. Her inclusion in the prestigious *Birdland* "Stars of '57" concert and her groundbreaking performance on October 12, 1956 as the first black female jazz artist on *The Tonight Show*

<sup>1</sup> Provost, Sarah Caissie. "Bringing Something New: Female Jazz Instrumentalists' Use of Imitation and Masculinity." *Jazz Perspectives* 10, no. 2-3 (2017): 141-157.

cemented her place in the jazz world, at least for a time. However, despite these accolades and opportunities, Pollard's career would take a dramatic turn.

### Family Life and Career Shift

In the late 1950s, just as Pollard was reaching the height of her professional success, she made the personal decision to step back from her music career in order to raise a family. Pollard gave birth to two children—Dennis Michael Weeden and Corby Marlene Swindle—and chose to prioritize family life over continued performance and recording. While this decision allowed her to remain connected to Detroit's jazz scene, her absence from national tours and recording sessions curtailed a broader career trajectory.

Despite her reduced public presence, Pollard remained an active participant in Detroit's music community throughout the 1960s and 1970s. She collaborated with other local jazz figures such as Yusef Lateef and Dorothy Ashby, as well as visiting musicians including George Benson and Diana Ross and the Supremes.

In 1978, Pollard suffered a debilitating aneurysm and stroke, which left her paralyzed on her left side and effectively ended her performance career. Despite this, Pollard continued to practice the piano with her right hand until her death, showing an enduring commitment to music even in the face of physical limitations.

### Challenges in Jazz Historiography: The Lack of Recognition

Despite her many accomplishments, Terry Pollard's name is frequently absent from mainstream jazz history texts. This omission is perhaps unsurprising given the broader societal and gender-based challenges that women in jazz have historically faced. During the 1950s and 1960s, jazz was overwhelmingly dominated by male musicians, and women who entered the field were often relegated to peripheral roles or confined to comparisons with their male counterparts.



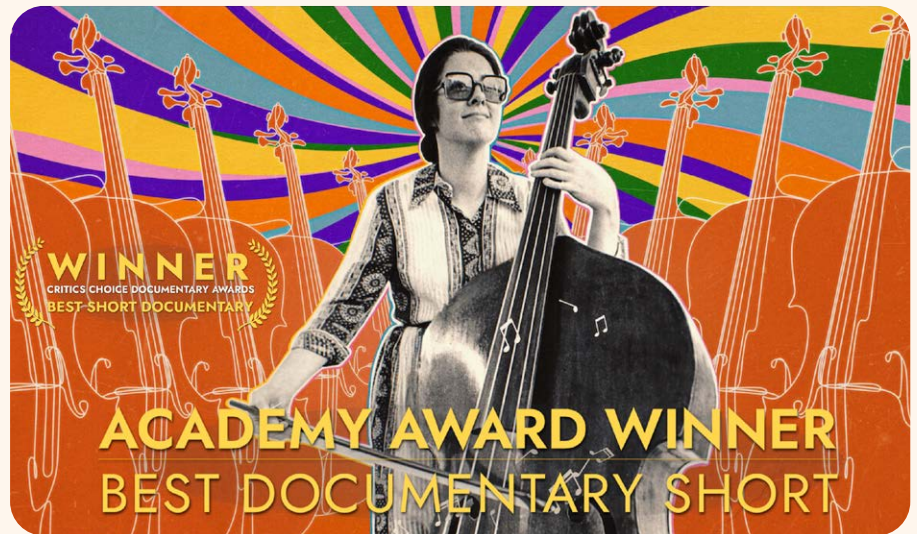
Pollard's short-lived career, lasting only around a decade, may also explain why she has not garnered the same level of recognition as other jazz pioneers. Additionally, her decision to focus on Detroit, rather than pursuing a career in New York or Los Angeles, likely limited her exposure to a larger, more national audience. However, these factors should not diminish her achievements; they underscore the societal pressures that shaped her career and the unique path she carved out in a difficult environment.

Furthermore, Pollard's role as a mentor to future jazz icons such as Alice Coltrane demonstrates her importance not only as a performer but as an educator and advocate for jazz. Her legacy, though not widely celebrated in jazz historiography, continues to inspire future generations of musicians, particularly women in jazz.

### **Legacy and The Terry Jean Pollard Music Foundation**

Pollard's legacy lives on through the efforts of her children, who established the *Terry Jean Pollard Music Foundation* to honor her contributions to jazz and support young female musicians. The foundation provides scholarships, instruments, and educational opportunities for young women pursuing careers in music, helping to bridge the gap for those who might not otherwise have access to such resources.

Pollard's family has been dedicated to ensuring that her contributions to jazz history are not forgotten. Her son, Dennis Michael Weeden, has made it a personal mission to ensure that Pollard receives the recognition she deserves in African American history. The foundation's work continues to inspire young female artists, helping them see Pollard as a role model who broke barriers and contributed to the expansive Detroit jazz scene in the 1950's. If interested, a sample of Pollard's impressive playing can be witnessed at the following [YouTube link](#) or via her album, "Terry Pollard" on Bethlehem Records.



## **Netflix adds *The Only Girl in the Orchestra* to Documentary Library**

*The Only Girl in the Orchestra* is now available exclusively on Netflix. The 34-minute documentary short film celebrates trailblazing double bassist Orin O'Brien, the first woman to become a full-time member of the New York Philharmonic. The film won an Oscar for Best Documentary Short Film at the 97th annual Academy Awards held March 2, 2025.

Double bassist Orin O'Brien never wanted the spotlight, but when Leonard Bernstein hired her in 1966 as the first female musician in the New York Philharmonic, it was inevitable that she would become the focus of much interest and fascination.

Now 87 years old and recently retired, Orin looks back on her remarkable life and career, insisting that a fuss should not be made, much preferring to play a supporting role to the family, students, friends, and colleagues that surround her.

Filmmaker Molly O'Brien beautifully captures her aunt Orin's prodigious contributions as a musician as well as her unique philosophy that the key to enjoying life is to play second fiddle.

The 20th MoMA International Festival of Film Preservation held a screening of *The Only Girl in the Orchestra* last year. Tamara Cashour, an award-winning NYC-based composer, attended the event and reviewed the film for the *Journal of the IAWM*, Volume 30, No. 1, 2024.

*The Only Girl in the Orchestra* also won Best Short Documentary awards at both the Minneapolis-Saint Paul International Film Festival and Critics' Choice Documentary Awards.





## REPORTS

### IAWM Report: The Ensemble

MEAGAN HUGHES AND TRICIA TUNSTALL

The Ensemble newsletter, now entering its 14th year of publication, plays a crucial role in connecting and showcasing ensemble music education programs around the world. The newsletter, founded by Tricia Tunstall and Eric Booth in 2011, has gradually expanded its remit to feature a wide range of programs dedicated to the arts, youth empowerment, and social change.

Female musicians have played no small part in this coverage. Over the years, The Ensemble has consistently centered female voices through editorials, feature articles, and trainings that advance opportunities for aspiring young musicians. We invite you to look back with us at some highlights from past articles celebrating female musicians, female-led programs, and female authorial voices.

In the oldest favela in Brazil, you can find the Orquestra nas Escolas (Orchestras in Schools) program. Chiquinha Gonzaga Symphony Orchestra, one of its many ensembles, is an all-female ensemble named for a renowned female Brazilian composer/conductor. Moana Martins, co-founder of Orquestra nas Escolas, wrote in 2021 about how the program is empowering a new generation of female musicians:

*"These parents know firsthand how much their children's lives have changed—children like 13-year-old Leticia, who suffered from such intense depression after her baby sister's death that she stopped speaking. She was able to recover only when she joined the orchestra program at her school. And children like 14-year-old Ana Emanuele, who plays cello in the all-female orchestra and dreams of becoming a conductor."*

Across the Atlantic, Alma Karić, Artistic Director of Superar Bosnia & Herzegovina, wrote in her 2022 editorial about the emotional and social impact of their female youth choir on participants:



Zohra, Afghanistan's first all-female orchestra, performing at Tonhalle-Gesellschaft Zürich.

*"Twice a week, we sing, talk, share, and discuss all things music, art, and life. Some girls sing very well. Others come just because they need support—a place where they feel safe and understood. Some of them struggle with money, some with depression. These days, they help each other find jobs and finish school papers—we even occasionally do math homework after singing, as one of our girls is an international math champion. I see them go out together, celebrating birthdays and being truly devoted to one another. And I wonder: would they ever meet and bond like this if it weren't for Superar? Would they dare to come sing somewhere that requires perfect pitch and vocal range? Maybe some would, but, for most, the answer is probably not."*

Programs like these are offering young women a rare opportunity to express themselves in a safe environment with their peers, a first step towards imagining future possibilities for themselves.

A number of programs featured by The Ensemble are tackling gender inequality through their work with young people. One such program, Brass for Africa, an ensemble music program for disadvantaged young people across Central Africa, is finding innovative ways to lift up female voices. Through a collaboration with The Global Leaders Institute (GLI), a cohort of teaching artists assisted the young people in creating a vision for a community event focused on gender equality:

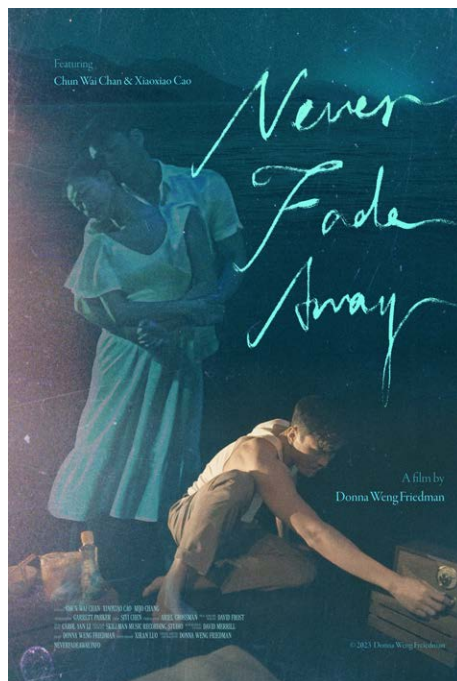


Zohra rehearsing for the performance.

"During interviews, BFA Founder Jim Trott emphasized gender inequality as a prominent issue in the places where they work ... it became clear to us that our imagined concert would need to raise awareness of this issue. ... We designed a two-day concert titled *Ubuntu Bulamu*, which means "Healthy Humanity" in Luganda. ... The phrase connotes a socially minded way of living humanely—a proposed journey to find the real meaning of manhood and womanhood. ... Day One's theme is "Hear Your Voice," intended to empower the next generation of men and women to make their own decisions in life. ... Day Two's theme is "Hear My Voice," inviting the community to respect the new generation's chosen paths. The opening will be Uganda's National Anthem, after which several women Ugandan influencers will share their story to encourage girls to continue their education and learn the power of the word "no."

The Ensemble amplifies groundbreaking initiatives that honor and encourage girls and women who face oppression in their home countries and abroad. A powerful example of such initiatives took place on International Women's Day in 2023, in response to the degradation of women's rights in Afghanistan under Taliban rule. The Afghanistan National Institute of Music (ANIM), inspired by a call to action by two Afghan women, recorded a moving performance of "A Woman's Battle Cry (Shoulder to Shoulder)." The piece broadcast an empowering message in solidarity with women in Afghanistan. ANIM's ensembles, including Afghanistan's first all-female orchestra, Zohra, continue to thrive in their new home in Portugal.

As we enter 2025, The Ensemble remains committed to championing programs that celebrate inclusion and diversity, with a core focus on opportunities for young women to cultivate their leadership and musicianship skills and to thrive socially, emotionally, and musically. Whether you are a performer, conductor, composer, educator, or activist, we encourage you to sign up for our newsletter to stay in tune with opportunities for female musicians around the globe.



Poster for the short film *Never Fade Away*

## Never Fade Away

BY DONNA WENG FRIEDMAN

As a recipient of the inaugural Women Who Innovate Grant 2023 from the International Alliance for Women in Music (IAWM), I'm thrilled to share how this support brought my short film *Never Fade Away* to life. This deeply personal project tells my father's immigration story through music and dance, reflecting my belief that sharing stories of heritage connects us all.

The grant provided crucial funding to realize my vision for *Never Fade Away*. In this documentary, I explore how a radio and a waltz transformed my father's life after escaping China during the Japanese invasion in the 1940s. I took an innovative approach, combining narration with music and dance.

The film features Chun Wai Chan, the first principal dancer of Chinese descent in New York City Ballet's 75-year history, alongside gifted ballerina Xiaoxiao Cao. Their breathtaking pas de deux, choreographed by Ariel Grossman, serves as a stunning finale.

*The IAWM's support through the Women Who Innovate Grant has been invaluable.*

— DONNA WENG FRIEDMAN

I'm humbled that *Never Fade Away* has won 44 awards from film festivals worldwide. This recognition validates our work and underscores the universal appeal of the immigrant experience and music's healing power.

One of the most significant honors is the archiving of *Never Fade Away* at the Bob Hope Memorial Library located in the Ellis Island National Museum of Immigration. Knowing my father's story will be preserved for future generations fills me with immense pride.

I'm also excited that *Never Fade Away* is now streaming on the Emmy award-winning series "ART inc" on PBS Rhode Island. This platform allows even more viewers to experience this personal yet universal story, further reinforcing my belief in the connective power of shared heritage.

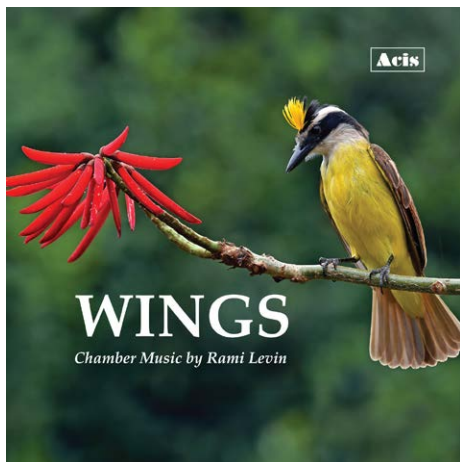
The IAWM's support through the Women Who Innovate Grant has been invaluable. It's a testament to the importance of supporting women in music and the arts, and I'm deeply grateful for the opportunity to share my father's story with the world, fostering connections through our shared human experiences.

*Never Fade Away* is featured in Season 3, Episode 3 of PBS Rhode Island's Emmy award-winning series ART Inc. The episode, titled "Movement and Motion," includes:

1. "The Love Letter," a segment about my journey: <https://watch.ripbs.org/video/the-love-letter-dwts3I/>. Fun fact: I'm wearing my mom's silk coat that she designed, one of the few things she was able to bring with her to the U.S.
2. "Never Fade Away," my father's story: <https://watch.ripbs.org/video/never-fade-away-dykr8/>



## RECORDING REVIEWS



*Wings: Chamber Music by Rami Levin*

## Rami Levin: *Wings: Chamber Music by Rami Levin*

Barbara Drapcho, clarinet; Mathias Tacke, violin; Anthony Devroye, viola; Kuang-Hao Huang, piano; Denis Azabagić, guitar; Alisa Jordheim, soprano; Jennifer Clippert, flute; Erica Anderson, oboe; Collin Anderson, bassoon; Jeremiah Frederick, horn; Eugenia Molinar, flute; Lillian Lau, harp. Acis APL53875 (2024)

DEON NIELSEN PRICE

*Wings* is an enticing album of well-composed, exuberant chamber works which provided this listener with multiple enjoyable hearings. The album is well-integrated with nearly all of the impeccable artists performing in at least two of the ensembles that range from solo to duo, trio, quartet, and quintet. Some of the tracks have a Brazilian energy and flavor, informed by Levin's semester at the Federal University of the State of Rio de Janeiro (UNIRIO) in Brazil as a Fulbright award recipient, and her subsequent residence there from 2010 to 2017 as a Portuguese-speaking teacher and accomplished composer. The music exudes the composer's own confident, individual compositional style and craft, as well as her readiness to absorb and assimilate the spirit of her surroundings or of a text she sets to music.

The first work, *Asas (Wings)* for clarinet, violin and piano explores the calls of two birds common in Brazil. The first

*The music exudes the composer's own confident, individual compositional style and craft, as well as her readiness to absorb and assimilate the spirit of her surroundings or of a text she sets to music.*

— DEON NIELSEN PRICE

movement is inspired by the call of a bem-te-vi (great kiskadee in English), which the composer heard constantly singing outside her window while she was composing the movement. Levin writes in the program notes: "...the bird almost seemed to be monitoring my progress, constantly reminding me of its presence. Once the piece was finished the bird vanished, as if to say 'my work here is done.'" Indeed, the perky long-short-long rhythm of a mi re do motif in all its assorted keys, instrumental colors, and registers permeates the entire movement in a delightful and humorous fashion. The image of the yellow-breasted *bem-te-vi*, with its yellow crown and black and white striped head and wings, makes a stunning cover for the album. The composer describes the second movement, *Sabiá* (Track 2) as "...a depiction of many birds chirping at once with the *sabiá* (rufous-bellied thrush in English) emerging as a dominant voice..." The fidelity is superb throughout the album, which was recorded in 2023 at the Logan Center for the Arts at the University of Chicago. I found, however, that, on tracks 1 and 2, the violin lacks the same presence as the clarinet and the piano.

Composed for solo guitar and dedicated to Levin's husband, *Saudade* creates its feelings of longing and nostalgia through graceful arpeggios in A minor from which a emerges. This culminates in punctuated quartal chords that lead to the varied return of the arpeggio pattern in C# Minor and a closing phrase on a low E-string pedal point with a tender final extended quartal chord rolled in pianissimo.

*Três Canções* (Three Songs) (2014) was commissioned by Brazilian soprano Veruschka Mainhard, who passed

away suddenly in March 2024. Levin has dedicated this recording to her memory. The texts, with titles *Os Macacos Brincalhões* (The Playful Monkeys), *O Pequeno Barco* (The Little Boat), and *Porcos* (Pigs), were penned by Mainhard's daughter, Laura Mainhard Carvalho, who was seven years old at the time. Set for soprano and piano, the musical styles, as well as the clear and authoritative vocal renditions, are true to the character of each imaginative story, such as the party planned by the monkeys to which all the animals were invited, and the five pigs, who left one by one until the last pig went to sleep. As a composer of art songs and a collaborative performer of them, I appreciate the fact that the complete texts in both Portuguese and English are included in the printed program.

Perhaps the most fascinating work on the album is *Reflections on Reflections (11.11.11) for Wind Quintet* (2011). Quintet Attacca, who recorded it for this album, had commissioned the work for a concert titled "Reflections of Paris." The composer has a connection to Paris through her son, Daniel, who lives there and works with the OuLiPo, a group of writers who create constraint-based literature. He was the second American ever to be elected a member of the group in 2009. Her piece pays homage to the OuLiPo and the idea of constraint. Levin is fond of palindromes and was particularly delighted by the once-in-a-lifetime occurrence in 2011 of the date 11/11/11. She writes, "The piece has eleven sections, each containing eleven measures, and is in 11/8 meter. Each section uses eleven of the twelve pitches of the chromatic scale; the missing pitches begin with C in the first section and follow the circle of fifths in each subsequent section.



The only pitch never eliminated is F, for France. The metronome marking is eighth note=275, a multiple of eleven. By sheer chance (?) the score is eleven pages long." The composite meter, consisting of three groups of three eighth notes and one duplet to total 11 eighths in each measure, occur in varied patterns. Levin's melodic lines are often intervallic, and especially so in this lively, mostly polyphonic work. *Caprichosa* (Capricious) (2007) for flute and harp features a joyful angular melody and sprightly irregular meter in 5/8.

The first movement of *Linguas Fraternas* (Fraternal Languages) (2019), "Leste-Oueste" (East-West), commands our attention with its juxtaposition of two musical languages: the drones and glissandi of Afghani music played on the viola while the piano plays in an American blues style. Gradually the styles mix and merge into a rich blend. The second movement, "Norte-Sul"

(North-South), musically represents different ways of saying the same thing. Levin explores the idea through rhythm and musical accents. For example, we hear a measure of six eighth notes grouped 3+3 in the viola while the piano plays the same six eighths grouped 2+2+2. The composer is attempting to musically express her own life experience of living in a foreign country and speaking the new language, but with the accent of her native tongue.

*Four English Songs* for soprano, flute, harp, and guitar date from 1997, and were a commission from Duo Atipico, who wanted a companion piece to perform with Igor Stravinsky's *Four Russian Songs*, which are settings for soprano, flute, harp, and guitar of Russian nursery rhymes. In keeping with the theme of nursery rhymes, the Four English Songs are "Sixpence," "Apple Pie," "Hey, Diddle Diddle," and "The House That Jack Built." The expert interweaving of flute, harp, guitar, and voice effectively creates

the programmatic characterization for each nursery rhyme. All of the artists in the quartet are excellent. The soprano deserves special mention because of her lovely, unwavering voice, her phrasing, and her clear diction as she projects through to the end of the last syllable in every phrase.

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Deon Nielsen Price, D.M.A., is a commissioned composer, conductor, pianist, author, and founding member and former President of IAWM and of NACUSA. During an event-filled first month of 2025, her "War Ends, Song Endures" for Flute and Piano was performed at Carnegie Hall in New York City; "Becoming Screenland" for Clarinet and String Quartet was premiered in Scarborough Toronto, Canada; "Kizuna" (Empathy, Friendship) for saxophone and chamber orchestra was premiered at The Clark Center for Performing Arts in Arroyo Grande, California; and "Agápe kai Chará" (Love and Joy) was recorded by the Royal Scottish National Orchestra in Glasgow, Scotland. "War Ends, Song Endures" is on a Navona digital release, *In the Company of Music*, that was awarded a Bronze Medal in the 2024 Global Music Awards. Her *Oratorio CHRISTUS*, on the Cambria label, is soon to be released by NAXOS. Her books, videos, sheet music, scores, and albums are catalogued and available at <https://culvercrest.com/>.

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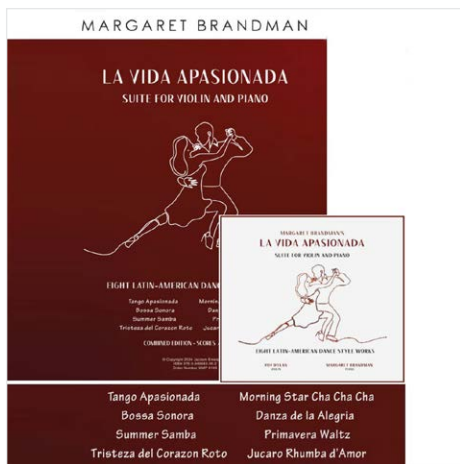
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*La Vida Apasionada*

## La Vida Apasionada

Margaret Brandman, composer

ELIZABETH START

Margaret Brandman's CD, *La Vida Apasionada*, is a delightful collection of Latin-American influenced compositions. The works are performed by the composer and violinist Vov Dylan, both of whom have a great affinity for the styles in the album. The CD is wonderful for casual listening (my first hearing was while preparing dinner, and I found it engaging and diverting, but not to the point of forgetting the recipe). It also holds up well under more focused attention, when one can more fully appreciate the treatment of the material. The shifting roles of the instruments and the thoughtful sequence of the movements take us through a variety of moods, from playfulness to heartbreak, as we follow a romance through the contrasting works.

After the eight bands of the *La Vida Apasionada* suite, there is a nine-minute interview with Dylan and Brandman, which provides some insight into the inspirations for the pieces. It also identifies some "favorite moments," injects information about Brandman's background as a jazz musician (as well as being classically trained), and explains how Dylan helped influence the creation of the suite following the great popularity achieved by *Jucaro Rhumba d'Amor*, which appears as the eighth and final movement of the suite.

After the interview, and to close the CD, we are treated to a recording of a live performance of the *La Vida Apasionada Overture*. This work gives a sequential review of the eight movements in a medley-like format, which provides reminiscences of each piece's salient moments, and a recollection of the romance we were led through more languidly in the first eight tracks.

As I initially listened to the eight tracks of the suite, I imagined the interactions of a couple through the changing moods of the compelling dance music. Hearing the interview, I learned that this sort of narrative was part of the inspiration for the works.

The opening track, *Tango Apasionada*, begins with a dramatic and rhapsodic violin solo, followed by a characteristic tango in which accompanimental figures and instrumental commentary build in virtuosity and complexity.

After the opening drama, the second track, *Bossa Sonora*, presents a contrast in mood and color, with a more reflective melodic line which becomes more syncopated and playful as the movement progresses. Throughout, the harmonies show Brandman's years steeped in jazz performance.

The third movement, *Summer Samba*, is playful and light. The composer states it was inspired, in part, by imagining Dylan and his wife dancing together.

The fourth movement, *Tristeza del Corazon Roto*, which Brandman translates as "the sadness of the broken heart," depicts this devastation and sense of loss and abandonment with sequenced descending lines suspended in an amorphous and timeless state created through shifting meters.

*The Morning Star Cha Cha Cha*, band five, wakes us up with a catchy dance, raising spirits and forgetting the pain of the night before.

The final three movements continue to leave the heartbreak behind while the passion for life returns. *Danza de la Alegria* invokes a classic New York jazz groove. *Primavera Waltz*, with its influences from the Polish mazurka to Viennese waltz, depicts the playfulness and hope of spring. The suite ends with *Juca Rhumba d'Amor*, a work that has very much found its way into standard repertoire in many forms, from duo to quintet. One suspects, as audiences become more familiar with the rest of this suite, more of it will find its way into the standard repertoire.

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



Works by women composers continue to be a scarcity in new music programs. At LunART, an IAWM partner, 100% of their programming is dedicated to women artists. They strive to close the gender gap by providing a platform for women artists to be recognized and celebrated!

LunART, founded by renowned musician Dr. Iva Ugrcic, is committed to celebrating, supporting, inspiring, and spotlighting women in the arts through performances, exhibitions, workshops, and collaboration. The organization has earned acclaim for its contributions, including the 2023 Programming Award from IAWM.

LunART has evolved from a three-day festival, in 2018, into a vibrant interdisciplinary organization that provides a wide array of year-round events. The annual week-long festival showcases women artists from across the globe. More than 300 women artists representing various disciplines have been featured through LunART's diverse programs.

# CONFERENCES, CONVENTIONS AND FESTIVALS

## Fast Approaching Events & Calls for Participation

### Performing Media Festival

March 13-15, 2025  
U.S., South Bend, IN

<https://www.performingmediafestival.com/home>

### Opera Europa Spring Conference (Opera Europa Next Generation)

March 15-18

2025 International Conference  
Barcelona, Spain

<https://opera-europa.org/event/spring-conference-barcelona>

### Society for ElectroAcoustic Music in the United States (SEAMUS)

March 21-23, 2025

National Conference, Purdue University  
U.S. West Lafayette, IN

<https://seamusonline.org/2025-national-conference-call/>

## April 2025–June 2025 Festivals, Conferences, Conventions

### Asian Classical Music Initiative

#### 2025 KUACMI Conference

(Partnering with College Music Society)

April 5-6, 2025

University of Kansas

U.S. Lawrence, KS

<https://www.kuacmi.com/2025-conference-call>

### Nordic Network for Research in Music Education

Norwegian Academy of Music with Inland Norway University of Applied Sciences

April 8-10, 2025

Hurdalsjøe, Norway

<https://nnmpf.org/en/conferences/>

### International Artist

#### Managers' Association (IAMA)

April 9-11, 2025

34th IAMA International Conference  
(Royal College of Music, London)  
London, U.K.

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

### International Low Flutes Festival

April 12-14, 2025 (National)

U.S. Washington, D.C.

<https://lowflutesfestival.org/>

### Gateways Spring Festival

April 21-27, 2025 (NY)

U.S. (various NY locations)

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

### Bang on a Can, Long Play Festival

May 2-4, 2025, (various venues)

U.S. Brooklyn, NY

<https://bangonacan.org/longplay/>

### Classical:NEXT 2025

May 12-15, 2025

Berlin, Germany

<https://classicalnext.com/>

### May Festival

May 16-24, 2025

U.S. Cincinnati, OH

<https://mayfestival.com/>

### Opera America

May 20-23, 2025

U.S., Memphis, TN

<https://www.operaamerica.org/programs/events/conferences-webinars/opera-conference/>

### Spoletto Festival

May 23-June 8, 2025

U.S. Charleston, SC

<https://spoletousa.org/>

### International Trumpet Guild

May 27-31, 2025

49th Annual Conference

University of Utah

U.S. Salt Lake City, UT

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

### LunArt Festival

May 27-June 1, 2025

U.S. Madison, WI

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

### ISCM (International Society of Contemporary Music), World New Music Days

May 30-June 7, 2025

Lisbon, Portugal

<https://iscm.org/wnmd/2025-portugal/>

### Round Top Festival Institute

June 2-July 12, 2025

U.S. Round Top, TX

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

### International Society of Bassists (ISB)

June 2-7, 2025

Florida State University College of Music

U.S. Tallahassee, FL

<http://www.isbworldoffice.com/>

### Chorus America

June 4-7, 2025

U.S. St. Louis, MO

<https://chorusamerica.org/conference-2025>

### Ojai Music Festival

June 5-8, 2025

U.S. Ojai, CA

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

### Boston Early Music Festival (biennial Festivals)

June 8-15, 2025

U.S. Boston, MA

<https://bemf.org/2025-festival/>

### International Society for the Performing Arts (ISPA)

June 9-13, 2025

International Conference

Lugano, Switzerland

[https://www.ispa.org/page/congress\\_landing#upcoming](https://www.ispa.org/page/congress_landing#upcoming)

### League of American Orchestras (Hosted by the Utah Symphony & Utah Opera)

June 11-13, 2025

U.S. Salt Lake City, UT

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

### College Music Society (CMS) International Conference (in Partnership with IAWM)

June 15-23, 2025

International Conference

Bogotá & Medellín, Colombia

<https://www.music.org/conference-overview.html>

### Guitar Foundation of America Convention & Competitions

June 16-21, 2025, University of Louisville  
U.S. Louisville, KY

<https://www.guitarfoundation.org/page/2025Convention>

### American Guild of Organists (AGO) (biennial conventions)

(National even-numbered years, Regional odd-numbered years)

June 16-19, 2025, (AGO Phoenix);

June 30-July 3, 2025, (AGO Fort Worth).

July 6-10, 2026 AGO National Convention

U.S. Two 2025 Regional Conventions:

AGO Phoenix (AZ) & AGO Fort Worth (TX)

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

### New York City Electroacoustic Music Festival

June 22-28, 2025

U.S. NY, NY

<https://nycemf.org/>

### International Tuba and Euphonium Association (ITEA)

June 23-29, 2025

Valencia, Spain

<https://iteaonline.org/conferences/itec-2025/>

### Festival dei Due Mondi Spoleto

June 27-July 13, 2025

Spoleto, Italy

<https://www.festivaldispoleto.com/en>



## MEMBERS' NEWS

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

*Submissions are always welcome concerning appointments, honors, commissions, premieres, performances, and other items. Deadlines are November 30, February 28, May 30, and August 30.*

—DR. AMY ZIGLER  
MEMBERS' NEWS EDITOR



María Eugenia León

**María Eugenia León** has won the Award of Excellence, Original Score, at the Depth of Field International Film Festival Competition for the soundtrack created for the short film *Lapso*, by film director Cándido Pérez de Armas. The short film was screened at the Sitges Film Festival, in Barcelona, this past October.

Also in October, the soundtrack was nominated in the best original score category at the International Sound & Film Music Festival (Croatia). On December 15th, *Puentes*, her new concert work for chorus and orchestra was premiered by the Gran Canaria Community Orchestra at the renowned Alfredo Kraus Auditorium, directed by David Crespo López, in a concert dedicated to film music; the world premiere was composed with the idea of connecting America and Europe. In addition, León was one of the 12 composers selected from over 300 applicants to be part of the Composer Filmmaker Accelerator Program by the Vancouver International Film Festival this past October, where she composed the music for a scene by film director Karen Lam's newest film, *Armageddon Road*, which was performed by a chamber ensemble from the Vancouver Symphony Orchestra at the Annex. The music was recorded and mixed by Damon Tedesco (*Family Guy*) at The Warehouse Studio owned by Bryan Adams.



Rami Levin

In May 2024, **Rami Levin** saw the release of her first solo album of chamber music on the Acis label. Titled *Wings*, the CD includes works for various ensembles including wind quintet, viola and piano, solo guitar, flute and harp, and two song cycles for soprano - one with piano, and the other with flute, harp, and guitar. The music was recorded at the Logan Center for the Arts at the University of Chicago. Shortly after its release it was included in the May edition of *The Classical Review* feature, "In Short: 5 Albums Worth Your Listen". In September, the album appeared on the CD HotList New Releases for Libraries. Portions of the album have been played on WFMT in Chicago as well as radio stations in New Hampshire and Alaska. Her *Danças Brasileiras* for wind quintet was featured on a concert by the Quinteto São Paulo in São Paulo, Brazil. In November, pianists Kuang-Hao Huang and Winston Choi performed her 4-hand piano piece, *Dois Irmãos*, at the annual PianoFest at Roosevelt University in Chicago. [Website](#)



Janice Macaulay

**Janice Macaulay's** *Chorale, Fanfare, and Prayer* was premiered by the Greenspring Valley Orchestra, Harlan Parker, Music Director, on November 24, 2024 at Stevenson University, Owings Mills, MD. Pianist/composer **Kerry Politzer** is leading a monthly Brazilian jazz residency at The 1905. Every month focuses on a different Brazilian composer, with past shows featuring music by Milton Nascimento, Edu Lobo, and Sergio Mendes. January's show, which takes place on the 16th, will honor Antonio Carlos Jobim. Kerry's Portland-based group Bossa PDX often includes special guests, including guitarist Ben Graves, bassist Robert Rodriguez, and George Colligan on drums. [Link](#) to a recent performance by Bossa PDX at Clackamas Community College.

**Christina Rusnak's** *Unbidden* for solo piano and *Wide-Open Spaces*, for piano and horn duet, were premiered on January 19th, 2025 in Eugene, Oregon. The Grapefruits, Coco Bender, piano, and Margarite Waddell, horn, commissioned the work in 2024. *Wide Open Spaces*



Kerry Politzer



Christina Rusnak

is a multi-movement work comprising six miniatures embodying elements of wide-open spaces. *Unbidden* was recorded by Jeffrey Jacob on Ariel records, Contemporary Eclectic Music for the piano in 2023.





Alexandra Skevington

English composer, **Alexandra Skevington**, has been selected to take part in ABRSM's Writing For Education Programme. Next year Wingert Jones, Excelcia Music Publishing, will publish several of her works for string orchestras of all levels and her piece *Bright Lights, Big City* has won the opportunity to be performed by young pianists in the Renée B. Fisher Piano Competition in New Haven in May 2025.



Laura Melnicoff performed Faye Ellen Silverman's *Reaching the End of the Dance*

**Faye Ellen Silverman** had a number of performances this season. On October 29, 2024, William Wielgus (oboe) performed excerpts from *Interval Untamed: Five Miniatures* at a concert at The New Jewish Home in NYC.

On November 2, 2024, Ginerva Petrucci (flute) and Amir Farid (piano) performed *Xenium* at the 2024 New Jersey Flute Society's meeting in New Providence, NJ. On November 22, 2024, Peter Oswald (trumpet) gave the NYC premiere of *A Time to Mourn* on the Composers Concordance concert titled Art of the Art Song at St. Johns in the Village in NYC. On December 18, 2024, Jessica Bowers (mezzo) and William Wielgus (English horn) gave the NYC premiere of *Echoes of Emily* at Scorca Hall, National Opera Center in NYC. On January 12, 2025, Laura Melnicoff (cello) performed *Reaching the End of the Dance* at the Taylor Music Center of Union College in Schenectady, NY. Ms. Silverman was also featured in the online publication *Cello Museum* in the article "NYWC October 2024 Spotlight Faye-Ellen Silverman." On December 28, 2024 Marvin Rosen aired *Lighting the Night*, recorded by Kollektive366 and their conductor Bar Haimov. The broadcast is part of Marvin Rosen's Classical Discoveries Viva 21st century Marathon. And last but certainly not least, Ms. Silverman was the recipient of an ASCAPlus award.

**Rain Worthington's** work *Then Again* for solo cello was featured in the Cello Museum/NYWC Spotlight for December 2024.



Rain Worthington

## Support the IAWM

Your donations and support enable IAWM to fulfill its mission and vision. With your generous gifts, our programs continue to cultivate diversity and inclusivity throughout the world of classical music in countless facets. Our awards, grants, and advocacy efforts bring greater equity and awareness of the contributions of women in music.

**DONATE:** Any amount helps to fund our concerts, conferences, the Journal of the IAWM, grants, and all of our member services. The International Alliance for Women in Music is a tax-exempt, non-profit organization. The full amount of your gift may be deductible for federal income tax purposes to the extent of U.S. laws. Just click the DONATE button at the bottom of the page on iawm.org.

**PLANNED GIFT:** If you would like to include IAWM in your estate planning, IAWM can set up Restricted or Unrestricted Endowments. Contact [president@iawm.org](mailto:president@iawm.org) for more information.

**IN-KIND SUPPORT:** If you can provide time and/or services rather than funding to support IAWM, please contact Christina Rusnak at [president@iawm.org](mailto:president@iawm.org) for more information.

**SPONSORSHIP:** Sponsor a concert, conference, webinar, award, or more. You will make a difference and reach diverse musician members globally. Contact Christina Rusnak at [president@iawm.org](mailto:president@iawm.org) for more information. You can also sponsor a student membership for \$30 or a full membership of \$75. Each membership enriches their understanding of Women in Music. Please contact [membership@iawm.org](mailto:membership@iawm.org) for more information.





INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

A large, dark purple silhouette of a woman's head in profile, facing right. The interior of the head is filled with a dense, chaotic arrangement of various musical symbols, including eighth notes, quarter notes, treble clefs, bass clefs, and sharp signs. The background of the entire page is a vibrant, multi-colored circular gradient in shades of purple, pink, and yellow, with musical notes scattered throughout.

# ANNUAL REPORT 2024



## MISSION:

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

## 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.

## CORE VALUES:

Inclusion, Diversity and Equity  
Community of Support  
Global Advocacy and Visibility  
Communication  
Courage

## STRATEGIC GOAL:

Increase the visibility, opportunities, connections and relevance of IAWM and its members through programming and advocacy efforts.



Christina Rusnak

## LETTER FROM THE PRESIDENT

Dear Members and Friends of IAWM,

As we look back to IAWM's 30-year history, this Annual Report looks back in a rearview mirror, not only to highlight 2024, but to assess the larger arc – a brief view of what came before as the shoulders on which we now stand. We also want to provide a preview of 2025, and how it illustrates a pathway moving toward IAWM's vision.

We know we still have much to do, to help bring parity as well as visibility to the diverse contributions of women in music. Women represent a significant number of composers, conductors, performers scholars and technologists, in the 21st century, but are underrepresented in concert halls, studios, and in universities.

Women's perspectives, women's stories, women's music MATTERS.

This report offers a window into the passionate work of our Board, Journal Board, staff, volunteers, partners and donors, which continue to thrive and grow along with our impact. All this is made possible by your support, by your membership, and your time. We are so very grateful.

Sincerely,

*Christina Rusnak*

CHRISTINA RUSNAK

*President*





# 43RD ANNUAL SEARCH FOR NEW MUSIC WINNERS



*Ruth Anderson Commission Prize*

**WINNER:**

Shabnan Jafarinasab Kermani, Iranian/USA  
"Gisovān: Voicing a Revolution"



*Christine Clark/Theodore Front Prize*

**WINNER:**

Elizabeth J. Start, USA  
"Traces: Inspired by Strong Women"



*Leah Reid Electroacoustic and  
Music Technology Prize*

**WINNER:**

Melissa Hyatt Foss, USA  
"Palingenesis"



*Leah Reid Electroacoustic and  
Music Technology Prize*

**HONORABLE MENTION:**

Zouning Anne Liao, China  
"Hypothetical particles"



*Choral/Vocal Ensemble Prize*

**WINNER:**

Liliya Ugay, Uzbekistan/USA  
"Point of Entry"



*Pauline Oliveros New Genre Prize*

**WINNER:**

Janice Misurell-Mitchell, USA  
"Resistant Noise"



*Portland Jazz Composers Ensemble Prize*

**WINNER:**  
Annie Booth, USA  
"Cactus Blossom"



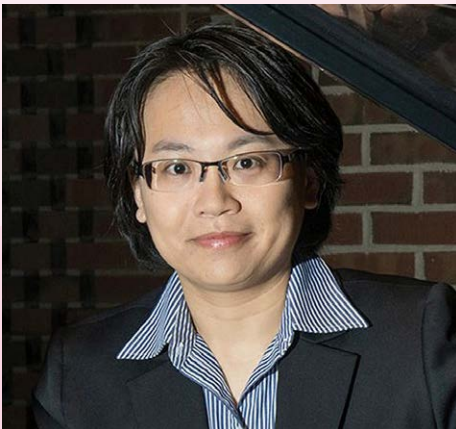
*Alex Shapiro Prize*

**WINNER:**  
Emily Graham, USA  
"She Made Her Way Through Desolation"



*Libby Larsen Prize*

**WINNER:**  
Janice Chia-Ying Shieh, Taiwan  
"Once a Sea"



*PatsyLu Prize*

**WINNER:**  
Chia-Yu Hsu, Taiwan/USA  
"Dance Rapsody"



*Miriam Gideon Prize*

**WINNER:**  
Linda Dusman, USA  
"Triptych of Gossips"



*Miriam Gideon Prize*

**HONORABLE MENTION:**  
Katy Abbott, Australian  
"Splitting the Ambivalence"



*Judith Lang Zaimont Prize*

**WINNER:**  
Jiyu Hu, China  
"Everychanging Times"



# IAWM 2024 ANNUAL CONCERT



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

## The University of Minnesota Duluth

OCTOBER 19, 2024

The 2024 Concert for Electronic and Electro-acoustic music at UMD's Weber Music Hall, a hive shaped space, proved to have optimal acoustics to showcase these amazingly creative works! The concert was well attended in this music-loving community on the shores of Lake Superior in Minnesota.

***Urban Sketches*** by Chia-Yu Hsu

***20 Years*** by Sarah LeMieux

***I Think I Should Have Loved You*** by Lucy Shirley

***Ondine*** by Sum Yee Lee

***The Romantic Nebula*** by Jiyu Hu

***Waves*** by Qingye Wu



## COMMUNITY, PARTNERS & COLLABORATORS

Since 2020, IAWM has been working to re-establish relationships with our broader Music Community. We want to express our gratitude to those who have become partners and collaborators in many ways. We actively seek out organizations who also advocate for women in music across all disciplines in our global community.

## CONCERT PARTNERSHIPS



Alliance: IAWM JAZZ SNM Winners and Portland Jazz Composers Ensemble, January 28, 2023.





VOICES UNBOUND: LunART Chamber Music Collective, (above and below) and IAWM Concert Winners, September 30, 2023.







IAWM Annual Concert performed by Lillith Ensemble & Friends, at the Royal Conservatoire of Antwerp, November 4, 2023.

## 2025 IAWM CONCERT

For the concert on September 25, 2025, IAWM is partnering with St. Cecilia's Church in Cologne, Germany, a Romanesque marvel in the city center. Originally a women's collegiate church from the 9th century, and completed in the 12th century, it now houses the Schnütgen Museum. The Concert call is for Chamber Orchestra and ensemble subsets.





# INTERNATIONAL MUSIC PARTNERSHIPS

In 2024, IAWM was accepted into the International Music Council, the world's largest network of music organizations and institutions dedicated to the advancement of essential music rights.

*a member of*



## 5 Music Rights

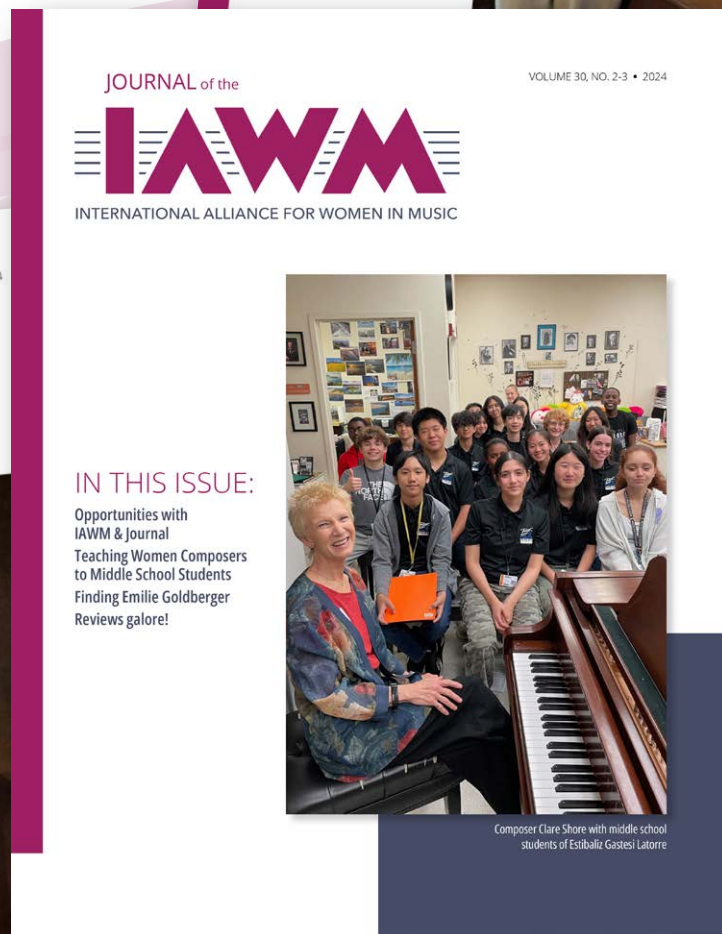


- |  |  |
|--|--|
| <b>THE<br/>RIGHT<br/>FOR<br/>ALL<br/>CHILDREN<br/>AND<br/>ADULTS</b> | <b>1</b> To express themselves musically in all freedom  |
|  | <b>2</b> To learn musical languages and skills   |
|  | <b>3</b> To have access to musical involvement through participation, listening, creation,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

# THE JOURNAL OF THE IAWM – 30 YEARS...

The *Journal of the IAWM* is the heart of the IAWM's advocacy work. Promoting gender equity within the field of music, it was central to the foundation of the organization, focusing exclusively on research, articles, interviews, profiles, about women in any field of music, past and present. With reviews, reports, and more, the Journal serves as a key resource for anyone seeking to learn more about women in music. The Journal provides a dedicated platform to highlight the contributions women's achievements across disciplines.

## LOOK FOR FOUR JOURNALS in 2025



# IAWM LEGACY OF WOMEN IN MUSIC CONFERENCES / CONGRESSES



**The legacy of women's congresses predates IAWM itself! As IAWM plans the 2025 conference in Colombia, in partnership with the College Music Society, we are renewing our commitment to bring our meetings to women in music globally!**

- 2025 IAWM/CMS Conference, Bogotá and Medellín, Colombia, June 15-25**  
Sponsored by Pontificia Universidad Javeriana and Universidad EAFIT
- 2022 IAWM Conference, Corvallis, Oregon, June 2-4**  
Sponsored by Oregon State University
- 2019 IAWM/FM&T Conference, Boston, Massachusetts, June 6-9**  
Sponsored by Berklee College of Music
- 2015 IAWM Online Congress, North Carolina, April 13-19**  
Supported by Wake Forest University
- 2011 IAWM Congress, Flagstaff, Arizona, September 15-18**  
Sponsored by Northern Arizona University
- 2008 IAWM Congress, Beijing, China, April 18-22**  
Sponsored by China Conservatory of Music
- 2006 IAWM Congress, Miami, Florida, May 10-13**  
Sponsored by Florida International University, Music School
- 2003 International Festival of Women in Music Today, Seoul, Korea, April 8-12**  
Sponsored by the Korean Society of Women Composers, in cooperation with IAWM, Seoul Arts Center and various locations.
- 1999 11th International Congress on Women in Music, with Feminist Theory & Music London, England, July 7-9**  
St. Mark's and Rosary Halls
- \*1997 10th International Congress, Valencia, California, May 29-June 1**  
California Arts University
- \*1995 9th International Congress, Vienna, Austria, April 27-30**  
The Wittgenstein House
- 1992 8th International Congress on Women in Music, Bilbao, Spain, March 18-22**  
Sponsored by University of the Basque Country
- 1991 7th International Congress on Women in Music, The Netherlands, May 29-June 2**  
Sponsored by The State University of Utrecht
- 1990 6th International Congress on Women in Music, New York City, March 8-11**  
Hosted by the New School for Social Research
- 1988 5th International Congress on Women in Music, Bremen, June 17-20; with the 4th International Festival of Women Composers, Heidelberg Germany, June 21-26**  
Sponsored by Musicological Institute of the University of Heidelberg & the Institute of Culture Heidelberg
- 1986 4th International Congress on Women in Music, Atlanta, Georgia, March 20-23**  
Sponsored by Georgia State University
- 1984 4th International Congress on Women in Music, Paris, Oct 25-28**  
Sponsored by The French Ministries of Culture and Women's Rights
- 1984 3rd International Congress on Women in Music, Mexico City, March 22-25**  
Sponsored by the Mexican National Institute of Fine Arts (Bella Artes) and the Mayor of the City of Fresnillo, Zacatecas
- 1982 2nd International Congress on Women in Music, Los Angeles, April 1-4**  
Sponsored by the University of Southern California School of Music
- 1981 1st International Congress on Women in Music, New York, March 26-29**  
Sponsored by New York University



# FINANCIALS

## Operational Income/Expense Statement

YEAR ENDING DECEMBER 31, 2024

### INCOME

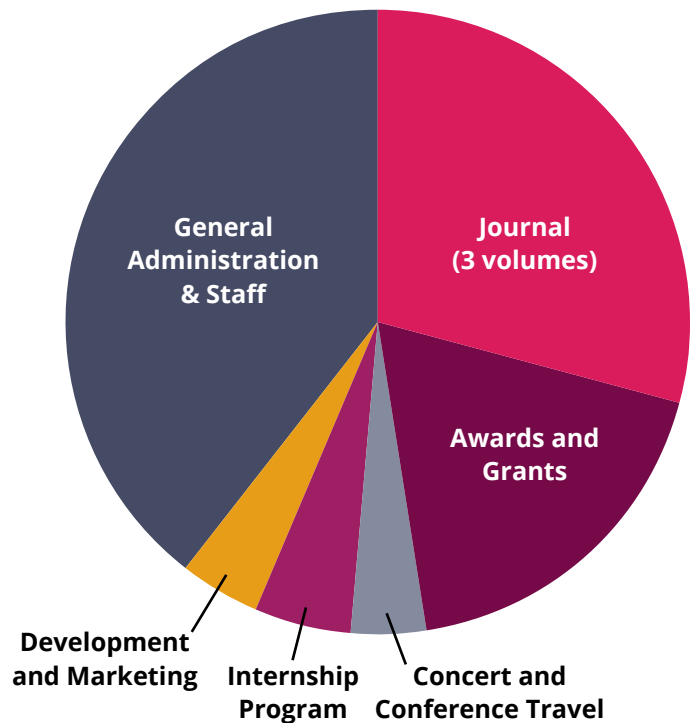
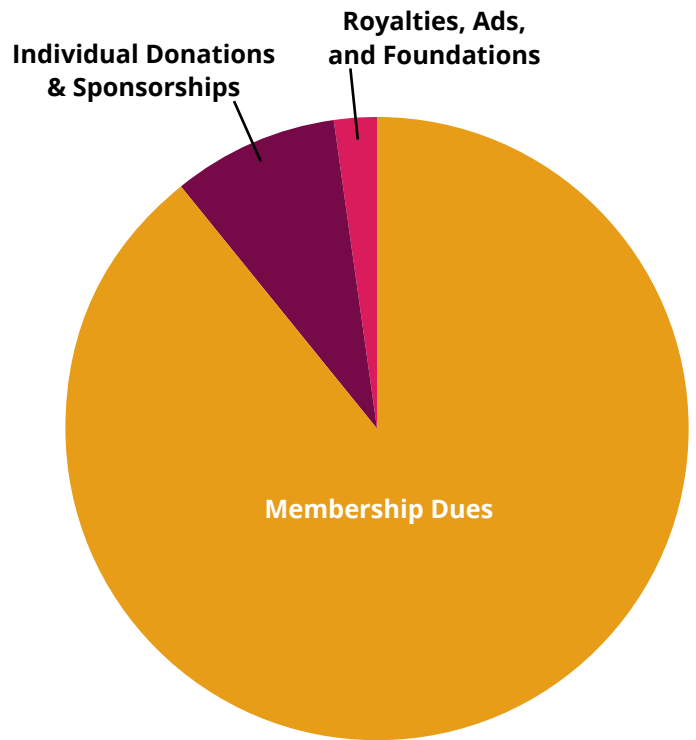
Membership Dues	\$43,334
Individual Donations & Sponsorships	\$4,051
Royalties, Ads, and Foundations	\$1,071
<b>Total Operational Income</b>	<b>\$48,456</b>

<b>2024 Endowment / Investments</b>	<b>\$587,213</b>
<i>Note Earned Interest still invested</i>	<i>\$11,668</i>

### EXPENSES

Journal (3 volumes)	\$14,341
Awards and Grants	\$8,900
Concert and Conference Travel*	\$1,943
Internship Program	\$2,500
Development and Marketing	\$1,937
General Administration & Staff	\$19,256
<b>Total Expense</b>	<b>\$48,877</b>

\*Most of the Concert Expense was generously funded by the University of Minnesota, Duluth



### The Endowment was created to:

- Support IAWM's growth, by increasing capacity, enabling us to hire two wonderful women in music; a part-time Operations Administrator and a part-time Journal Administrator
- Increase connections to the global music community (concerts, conferences, partnerships)
- Provide the ability to offer matching grants for Fundraising Campaigns
- Promote IAWM and its opportunities
- Foster returning IAWM's events to geographically diverse locations

## DONORS, SPONSORS AND MEMBERS

IAWM can only serve our community of WOMEN in Music and grow because of your membership and your donations! We are inspired by your work, your music and your contributions to the musical community.

EVERY donation enables IAWM to publish the journal, to offer concerts, awards, grants, conferences and more!

### Major Gifts \$4,000 and Above\*

Anonymous  
Beva Eastman  
Eve Meyer Memorial Fund  
Virago Symphony Orchestra

### Sponsors for IAWM Awards and Grants

Anonymous  
Athena Brass Band  
Andrea Clearfield  
Christine Clark  
Claire Chase  
Dominant Club  
Portland Jazz Composers Ensemble  
Beva Eastman  
Libby Larsen  
Leah Reid  
Patsy Rogers in honor of Lucille Goodman  
Alex Shapiro  
Judith Lang Zaimont

### In-Kind Donations

Bauer Graphics  
Cheetah Graphics

### Lifetime Members \$1,000

Eliane Aberdam  
Carolyn Albiston  
Anne Goldberg-Baldwin  
Wanda Brister  
Eline Cote  
Chia-Yu Hsu  
Diane Hunger  
S J Jananiy  
Calvert Johnson  
Deborah Kavasch  
and Mr. John Marvin  
Susan Cohn Lackman  
Victoria Malawey  
Frances Nobert  
Sean Parr  
Jeannie Pool  
Leanna Primiani  
Marta Ptaszynska  
Patsy Rogers  
Elena Ruehr  
Denise Seachrist  
Sharon G. Shafer  
Casper Soluna  
Elizabeth Vercoe  
Kris Wildman

We want to thank the *many* members who subscribe to supporting memberships with a giving amount over and above the regular membership dues.

With your generous gifts, our programs continue to cultivate diversity and inclusivity throughout the world of classical music in countless facets. Our awards, grants, and advocacy efforts bring greater equity and awareness of the contributions of women in music.

### See the Ways To Support Page

to learn how you can contribute:  
<https://iawm.org/support/>

\*Over the last four years

## 2024 BOARD, JOURNAL EDITORS, STAFF & VOLUNTEERS

### IAWM Board of Directors

PRESIDENT – Christina Rusnak  
VICE PRESIDENT – Leah Reid  
TREASURER – Katelyn Jahnke  
SECRETARY – Jamie Reimer  
INTERNATIONAL – Eline Cote

### Journal of the IAWM Editors

GUEST EDITOR – Elizabeth L. Keathley  
ASSOCIATE EDITOR – Christina L. Reitz  
ASSISTANT EDITOR – Jesús A.  
Ramos-Kittrell  
MEMBERS' NEWS EDITOR – Amy Zigler  
REVIEW EDITOR – Kathleen Carter Bell

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Becky Brown  
Sabrina Clark  
Nicole Daley  
Lorelei d'Andriole  
Tammy Evans  
Stacie Haneline  
Joanna Hersey  
Jennifer Lamont  
Felicity Mazur-Park  
Angela Miller-Niles  
Migiwa Miyajima  
Moon-Sook Park  
Christina L. Reitz  
Teil Taliesin  
Krista Wilhelmsen  
Anna Williams  
Rain Worthington

### Volunteers

Bianca Corrente  
Carolina Hengstenberg  
Deborah Nemko  
Cassidy Reed  
Ursula Rempel – RADIO REQUESTS  
Linda Rimel – RADIO REQUESTS

### Staff

OPERATIONS ADMINISTRATOR  
Mickey Emch  
JOURNAL ADMINISTRATOR  
Meagan Hughes

# OUR PLAN AND VISION

## Looking Ahead

### *In 2025 we plan to:*

Offer lower dues for women in economically disadvantaged countries.

Develop opportunities for increased connection.

### *By 2027 we aim to:*

Offer new awards and grant opportunities and categories for the Search for New Music.

### *By 2030 we strive to:*

Increase the endowment to provide IAWM with an income stream to hire an Executive Director.

**We need your input to realize our future.**

**Reach out to us at: [communications@iawm.org](mailto:communications@iawm.org)**



## OUR MISSION

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

## THE VISION

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

### Let's Connect

 [www.iawm.org](http://www.iawm.org)

 [www.instagram.com/iawmcommunity](https://www.instagram.com/iawmcommunity)

 [www.facebook.com/IAWMusic](https://www.facebook.com/IAWMusic)

 [www.youtube.com/@iawmmedia](https://www.youtube.com/@iawmmedia)