



IN THIS ISSUE:

Ukraine's First Female Composer: Discovering and Transcribing
Stefania Turkevych's *Heart of Oksana*

On 'Women Composers': An Interview with Rūta Vitkauskaitė

IAWM Annual Concert Report

Reviews

Search for New Music Awards

Pauline Alderman Awards

Members' News



IAWM Annual Concert musicians (from left to right:
Adi Shapiro, Ayça Akin, Tao Yu, Ala Gialla)

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INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

1 Message from IAWM's President

CHRISTINA RUSNAK

IAWM NEWS

3 Call for Contributions to the IAWM Journal**4 New IAWM Board Members****4 JOURNAL NEWS: IAWM Welcomes Jessie Freyermuth**

ARTICLES

6 Ukraine's First Female Composer: Discovering and Transcribing Stefania Turkevych's *Heart of Oksana* (1969)

ERICA KYREE GLENN

14 On 'Women Composers': An Interview with Rūta Vitkauskaitė

NICHOLAS ONG

REPORTS

17 IAWM Annual Concert Report

CHRISTINA RUSNAK

19 AMS/SMT Joint Annual Conference 2025

CHRISTINA RUSNAK

REVIEWS

BOOK REVIEW

19 Hilary Apfelstadt, Editor, & Alan Troy Davis, Associate Editor, *Choral Repertoire by Women Composers*

JULIE CROSS

RECORDING REVIEW

21 Jennifer King, *Souvenance*

NANETTE KAPLAN SOLOMON

AWARDS AND ANNOUNCEMENTS

23 Winners of the IAWM 44th Search for New Music Competition**31 2024 IAWM Pauline Alderman Awards Winners**

MEMBERS' NEWS

33 Members' News

IAWM Membership Information

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

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—CHRISTINA RUSNAK



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

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

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

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

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Christina Rusnak | Photo: Rachel Hadiasher

Message from IAWM's President

Dear Members,

IAWM has been busy this year! I'm happy to have so much to share with you! I hope you enjoyed the article in the September Journal on the joint IAWM / CMS conference. Truly, it could have been twice as long with so many presentations and performances of Women Composers – mostly by women!

More Music and Opportunities

The IAWM concert on September 25 in Cologne, Germany exceeded expectations. It was wonderful to have a full house at the 12th century Museum Schnütgen (former St. Cecilia's Women's Church) for the performance of new music with four of the six IAWM Concert winners in attendance. Virago Symphonic Orchestra, led by conductor

Pascale Van Os, brilliantly played a diverse repertoire of nine pieces in total including a couple of underrepresented women from the Romantic period. Please read the full article on page 17.

IAWM is planning to come back to North America for an Annual Concert of Choral and Vocal works in 2026. We are still looking for colleges, universities and/or ensembles to partner with. Our last Choral/Vocal concert was at the University of Louisiana in 2016, so we're overdue to recognize you great choral composers and vocal performers out there. Please contact me at president@iawm.org if you are interested.

IAWM board members are in discussions with ensembles and organizations to provide you with more concert opportunities in 2026 beyond the Annual Concert. We hope to communicate these to you in January or February.

With over 100 submissions, the **2025 Search for New Music** adjudicators had some wonderful works from which to make their selections. Read about the winning pieces and composers on page 23. As always, details about these awards and more are on the website under *PROGRAMS*. To better serve you, and to expand our advocacy for women across disciplines, we are evaluating expansion of IAWM awards including SNM awards. What would you, our members, like to see us offer? Could you be a sponsor?

Advocacy

Advocacy isn't just the responsibility of IAWM's Advocacy committee, it's an opportunity for ALL OF US to champion each other, and the work that we and other women in music do. It's a privilege for me to meet so many women in a variety of music disciplines and roles and help them find ways to increase their visibility through our directory, (see below), our competitive opportunities, research, scholarship and member news, in our journal, or by creating a spotlight for social media or working with our team to post a video of their work on our YouTube channel.

I also reach across the artistic spectrum. There are many interdisciplinary artists who don't fall into traditional musical slots. Visual, dance and word artists are often fans of the work we do. Recommend your friends and colleagues to IAWM. Since IAWM cannot advocate for people we don't know exist, tell us about the wonderful work that your colleagues in music are doing!

IAWM is starting an interview series. Is there someone we should interview whose work deserves more recognition? Please send your recommendations to president@iawm.org.

There is great value in meeting people where they are. On November 6-9, I set up a booth at the joint American Musicological Society (AMS) and Society for Music Theory (SMT) annual conference in Minneapolis, Minnesota. Read more about it on page 19.

Advertise in the Journal of the IAWM

As a benefit of membership, you can place an ad at a reduced rate! And if you are a member of any organizations that would benefit from the exposure the Journal can provide, please encourage them to take advantage of our inexpensive rates. Due dates: November 30, February 28, May 30, and August 30.

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Updates and Communication

This issue introduces a new member of our Journal Editorial Team, whom I met at the IAWM/CSM conference, Jessie Freyermuth from the University of South Carolina, Sumter. Read more about her on page 4.

Share the work you're doing, the pieces you're creating, conducting and/or performing, the books and articles you're writing. Submit your research, your reports, interviews, news and more news to journal@iawm.org.

A couple of months ago, we sent a newsletter on the Increased visibility of the IAWM Membership Directory. On the Home Page go to Members and click on Membership Directory, where it will display your image, country and website information. Much of members' information is missing. To update your image, country 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.

Other updates: check out the expanded AWARDS, CONCERTS and COMPETITIONS section near the bottom of the home page. In case you missed it, we added a dropdown for the new Google List, iawmlist@googlegroups.com, under our PROGRAMS tab at the top for those who want to develop more dialog with other members.

Is there a music conference, call or festival that we should let all of our members know about? Please send an email to communications@iawm.org. Your input contributes to our list in the journal and we can post them on our social media and in our newsletter.

IAWM has expanded our newsletter with three to four updates twice a month. Do you like it? Would you like to see more information or less?

We're also highlighting one of our collaborative partners each month. If you would like to discuss becoming a collaborative partner with IAWM, please let us know by emailing me at president@iawm.org.

Mission and Support

The Arts have experienced many challenges in 2025, including attacks on gender equality, diverse inclusion and reduced funding and capacity. IAWM's values assert that a diversity of ideas, approaches, disciplines, and musical styles are essential to inclusion and equality, which contribute to greater understanding, knowledge, and creativity. IAWM's mission is to foster and encourage the activities of women in music.

Every day, our scholars and researchers are rewriting history as we continue to uncover more evidence that women in music have always existed, contributed and blazed trails.

With your support, IAWM relies less on government funding than many organizations. Thank you! So please continue your support to ensure IAWM's advocacy and programming continue. Your membership, your support, donations and participation make our work possible. You can do so directly from our WAYS to SUPPORT page. Donate to fund a musician for our annual concert, an intern for a semester, or for one of the new music awards. IAWM can also manage larger gifts to provide IAWM with a longer legacy. Consider becoming a BOARD MEMBER or a volunteer committee member.

Thank you all for your membership!

Christina Rusnak

CHRISTINA RUSNAK
President, IAWM

Call for Contributions to the IAWM Journal: Special focus on fresh ideas and cutting-edge research

NEXT DEADLINE FOR JOURNAL SUBMISSIONS: FEBRUARY 28, 2026

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

Guidelines for Contributors

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

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

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

files are preferred; high resolution, (minimum 300 dpi) TIFF or JPEG are also acceptable. Photos should be in color and high resolution, and a minimum 300 dpi at the size to be used. Submit [minimum](#) 2.5×3.5 for headshots, 5×4 for articles, 5×6 for cover. Submit the completed article with "article submission" in the subject line and submit the illustrations as separate attachments in the same e-mail.

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

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

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

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

Members' News: Please send your news and updates as an attachment in MS Word to 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.

IAWM New Board Members

Please join me in welcoming six new board members. Three already on board, and three effective January 1st. A seventh board member will be joining us later in the winter. They have a wealth of talent and diverse backgrounds, composition, vocal performance, audio editing, community engagement, administration, piano, education, leadership and marketing, development that will bring additional experience and energy to our board. We all look forward to working with you. Congratulations!

Anna Clifton, Boston, MA, USA

Anna is a composer, filmmaker, audio and video editor, and sound designer. "My experience writing, creating, and producing various forms of creative media spans over a wide range of projects, all dedicated to sharing stories about the world around us." She will be working on the Advocacy Team. <https://www.anna-clifton.com>

Kathryn Felt, Bronx, NY, USA

Kathryn is a pianist, writer and educator, dedicated to fostering academic growth, intellectual curiosity, and artistic excellence. She recently launched a concert series in New York to offer audiences fresh and inclusive ways to experience music by historical and contemporary women composers in dialogue with nature. <https://us.bold.pro/my/kathryn-felt>

Ala Gialla, Boulder CO, USA

Ala Gialla is a multi-faceted musician: she is a pianist, a composer, a teacher and an author. She has taught both in the United States and in Hong Kong. She is an advocate for gender equality and cultural diversity in music. <https://ala-gialla.com/about/>

Rachel Kim, Oakland, CA, USA

Rachel is a dedicated classical pianist, writer, and educator with a passion for expressive performance and inclusive education, combining musicological research, performance, and teaching. She is a founding member of San Francisco-based piano trio, Curium. The trio specializes in performing the works of women composers. <https://www.rachelkimpianist.com>

Tiffany Du Mouchelle, Buffalo, NY, USA

EX.C.E.L.L. - Expression and Creativity Experimental Learning Laboratory Director & Founder In collaboration with the cultural diplomacy organization Cultures in Harmony, she has served as an instructor of voice, musical outreach specialist, and performer for projects in Cameroon, Tunisia, Egypt and Papua New Guinea. <https://tiffanydumouchelle.com>

Natalie Williams, Canberra, Australia

Natalie is a Composer, editor, professor, and academic leader. Her work has been commissioned and performed in Australia, Europe and the US. A former IAWM Board member, Natalie brings many skills and experiences and will be working with the Advocacy team. <https://www.networksmusic.com>

JOURNAL NEWS: IAWM Welcomes Jessie Freyermuth



Jessie Freyermuth

Jessie Freyermuth is the Assistant Professor of Music at USC Sumter. She received her Bachelor of Music and Master of Music in Vocal Performance from Kansas State University, and her Ph.D. in Musicology from the University of Kansas. Dr. Freyermuth specializes in 20th century American music and queer musicology. Her dissertation, "We Shall Go Forth: A Musical Analysis of the Women's Music Movement," 1969-1985 was a study of the founding mothers of this movement and the music they created throughout the 1970s and early 1980s. She has contributed articles to *Music Around the World: A Global Encyclopedia* and presented her research at national and international conferences.

IAWM Member Spotlights

IAWM members can create Member Spotlights for social media and our YouTube channel.

Check out spotlights, concerts and other member videos on our Media page: <https://iawm.org/media/>



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was founded in 1971 to promote the study of the history, design, and use of musical instruments in all cultures and from all periods. Membership includes collectors, dealers, performers, instrument makers, conservators, curators, and scholars.

*Our 2026 Annual Meeting will be
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ARTICLES

Ukraine's First Female Composer: Discovering and Transcribing Stefania Turkevych's *Heart of Oksana* (1969)

ERICA KYREE GLENN, DMA

It is no secret that the Soviet Union silenced the voices of many artists, but pieces of this history are still emerging—including the story of Ukraine's first female composer to achieve professional renown: Stefania Turkevych (1898-1977). Although the quantity and quality of Turkevych's compositional output should have established her as a major international figure, most of her work remains unpublished. Turkevych is absent from both Grove Music and Die Musik in Geschichte und Gegenwart (MGG Online). There is a clear need for English-language biographical materials about Turkevych and for publication of her compositions—including one of her most important works, a three-act chamber opera, *Серце Оксани* (The Heart of Oksana), commissioned in 1969 for the 100th anniversary of the creation of Canada's Province of Manitoba and its subsequent settlement by members of the Ukrainian diasporic community. Lost Soviet-era voices carry particular social and political weight as present-day Ukraine reclaims an identity that moves beyond reductive "Russian vs. European" dichotomies, and solidifying that identity seems even more urgent against the backdrop of the current war (2022-present).

Introduction to Stefania Turkevych

Stefania Turkevych (1898-1977) was born in L'viv, one of the cultural epicenters of Galicia. During her lifetime, Galicia was part of the Austrian Empire, then Poland, then part of the Ukrainian Soviet Socialist Republic. This region bore the marks of Austrian, Hungarian, Lithuanian, Russian, and Polish influence and would soon witness the rise of the Soviet state.



Figures 1 and 2: Turkevych, first half of the 20th century. Public domain.³

Turkevych's father and grandfather were priests, and her mother was a pianist. Turkevych herself played piano, harp, and harmonium.¹ Her prodigious talent led her to study in Vienna (1914-16; 1921-25), at the L'viv Conservatory (1918-19), and at the Prague Conservatory and the Ukrainian Free University in Prague (1930-34). Her early education was remarkably cosmopolitan.²

Turkevych displayed an early proclivity for composition. During her time at the L'viv Conservatory, she composed a series of liturgical works for the choir at St. George's Cathedral, the mother church of the Ukrainian Greek Catholic Church.⁵ Shortly after marrying the rising Ukrainian-German expressionist painter Robert Lisowski in 1925,⁶ Turkevych moved to Berlin and studied composition privately with



Figure 3: Turkevych, latter half of the 20th century.⁴

Arnold Schoenberg (1874-1951) and Franz Shreker (1878-1934). Turkevych earned a PhD in Musicology from the Ukrainian Free University in Prague in 1934, becoming the first woman from Galicia to receive a doctorate. Her boldly nationalistic dissertation was entitled "Ukrainian Folklore in Russian Operas." She is now considered Ukraine's first female composer.⁷

1 Stefania Pavlyshin, *The First Ukrainian Female Composer* (L'viv: Бак, 2004), 1-18.

2 "Film about Stefania Turkevych," accessed April 4, 2020, www.youtube.com/watch?v=pa_2_xdRVHY.

3 Roman Kravetz, "Stefania Turkewich," accessed April 23, 2019, www.ukrainiansintheuk.info.

4 Ukrainian Art Song Project, accessed April 21, 2019, www.ukrainianartsong.ca.

5 Pavlyshin, *The First Ukrainian Female Composer*, 10.

6 "Robert Lisovsky," *Encyclopedia of Ukraine* (acc. March 23, 2020).

7 Kravetz, "Stefania Turkewich."



Figure 4: Daria Nyzankiwski-Snihurowycz.⁹ Public domain.



Figure 5: Irina Martynec.¹⁰ Public domain.

Immediately after receiving her PhD, Turkevych returned to L'viv, where she taught at the L'viv National Music Academy (sometimes called the L'viv Conservatory). She maintained this position until 1939, when she began working as a coach and accompanist at the L'viv National Opera alongside her sister, Irina Martynec (an opera singer). It was here that the two sisters met prima ballerina Daria Nyzankiwski-Snihurowycz, who would become



Figure 6: Rendering of L'viv, circa 1880. Soviet-Era postcard. Public domain stock photo.



Figure 7: Photo of the L'viv Opera House, late 1800s.¹¹ Public domain.



Figure 8: St. George's Cathedral, present-day. Public domain stock photo.

an important co-collaborator both in Ukraine and on Canadian soil more than 30 years later (for the premiere of Turkevych's 1969 opera-ballet, *Серце Оксани*).⁸

Turkevych remained in L'viv during World War II. In 1946, when her works were banned throughout the USSR for their failure to comply with Socialist Realism, she fled to Austria and then to Italy, and she finally settled in the UK, where she composed her largest body of work—including *Серце Оксани* (*The Heart of Oksana*). At some point

in the 1940s, she separated from her first husband and married her second husband, Narcyz Lukianowicz (a doctor and poet).¹² Her family lived for five years in Brighton (where she worked as an organist and pianist) and a year in London before moving to Bristol. (It was in London that Turkevych discovered a network of Canadians of Ukrainian descent who had moved to the UK.) Ten years later, Turkevych moved to Belfast in Northern Ireland. For the last four years of her life, she settled in Cambridge, where she passed away in 1977 at the age of 78. Turkevych had two daughters: Zoya (with her first husband, Robert Lisovski) and Maria (with her second husband, Narsyz Lukianowicz).

8 Maria Pasternakova, *Ukrainian Woman in Choreography*. (Winnipeg, Edmonton, Canada: Ukrainian Women's Association of Canada, 1963).

9 Genia Blum, "Stefania Turkewich," accessed March 16, 2020, www.underthesunonline.com.

10 Ukrainian Cultural and Education Center, accessed March 16, 2020, www.ukrainianwinnipeg.ca/oseredok

11 Edward H Lewinski-Corwin, *The Political History of Poland*. Photograph. Rarebooksclub.com, 2010.

12 "Narcyz Lukianowicz," *Ukrainians in the United Kingdom Online Encyclopaedia*, accessed March 23, 2020, www.ukrainiansintheuk.info/eng/02/lukianowicz-e.htm.

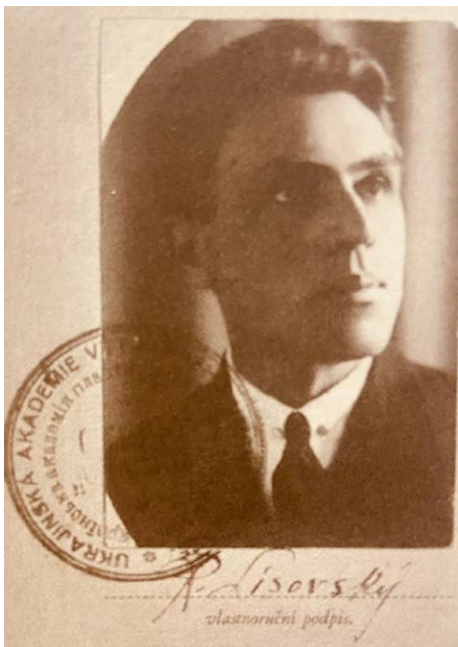


Figure 9: Turkevych's first husband, Robert, 1925.¹³
Used with permission of the family.



Figure 10: Turkevych and her first daughter Zoya in Prague, 1932.¹⁴
Used with permission of the family.



Figure 12: A still shot from a Ukrainian-language documentary about Turkevych produced in celebration of the 120th anniversary of her birth, alongside performances of her chamber works at L'viv Conservatory.¹⁶

Turkevych's oeuvre includes three symphonies, several symphonic suites, five ballets, four operas, five choral pieces, and a large number of chamber and piano works—many of which were compiled and edited by her second husband, Narsyz, after her death.

¹³ Pavlyshyn, *The First Ukrainian Female Composer*, 12.

¹⁴ Pavlyshyn, *The First Ukrainian Female Composer*, 18.

¹⁵ "A Composer Lives if His Music is Heard: Stefania Turkevych." *Photographs of Old L'viv*, accessed March 23, 2019, <http://photo-lviv.in.ua>.

Introduction to *Серце Оксани*

The 1940s through the 1970s represent Turkevych's most prolific compositional period. Her Ukrainian-language operas from this era are particularly worthy of note—among them *Серце Оксани* (*The Heart of Oksana*), which was commissioned in 1969 by the Winnipeg division of Prosvita. This organization,

¹⁶ "Film about Stefania Turkevych," accessed April 4, 2020, www.youtube.com/watch?v=pa_2xdRVHY.

Пам'яті Стефанії Лукіянович

У велику П'ятницю, 8-го квітня 1977-го року померла в Кембрідж, Англія, визначна українська композиторка д-р Стефанія з Туркевичів Лукіянович. Бл. п. Стефанія народилася у Львові в музичній священичій родині. Батько її був організатором хорів, мати була дуже добра піаністка, сестра, Ірина, оперова співачка, брат Лев, диригент опер в Відгощі у Львові. Зростаючи в такій музичній родині, Стефанія змалку грала на фортепіано, а першу музичну освіту отримала в Музичній Інституті ім. Лисенка у Львові. Під час Першої світової війни родина Туркевичів виїхала до Відня. Там бл. п. Стефа Лукіянович продовжувала свої фортепіанні студії у проф. Курца та в проф. Лялєвича. В 1916 р. вона повернулася до Львова, де вписавшись на Львівський університет, студіювала музикологію у проф. Хибінського, яку закінчила успішно в 1920 р. Після цього вона виїжджає знову до Відня, де на філософському факультеті студіює через музикологію у проф. Гудіо Адлера. Закінчила студії іспитом абсолютною. Цей іспит, як і з

конкували в Празі, Смицькоє Тріо. Тріо на духові дерев'яні інструменти). 5) Сюїти симфонічної творчості: чотири Симфонії, дві симфонічні Поеми, 5 Сюїт. 6) Опера: „Мавка” (на основі драми Лесі Українки) — „Серце Оксани” — опера для молоді виконувана в Торонто і у Вінніпегу, „Бабусині Горюдині, опера для дітей, „Куць”, опера для молоді. 7) Балет: „Мавка” (на основі Л. Українки) — „Страхопуд”, „Весна” — „Кораблі”.

Познайомилася я з бл. п. Стефою Лукіянович в р. 1932-1933. Давно це було і дещо стерлося з моєї пам'яті. Пам'ятаю гостинний дім її батьків, в якому завжди роїлося, як в вулиці, повно молоді, гамору, жартів, музики. Війна нас розлучила і лише по довгих роках ми знайшли одна одну. Їх доля викинула до Англії, нас до Америки.

Зустріч наша відбулася в Люксембурзі в липні 1965-го року. Ми домовилися, що приїдемо з Нью Йорку, а вона з Велфасту своїм авто і зідти ми разом поїдемо подорожувати по Європі. Як сьогодні, стоїть мені перед очима наша зустріч на вулиці Люксем-

Figure 11: A 2016 newspaper article announcing the performance of several of Turkevych's recently-rediscovered chamber works at the L'viv Conservatory.



Figure 13: The website of the Canada-based Ukrainian Art Song Project.¹⁷ Used with permission of the creators.

founded in late nineteenth-century Ukraine to promote Ukrainian culture through literature, scholarship, and the arts, later took root in Canada.¹⁸ The piece was performed by the Children's Opera of Prosvita and directed by Turkevych's sister, Irina Martynec.

¹⁷ "Stefania Turkevych," *Ukrainian Art Song Project*, accessed April 21, 2019, www.ukrainianartsong.ca.

¹⁸ MK Kravtsiv, Vasyl Markus, and Avhustyn Shtefan, "Prosvita," *Encyclopedia of Ukraine*, Vol 3 (1994).



Серце Оксани is one of Turkevych's last large-scale compositions and arguably her most critically recognized.¹⁹ At the time of its composition, she was living in Belfast, Northern Ireland.²⁰ She composed the work for the 100th anniversary of the creation of the Province of Manitoba in Canada and its subsequent settlement by Ukrainian expatriates. The piece was originally titled *Цар Ох* ("King Okh"). Its libretto and score were based on one of Turkevych's earlier projects—a shorter, less musically-complex treatment of the same story.²¹

The Canadian premiere of *Серце Оксани* reunited Turkevych with two former colleagues from the L'viv National Opera: Director Irena Martynec (Stefania's sister, an opera singer who had emigrated to Canada) and choreographer Daria Nyzankiwski-Snihurowycz (a former prima ballerina and friend from the L'viv Ballet).²² Irina insisted on shifting the title of the opera from *Цар Ох* (*King Oh*) to *Серце*

19 "In Memory of Dariya Hijankivskoi-Snigurovich," *Культура*, January 21, 2016.

20 Maria Lukianowicz. Interview by Erica Glenn, September 26, 2019, written correspondence.

21 Pavlyshin, *The First Ukrainian Female Composer*, 92.

22 Maria Pasternakova, *Ukrainian Woman in Choreography*. (Winnipeg, Canada: Ukrainian Women's Association of Canada 1963).



Figures 14-15: Materials and a photograph from the original production of *Серце Оксани* (1969).²⁵ Used with permission of the family.

Оксани (*The Heart of Oksana*) during the early stages of the collaborative process to make it more female-centric and focused on Oksana's journey.²³ Turkevych's youngest daughter, Maria, writes, "Irina...decided to change the name, and somewhat reluctantly my mother went along with it."²⁴

A Brief Analysis of *Серце Оксани*

The three women in this creative team conceived of *Серце Оксани* as a chamber opera-ballet for children. The opera is short (45-50 minutes) and features melodies that are idiomatic for young voices. There are eight solo roles; three are male, but all are sung in the treble register (including King Okh). The music was meant to be accessible to a wide demographic, including non-musical members of the Ukrainian diasporic community, but it is also a clear example of Turkevych's mature style—particularly in the instrumental scoring. *Серце Оксани* is written for a chamber ensemble consisting of flute, string quintet (two violins, viola, cello, bass), and piano. The instruments frequently imitate forest sounds (bird calls, the wind, the waking of the forest at sunrise, etc.) in a musical language that ranges from folk-like to whole-tone to atonal.

23 "In Memory of Dariya Hijankivskoi-Snigurovich," *Культура*.

24 Maria Lukianowicz, Interview by Erica Glenn, September 26, 2019.

25 Pavlyshin, *The First Ukrainian Female Composer*, 93-94.

The instruments frequently imitate forest sounds (bird calls, the wind, the waking of the forest at sunrise, etc.) in a musical language that ranges from folk-like to whole-tone to atonal.

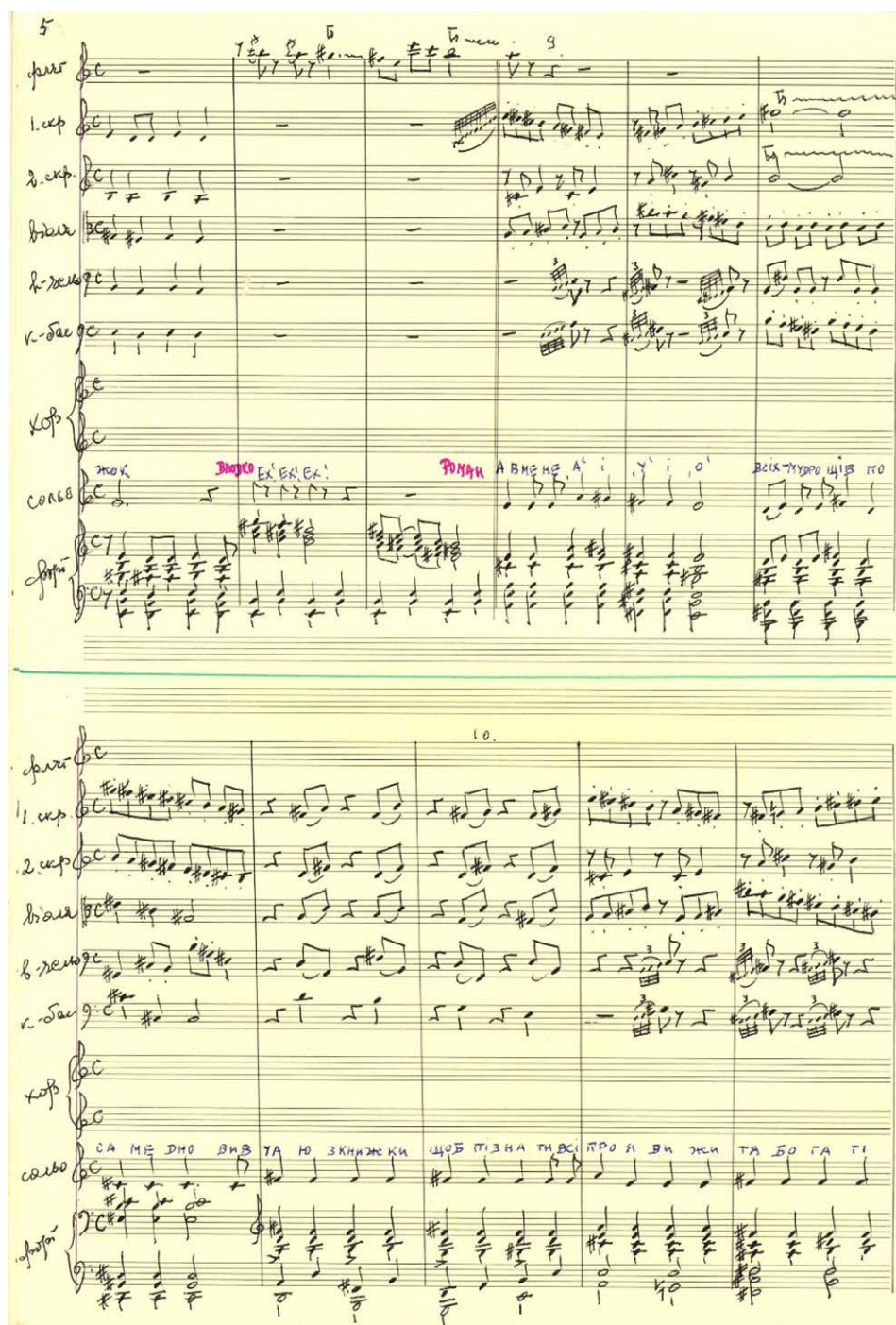
— ERICA KYREE GLENN, DMA

As to sub-genre, it is difficult to categorize *Серце Оксани*. Throughout the opera, chorus members and dancers portray various forest creatures and natural elements. In its child-oriented, whimsical use of folk story and melody, the piece is reminiscent of better-known operas like Humperdinck's *Hansel and Gretel* (1893) or Janacek's *Cunning Little Vixen* (1924). As an opera-ballet, it also relies heavily on dance (with several extended balletic interludes). The storyline is loosely based on characters from Ukrainian folklore, including King Okh—an ominous figure who kidnaps children and imprisons them in his mountain palace when they lose their way in the woods.

In *Серце Оксани*, two boys from the mountainous region of Western Ukraine populated by the Hutsuls fall into the clutches of King Okh. Leaving her home and her mother, their younger sister, Oksana, ventures into the enchanted forest to find them. Ultimately, Oksana sacrifices everything she has—first her material possessions and then her heart itself—in order to reclaim her brothers. The story centers on love and generosity as the forces that will ultimately save the world.²⁶ The connection to Prosvita ideals is clear in Turkevych's incorporation of folk elements (musically and textually), her use of the Ukrainian language (as

26 "In Memory of Dariya Hijankivskoi-Snigurovich," *Культура*.

Turkevych's chords often move in parallel, by step, with quick shifts through key areas. Instruments weave their way contrapuntally through the vocal harmonies, creating a more complex musical fabric. The piano,



Серце Оксани (divina opera)

Libretto:

Роман (приблизно 11 років!)
Володя (" 8")
Оксана (" 8")
Мама
Заєр Окс
Соня
Місень
Зірка

Пример
Мавка
Зірка
Зірка
Камієр
Зірка
Смерть (приблизно)

I Act.

Заєр Окс і Мама сіли в кімнату.
В глибокій кімнаті лежати кожен
комітетом, як сфокліє сидіти
оба її сестри Роман і Володя і
згодом Оксана. Роман дає книжку
Володі мейстер, Оксана вмикає.

Figures 17: Samples of the handwritten libretto.²⁷ Printed with permission of the copyists.

Press response to the 1969 premiere of *Серце Оксани* in Manitoba was largely positive. In one review, the work was called "original...by its structure, style and music, a powerful sign of...bold modernism."²⁸ Turkeyvych's Ukrainian-language biographer, Pavlyvshin, notes that the opera brought Turkeyvych more acclaim than her more "serious" works (which were more typical of her style and harmonic language).²⁹

Серце Оксани after 1969

There are critical gaps at this point in the historical record. Despite its initial success, there is no current evidence that the opera was performed again; it is unclear why. For years, the manuscript lay in a chest at the home of Turkeyvych's youngest daughter, Maria, just outside Cambridge, England. In 2017, Larysa Hunka (a coordinator for the Ukrainian Art Song Project, or UASP) and Joao Costa (a Portuguese pianist-composer) discovered her art song manuscripts. With Maria's permission and the support of UASP, they digitized these scores. In the process of scanning the art songs, Hunka and Costa decided to digitize Turkeyvych's larger works as well (symphonies, ballets, operas), including *The Heart of Oksana*. UASP subsequently transcribed and performed several dozen of Turkeyvych's art songs, but her operas remained untouched.

The Author's Discovery of the Score

In 2019, I discovered the manuscript for *Серце Оксани*. I first ran across mention of Turkeyvych while perusing a list of composers from Post-Soviet spaces. She immediately captured my attention—this woman who studied with giants such as Arnold Schoenberg and Franz Shreker and who was the first woman in Galicia to receive a PhD. The only source materials I could discover online were an incomplete English-language *Wikipedia* article and a brief Ukrainian-language video

27 "Stefania Turkeyvych," *Ukrainian Art Song Project*.
28 "The Elegy of Life," *Meest Online*, February 2, 2012, accessed March 25, 2020.
29 Pavlyshin, *The First Ukrainian Female Composer*, 92.
30 *Svoboda* (June 2, 1970).



Newspaper clipping from June 2, 1970 advertising performances of *The Heart of Oksana* at Centennial Concert Hall.³⁰

FESTIVALS, CONFERENCES, CONVENTIONS

Jazz Education Network (JEN)

Jan 7-10, 2026 | New Orleans, LA
<https://jazzednet.org/conference/>

Association of Performing Arts Professionals

Jan 9-13, 2026 | New York, NY
<https://apap365.org/conference/>

International Conductors Guild (& Women Conductors Group)

Jan 16-19, 2026 | Dallas, TX
<https://www.internationalconductorsguild.org/2026-conference-dallas>

College Band Directors Association - Southern

Feb 19-21, 2026 | Tampa, FL
<https://www.cbdna.org/events-programs/conferences-symposiums/>

American Choral Directors Association - Eastern (ACDA)

Feb 25-28, 2026 | Providence, RI
<https://my.acda.org/s/lt-event?id=a1YWP000000weBZ2AY>

American Choral Directors Association - Midwest (ACDA)

Feb 25-28, 2026 | Milwaukee, WI
<https://my.acda.org/s/lt-event?id=a1YWP000000xHw52AE>

American String Teachers Association (ASTA)

Feb 25-28, 2026 | San Francisco, CA
<https://www.astastrings.org/site/2026-national-conference>

Organization of American Kodály Educators (OAKE)

Mar 5-8, 2026 | Chicago, IL
<https://www.oake.org/conferences/>

SHE: Festival of Women in Music

Mar 6-8, 2026 | Fayetteville, AR
<https://she.uark.edu/>

North American Saxophone Alliance (NASA)

Mar 12-15, 2026 | Columbus, OH
<https://saxophonealliance.org/news-events/nasa-conferences/>

Society for American Music

Mar 12-15, 2026 | Richmond, VA
<https://www.american-music.org/page/FutureConf>

Performing Media Festival

Mar 12-14, 2026 | South Bend, IN
<https://www.performingmediafestival.com/>

MOXsonic

Mar 19-21, 2026 | Warrensburg, MO
<https://moxsonic.org/>

Nordic Network for Research in Music Education

Mar 24-26, 2026 | Bergen, Norway
<https://www.hvl.no/en/research/conference/nnrme/>

Women Composers Festival of Hartford

Mar 27-28, 2026 | Hartford, CT
<https://www.womencomposersfestivalhartford.com/2026-festival/>

documentary about Turkevych's life in L'viv.³¹ The documentary had been posted to YouTube by an organization called "Photographs of Old L'viv." Hoping to discover more about Turkevych, I contacted this group on Facebook and received an immediate response from Roman Metelski, Stefania Turkevych's great-nephew. I also made contact with the Ukrainian Art Song Project, and both Meleski and my contacts at UASP were able to quickly connect me with a worldwide network of scholars and musicians with information about Turkevych. (Piecing together Turkevych's full story has long been problematized by the fact that Turkevych lived in so many locations, and spellings of her name vary from source to source, with "Turkewich" being the preferred Russian transliteration and "Turkevych" being the preferred Ukrainian transliteration.)

UASP provided me with the digital copies of *Сере Оксани*, and I initiated a correspondence with Maria Lukianowicz, Turkevych's youngest daughter. Lukianowicz gave me permission to transcribe and produce her mother's opera, provided invaluable details relating to its composition, assisted in translation efforts, and mailed me a copy of Turkevych's Ukrainian-language biography (by Stefania Pavlyvshin).

I have since completed a critical edition of the score with digital transcription assistance from California-based composer Jarron Carlson (a former composition student of mine). Alongside the fully transcribed score, the critical edition includes a Ukrainian-to-English translation of the libretto, a transliteration of the original Ukrainian text (from Cyrillic to Latin characters), a detailed synopsis of each act, a pronunciation guide for singers, an editorial procedure report, a critical report of discrepancies and errors in the original manuscript, performance considerations, and program materials from the US premiere reading at Arizona State University in 2019.

31 "Film about Stefania Turkevych," accessed April 4, 2020, www.youtube.com/watch?v=pa_2_xdRVHY.

In the twenty-first century, the social relevance of Stefania Turkevych's music extends even further. As political tensions intensify throughout Europe, the eyes of the world seem to be locked on countries such as Ukraine.

— ERICA KYREE GLENN, DMA

Social and Political Relevance

Significantly, *Серце Оксани* was produced by a team of women, was performed by treble voices, and was built around a female protagonist who rescues the males in her story. During the 1970s, this alone would have conveyed a clear feminist message (with echoes throughout the libretto as Oksana explores her role as a female against the roles of her brothers).

In the twenty-first century, the social relevance of Stefania Turkevych's music extends even further. As political tensions intensify throughout Europe, the eyes of the world seem to be locked on countries such as Ukraine. Tracing lost threads in Eastern European history has never been more vital.

Ukraine is far more than a buffer between Russia and the countries of the European Union. The country's long and complicated history dates back to the earliest evidence of Slavic civilization in the first century CE. Its wide geographic span makes it the largest European country west of Russia. Its rich cultural wealth spans centuries of art. Unfortunately, Ukraine's cultural achievements have often been appropriated by powerful neighboring states.

Since Russia's full-scale invasion of Ukraine in 2022, Ukrainian artists and scholars have renewed longtime efforts to revitalize the country's national identity. Classical, popular, and folk musicians have played an important role in the most recent nationalist

movement, and ensembles like Koshetz and Vesnivka have garnered international praise and for their performances and their work in digitizing hundreds of Ukrainian choral scores.³² The L'viv Choral Festival brings together choirs of Ukrainian diasporic communities from all over the globe. Charitie Hyman, an expert on nationalism in Ukraine, expresses the following: "Identity is not a thing, but a process. The nation [is] a symbol that is open to multiple possibilities, redefinitions, conflict, and ambiguity. Performance reveals the potentiality of the Ukrainian nation just as it actualizes the nation."³³

More and more in recent years, international artists have been joining forces with Ukrainian artists and scholars in rediscovering and disseminating the stories from Ukraine's past that will challenge misinformation and help fortify the country against soft power attacks. Stefania Turkevych is one of many USSR-era musicians who gave voice to the Ukrainian narrative through their art. These rediscovered voices will continue to shape the country's future.

32 "Koshetz Ukrainian Choir: A Living Legacy," Koshetz Choir; "Vesnivka: A Tradition of Choral Excellence Since 1965," Vesnivka Canadian Ukrainian Women's Choir; John Pidkowich, "Vesnivka Establishes E-Library of Ukrainian Choral Music," *The Ukrainian Weekly* (2016).

33 Charitie V. Hyman, "From Art Fields to Urban Landscapes: Youth, Performance, and Identity in Ukraine," (PhD diss., University of Wisconsin-Madison, 2015): 3-82.

Dr. Erica Glenn is the Director of Choral Activities at Brigham Young University - Hawaii and a National Finalist for the American Prize in Conducting (2021). In May 2025, she conducted the premiere of her seven movement *Worldwide Requiem* at Carnegie Hall, and she will conduct the European premiere with the Oxford Philharmonic in 2027. In 2023, Dr. Glenn researched the Estonian Singing Revolution as an American Councils Scholar in Tallinn, and in 2022, she completed a Fulbright grant in Warsaw, Poland, studying the impact of music on morale among Ukrainian refugees. She holds a doctorate from Arizona State University (Choral Conducting), an EdM from Harvard (The Arts in Education), and an MM from Longy Conservatory (Music Composition). As a composer and researcher, she has published with Santa Barbara Music Publishing, Pelican Music, LazyBee Scripts, *The Salt Lake Tribune*, and *USA Today*. www.ericaglennc.com



Xian Zhang | Photo: Benjamin Ealovega

Xian Zhang Debuts as Seattle Symphony Music Director

GRAMMY™ and Emmy-winning conductor Xian Zhang began her tenure as the Music Director of the Seattle Symphony in September at Benaroya Hall. Zhang is the first female music director in the orchestra's 65-year history.

Her commitment to advancing diversity, equity and inclusion in the arts has been a hallmark of her career. She has made a point of raising the profile of music composed by women and people of color while being a trailblazer herself.

"Joining the Seattle Symphony feels like coming home," says Zhang. "I have long felt a special bond with these incredible musicians. Visiting Seattle has always been a treat as well, for its beautiful landscapes, and of course, to see the clear devotion the people have for their local arts community. As Music Director, I look forward to connecting with audiences on a deeper level, experiencing inspiring concerts together and discovering new music at Benaroya Hall, one of my all-time favorite performance halls to conduct in. I look forward to a wonderful future together!"

On 'Women Composers': An Interview with Rūta Vitkauskaitė

NICHOLAS ONG

The label “woman composer,” pertaining to both historical and contemporary figures, is problematic as it is embraced by some and loathed by others. The contrast may be explained by the implicit gendered lens with which one’s music is viewed (or listened to) when the term is in use. Although the ever-changing outlook may be justified, given the varied experiences of those who are identified by it (especially if one is to recognize the progress that the industry of Western Art Music has made regarding gender equality in recent decades) the visibility and empowerment afforded by the label should not be undermined, since works by women still remain in low percentages on concert programs.

During the last century, when conditions were hostile to women composers, Ethel Smyth (1858–1944) “had been forced to foreground the fact that she was a woman” in order to be heard at all, especially in the UK. At the time, as Leah Broad has pointed out, publicly embracing the label was seen to be a positively feminist move.¹ In contrast, Rebecca Clarke (1886–1979), who benefited from experiences in the UK and the US (the latter environment was noted, on occasions, to be kinder to women composers than the former) demonstrated ambivalence to the women’s cause in music and did not want to be seen as a “woman composer.” More recently, Kaija Saariaho (1952–2023), who was once weary about the label and believed that “we should speak about my music and not of me being a woman” eventually recognized its importance, noting that “Maybe we, then, should speak about it, even if it seems so unbelievable.”²

1 Leah Broad, *Quartet: How Four Women Changed the Musical World*, (London: Faber & Faber, 2023), 6.

2 Jeff Lunden, “Half Of Humanity Has Something To Say: Composer Kaija Saariaho On Her Met Debut,” *NPR*, December 3, 2016, <https://www.npr.org/sections/deceptivecadence/2016/12/03/503986298/half-of-humanity-has-something-to-say-composer-kaija-saariaho-on-her-met-debut>.



Rūta Vitkauskaitė (left) interviewed by Nicholas Ong (right), 2025

Indeed, society’s outlook on the place of women has significantly influenced women composers’ positions on the label.

To better understand contemporary views on the term “woman composer,” I interviewed Rūta Vitkauskaitė, who revealed the different contexts in which the use of the soubriquet is appropriate. Our discussion also led us to ruminate on the reading of gender into music: a perennially contentious issue, particularly as music is often thought to be universal, thus transcending social and cultural differences.

Rūta Vitkauskaitė is a classical composer with a strong interest in collaborative music creation and inter-disciplinary projects.³ She received her PhD in Composition from the Royal Academy of Music in London and is currently a Lecturer in Composition at the Royal Conservatoire of Scotland. Her ensemble and orchestral compositions have been performed in festivals across Europe, broadcast on BBC Radio 3 and Deutschlandradio Kultur, and have been awarded numerous prizes. Rūta is an active initiator of experimental music projects that often involve inclusivity aspects; she was initiator and Music Director of Contemporary Music for All (CoMA), Glasgow branch, and Deputy Director of Sound Festival in Aberdeen.

It is important to note that this write-up does not aim to establish prevalent themes across the views of individuals who identify as, or who may be

identified as, a woman composer, and that Rūta’s opinions presented below simply offer one perspective on the issue. As noted above, views on the label can differ, sometimes greatly, based on individual positionality and, as such, all other opinions remain valid.

Nicholas Ong (NO): *Do you identify as a “woman composer” and what do you associate with the label?*

Rūta Vitkauskaitė (RV): I think no, I generally don’t identify as a “woman composer.” It never occurred to me to present myself as a woman composer. I say: “I am a composer.” I don’t mind being labeled a “woman composer” in different contexts, and I don’t think it is a negative thing, as in a program for example. Me being presented as a woman composer is necessary for diversity reasons. That said, when I compose, I don’t think of my identity as a woman. The music I write is detached from any gender identity.

NO: *Presumably, when you were receiving your education in music, you encountered this label. Do you think that has affected your understanding of composition or the industry?*

RV: Yes, but not when I was receiving my education. I only started to embrace and think more about that label recently. I didn’t contemplate extensively the label during my years as a student. In Lithuania, where I first studied composition, I was guided exclusively by male composers, whether historical figures or contemporary teachers.

3 “About Me,” Rūta Vitkauskaitė Composer, accessed August 24, 2025, <https://rutavitkauskaite.weebly.com/about-me.html>.

Because they were uniformly male, I was not exposed to the idea of gender difference in music; subsequently, the idea of a composer was ungendered. Fortunately, I did not have difficulties with my identities as a woman and as a composer.

When I completed my studies and had to think about possibilities in the professional world, my thoughts on being a woman composer further developed as I became more aware of the discrimination prevalent in the industry. I was no longer able to just think about the music that I write but I also had to consider who was listening and how they will listen; this has a big impact on the opportunities available to me as a woman. So, my identities do not influence my compositions but do influence my career.

NO: *Would it be fair to say then that you identify as gender-neutral when conceiving of yourself as a creative individual but as a woman who navigates the professional industry and institutions?*

RV: Yes, absolutely. I do often ask myself now whether or not gender influences my music, and I really don't think so. But if you had asked me "Do female composers compose feminine music?" I would probably have answered "yes, sometimes." Some woman composers write music that would not be regarded as "strong," which perhaps demonstrates some idea of feminine tendencies. Of course, this does not apply to all woman composers, but it has made me realize that the industry can sometimes utilize these musical tendencies to highlight differences in concert programs. In other words, the industry subscribes to the polarizing ideals of masculine music and feminine music, which leads to the desire to define feminine music, and this is what affects the music [that] composers write. The woman composer's own personality and ideas will come into play, but they may feel pressured to write music that is quieter, more "delicate," not too fast or too loud or extreme – stereotypical characteristics of women in society.

ISO appoints Hannah Schendel as Assistant Conductor

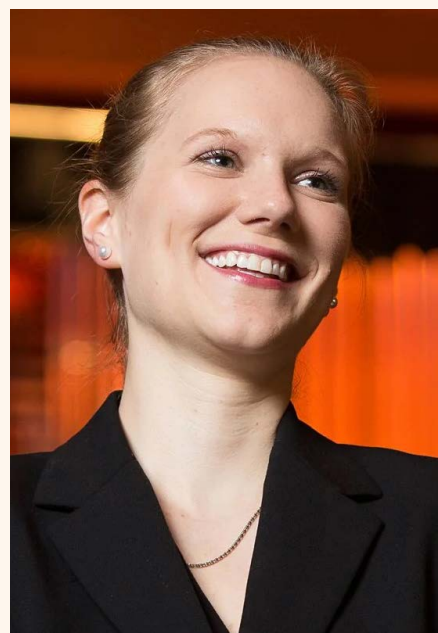
The Indianapolis Symphony Orchestra (ISO) is delighted to announce the appointment of Hannah Schendel as its new Assistant Conductor, beginning with the 2025–26 season. Recognized as one of the leading conductors of her generation, Schendel brings artistic excellence, versatility, and a deep commitment to engaging audiences through dynamic programming and performance.

Schendel will lead an exciting range of programs, from *Arrival from Sweden: The Music of ABBA* and the beloved *Side-by-Side* concert with student musicians to the ISO's 50 Years at PASIC performance with the Percussive Arts Society International Convention, along with other special and community events. She will also engage audiences as host of the orchestra's popular Words on Music pre-concert discussions, conduct the annual Discovery Concerts for thousands of Indiana students, and provide artistic support to guest conductors and Music Director Jun Märkl during rehearsals and subscription concerts.

Schendel has served as cover conductor for top orchestras, where she has collaborated with distinguished conductors including Thomas Søndergård, Osmo Vänskä, Ruth Reinhardt, Tito Muñoz, and Bill Eddins. She has also held positions as Music Director of the Wayzata Symphony Orchestra and Conductor of the Carleton College Orchestra.

In 2025, she was named the David Effron Conducting Fellow at the Chautauqua Institution, where she led performances of Barber, Tchaikovsky, and Stravinsky. A finalist for the prestigious Mills Williams Junior Fellowship Competition at the Royal Northern College of Music in Manchester, England, and a semifinalist in the 2023 Sergei Koussevitzky International Conducting Competition, she has also earned recognition from The American Prize and served as a Conducting Fellow with the Allentown Symphony Orchestra.

Schendel is a passionate advocate for contemporary and underrepresented composers, regularly programming works by Gabriela Lena Frank, Nkeiru Okoye, Lili Boulanger, Samuel Coleridge-Taylor, Jennifer Higdon, Chen Yi, and many others. She has performed alongside distinguished soloists including Anthony Ross, Cassie Pilgrim, and Gao Hong, and assisted in acclaimed productions of Gregory Spears's *Fellow Travelers* and Britten's *A Midsummer Night's Dream*.



Hannah Schendel

NO: *Have you ever been referred to as a "woman composer" and if so, how did that make you feel?*

RV: Yes, a lot of the time and I don't mind that. It is important as it describes my journey, more specifically my professional journey and not my creative one. The label indicates that I've had

a richer experience due to the obstacles that I have had to work through. This is typical when it comes to any kind of privilege, whether it be gender, race, class, or abilities/disabilities; being a woman in the industry, you sometimes feel underprivileged. The label is useful as it can inspire someone who understands the connotations of the label;

it instantly provides the impression that the underprivileged start at a point further back from their counterparts to reach the same point of success. I realized, from participating in surveys, that my professional experience was quite typical across underprivileged groups, which is why I am comfortable with such a label to an extent.

NO: *How would you feel about being recognized as the first woman composer to achieve something in particular – e.g., winning a prize, being commissioned for an event?*

RV: Most times when I win a prize, it is obvious whether or not I did [so] because of my professional achievements or because I'm female. I am at a stage of my career where I can judge the quality of my work very well, especially in comparison with somebody else's. If I feel that I deserve that, and if people celebrate that in addition to my gender identity, it makes me even more proud to have achieved something.

I am also happy to be elected to boards, for example, as the most deserving female candidate as it offers me opportunities to speak on behalf of women. I recognize that the diversity and the visibility of it in such contexts is very important. I think this does a lot for progressive organizations.

I have been on competition panels which were tasked to select candidates for an award, and when it boils down to two works of equal merit, one by a male and another by a female, the female would be given the award. This does not happen often but can be a policy in an organization that understands the inequality of the music industry and tries to go against their own bias. That is not to say, however, that it is easier to be a female composer than a male one. As mentioned before, women will still have to reach the same point of artistic development as their counterparts before other aspects of their identity is considered in such situations. While representation is very important in the industry, it should not be achieved with the compromise of artistic quality.

NO: *In what contexts, do you think is the use of the label "woman composer" appropriate and inappropriate?*

RV: I think when a woman wins an award, it is not appropriate to use the label in the press. It is fine to mention that they are the first woman to win the award, though even then it should not be highlighted in the headline. They are not celebrated as a "woman composer" but as a "composer."

In program notes for concerts, it is sometimes appropriate to use the label, especially if the program is based entirely on works by woman composers. It would be odd to use the term "woman composer" and "composer," the latter term indicating those who are men, if the program consists of a fifty-fifty split of works. I think the label is useful when there is a need to highlight the different circumstances, often historical, in which women composers operated as compared to their male counterparts; this is not to justify why the work sounds a certain way, but perhaps why audiences have not heard the work up till that point in their listening history.

For me, I use the label in social situations when the understanding of this identity is not attached to my music; essentially, it is a convenient label to recognize that I am a woman and a composer.

NO: *It is interesting to learn that the label has different implications for a woman's role as a creative individual and, at the same time, as one who navigates the institutions and systems implemented in the world of Western Art Music. There is often an aversion to its use in the first of those two situations as it indicates that there is a feminine quality in her music. You mentioned before that there is a general idea of what femininity in music is, but what are your thoughts on reading gender into music?*

RV: There are personalities that exist in music. Quite often, it is the hidden side of one's personality that gets inscribed into [the] music. That provides one with a sense of ownership of their music.

Unfortunately, the music is judged by the industry and so I often anticipate the criticism I will receive when I write a piece of music. This affects my compositional process as I compose in a way to prevent myself from receiving such criticism. This is when I sometimes fall into the trap of writing what may be regarded as more feminine music. Criticism, after all, can have a huge impact on the opportunities that will become available to a developing composer. It is therefore a balancing act between what the industry expects and what I want to write, especially at times when the two differ drastically.

At the end of the day, I still hold that music is beyond gender. I will therefore feel insulted if my music is described as "feminine." Fortunately, my music, with its "active" and "tribal" qualities, is seldom classed as such. I don't feel that there are benefits to hearing gender in music. In ideal listening situations, people are exposed to music before being acquainted with the details of the work because, regardless of how open and progressive a person is, there are biases in their listening habits which often do not work to their benefit. Let the music affect you in the most natural way and be surprised by what further information can provide to your understanding of the work.

Nicholas Ong is a PhD candidate in Music at the University of Cambridge, where his research focuses on critic-composer Valentina Serova (1846–1924) and, more broadly, on women and music in nineteenth-century Russia. His wider research interests include musical nationalism, biography, music criticism, and music in Singapore. He completed degrees at the Universities of Oxford and Nottingham, and was a visiting fellow at Yale University. Nicholas co-presented *Crafting Musical Lives*, a six-episode podcast which explored the life-writing process of musical figures. His music-making experience includes his previous service as a military musician in the Singapore Armed Forces Band and as a choral scholar in the Choir of Clare College Cambridge.

IAWM Interview Series

Is there someone we should interview whose work deserves more recognition? Please send your recommendations for our Interview Series to president@iawm.org.

REPORTS



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

IAWM Annual Concert

Museum Schnütgen, Cologne, Germany.
September 25, 2025

CHRISTINA RUSNAK AND ELINE COTE

In late 2023, the IAWM board voted to seek a partner for a chamber orchestra concert in 2025. Several years had passed since the last concert outside of the U.S., and so the IAWM contacted Virago Symphonic Orchestra to discuss facilitating a concert in western Europe. Rogier De Vries from Museum Mayer van den Bergh in Antwerp suggested that IAWM contact the Museum Schnütgen in Cologne. The museum occupies St. Cecilia's church—one of twelve Romanesque churches in Cologne—founded for a women's religious community in the 9th century, but not completed until the mid-12th Century. The Events and Marketing Manager, Kim Mildebrath, excited at the prospect of a concert of women's music in the church, worked with the Museum's Directors, Dr. Moritz Woelk and Dr. Manuela Beer, to partner with IAWM. The two-story nave of the sandstone structure blends the stillness and aura of the Church of St. Cecilia, which proved to have optimal acoustics to showcase the pieces.

"Virago Symphonic Orchestra brought magic into our museum and we were happy to see and hear 24 overly talented women in our Romanesque choir playing a sold out concert."

— KIM MILDEBRATH, PRESS SPOKESWOMAN OF THE MUSEUM SCHNÜTGEN



IAWM Annual Concert musicians; from left to right, Adi Shapiro, Ayça Akin, Tao Yu, Ala Gialla

The program featured the works of six IAWM Annual Concert winners, along with three classic works by women from the 19th and the 21st centuries.

Opening the program was the *Overture No. 2 in D Major*, written in about 1850 by German composer Emilie Mayer. The largely local audience really appreciated the inclusion of a beloved German composer. Too often the piece is played pedantically, as if by rote. Virago performed it with a warmth and energy that enabled the piece to flow through time.

The only string quartet of the evening, *Self-Deconstruction at its Finest*, by Indigo Knecht, begins with a 12-tone row which "deconstructs" into tonality. A great aspect of this piece is that it challenged the listeners' expectations.

Even some who are familiar with 12-tone rows heard instead a dissonant, yet engaging flow of music evolve over time into its more tonal, yet complex, conclusion.

Ayça Akin, a Turkish American composer, describes her work, *Tempesta*, "as a meditation on the slow, inevitable arrival of a storm." She asks the performers to make transitions, especially in the winds sections, smooth and unbroken, so that the piece feels like a single breathing entity. Akin has an intuitive understanding of shape and gesture, and Virago's performers seamlessly moved the sound forward, pitching its intensity until it recedes.

Ala Gialla composed *Dearly Beloved* in 2024 and dedicated it to her late father. She states, "It's about love, loss, grief and hope, and everything in between." The most cinematic of the works, the themes move forward in one instrument and hang on in others acutely depicting the "in-between" place that many feel they are in when a loved one passes away. The performers leaned into this ebb and flow for a very moving experience.

Caroline Shaw's *Entr'acte* (2011) is a favorite piece of Virago, and it shows. Many in the audience were unfamiliar with Shaw and her work. Inspired by Haydn's Op.77 No. 2, Shaw shifts the rhythm so it feels slightly off

balance, but always “rights” itself. Listeners might feel turned upside down by the variety of extended techniques in the middle of the piece, which may lead them to wonder if these are mistakes, but Virago handled this section deftly and organically with precision and grace, bringing the audience to the recurrent theme once again.

Mary Alice Smith was an English composer in the middle to late 19th century. Composed in 1870, the *Andante for Clarinet and Orchestra in D Major* was recognizable to several people in the audience, who commented they were happy to hear works by women from the past. While the work sounds informed by 19th century aesthetics, the clarinet part seems ahead of its time. Silvia Cantó Gómez’s performance highlighted the piece’s clarinet virtuosity.

Desert Reign by Tao Yu is an immersive work in which she takes us to the sand dunes of the desert. The melody invokes ancient and yet timeless cultures. The sound slowly begins to expand three minutes into the piece, providing the audience with anticipation. Virago fully captured the aura and color of the piece.

Dragonflies by Adi Shapiro is a complex work full of color and contrast. The first three minutes or so establish our expectations of the piece with a rich tonal palette. The piece then takes us to a more contemplative and dissonant environment, integrating the two with greater energy in the last third of the work.

Unorthodox Redux by Stefania de Kenessey was performed by the full Virago Symphonic Orchestra in March 2025. The piece is a transcription and reinterpretation of another work by the composer, *Unorthodox*, originally commissioned by Ariel Rivka Dance. The music was inspired by the drive and tradition of Klezmer music. She captured this feeling by combining classical instruments with an electronic track, which invites you to dance. The piece, full of energy, provided a great conclusion to the concert.



IAWM Annual Concert performance

Performers and Acknowledgments:

We were privileged to work with 24 members of the Virago Symphonic Orchestra, led by conductor Pascale Van Os. IAWM board member Eline Cote founded the women’s orchestra in 2020.

CONCERTMEISTER

Anna Popil

FIRST VIOLIN

Edith Haesendonkx

Viktoria Bohuta

Laura Vilchis

SECOND VIOLIN

Ruth Dekeersmaeker

Veerle Weckx

Tinne Smolders

Jana Mestdag

VIOLA

Chika Sasaki

Nataliia Lozova

Doroteya Yankova

CELLO

Katelijan Van Kerckhoven

Radoslava Lascar

DOUBLE BASS

Eline Cote

FLUTE

Anke Lauwers

Sone Mikaelin

OBOE

Raphaëlle Nenert

Tina Jacobs

CLARINET

Silvia Cantó Gómez

Tadeja Malc

BASSOON

Stefanie Palumbo

Zoya Smirnova

HORN

Marlies Callebert

Sofie Huyghe

IAWM also wants to recognize the tireless work of Kim Mildebrath and the museum’s entire staff who made this concert an engaging community event. We want to thank Lukas Hofmann and the Joyvent technical team for their expertise. The concert video will be available on IAWM’s [YouTube Channel](#) in November.

Thank you to all the composers who traveled from Boulder, Colorado, Pittsburg, Pennsylvania, London, England and Paris, France. Stefania de Kenessey and Indigo Knecht were there in spirit. We want to recognize and thank Mary Ellen Kitchens, with *Archiv Frau und Musik*, a longtime partner with IAWM, for traveling across the country from Munich to attend the concert.

For more information about the Concert Winners and their pieces this year (2025), consult the IAWM [website](#). The competition for the next IAWM Annual Concert opens in February for a choral concert in 2026. Location TBD.

Joint Annual Conference 2025

The American Musicological Society (AMS) partnered with the Society for Music Theory (SMT) for their annual conference on 6-9 November 2025 in Minneapolis, Minnesota. The AMS is a non-profit organization committed to advance research in the various fields of music as a branch of learning and scholarship in the humanities. The Society for Music Theory (SMT) promotes the development of and engagement with music theory as a scholarly and pedagogical discipline, embracing different analytical perspectives, including those of the scholar, listener, composer,

performer, teacher, and student in Western and non-Western traditions. Both organizations are committed to fostering diversity, inclusivity, and gender equality in the field and in their research.

Attended by President Christina Rusnak and Member News Editor Amy Zigler, IAWM had a table at the conference to raise the visibility of IAWM among musicologists, theorists, graduate students, and publishers who are delving into exciting music research! The conference, with several hundred in attendance, featured over 250 papers, presentations, workshops, roundtables, and networking opportunities.

For over three days, President Rusnak has spoken with dozens of scholars and performers in both societies.

As in 2024, most of those who stopped at the table were unaware of IAWM. President Rusnak was happy and eager to describe IAWM's work, and to distribute cards and flyers. Many attendees showed interest in the opportunity to submit their research and articles to the Journal. The conference also provided the chance for IAWM to connect with partner organizations, such as The Women's Philharmonic and the Boulanger Initiative. Exhibiting at the AMS conference was a wonderful opportunity to fulfill IAWM's dedication to increase the visibility, opportunities, connections, and relevance of IAWM and its members.

REVIEWS

BOOK REVIEW

Choral Repertoire by Women Composers

Hilary Apfelstadt, Editor, & Alan Troy Davis, Associate Editor. Copyright 2025, GIA Publications, Inc., Chicago, IL

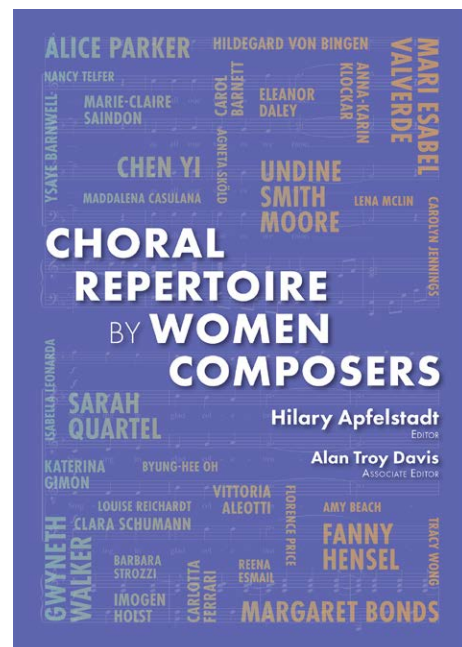
JULIE CROSS

Choral Repertoire by Women Composers was conceived when Associate Editor Alan Wade Davis was studying for his DMA at the University of Nebraska-Lincoln. During his choral literature coursework, he noticed that there were few resources available about women choral composers. He invited University of Toronto Professor Emerita Dr. Hilary Apfelstadt to join him as Editor for this project, which selected 56 contributors from many musical walks of life: academics, historians, conductors, scholars, teachers, and vocal coaches. The final product features 225 women choral composers from 37 countries, and spans from Hildegard von Bingen (1098-1179) to living composers born as recently as the 1990s.

Composers are organized alphabetically rather than chronologically. Each entry features succinct biographical information about the composer with mention of compositional style, and brief exploration of a few key pieces.

A table of representative choral works follows the prose and includes title (often with English translation if original title is not in English), voicing and instrumentation (or a cappella designation), duration of the work, and publisher. References follow each listing, providing many websites, online articles, podcasts, recordings, and books for further exploration. DMA dissertations were referenced frequently, and many personal websites of the composers were included. Most contemporary artists were directly interviewed by the contributor.

Of the 37 countries represented, 96 entries are from the United States, 28 from Canada, and 19 from England. France, Germany, Austria, and Italy are represented but without any living composers, which may indicate compositional trends in Western Europe rather than omission. Entries from Hungary, Estonia, Latvia, Lithuania, Sweden, Slovenia, Iceland, Ukraine,



Choral Repertoire by Women Composers

Poland, Norway, Russia, and Wales feature contemporary composers. Southeast Asian representation includes composers from Japan, China, Malaysia, The Philippines, South Korea, and Taiwan. Latinx composers from Brazil, Chile, Cuba, Columbia, Mexico, Puerto Rico, Spain, and Venezuela were featured. Australia, Israel, Jamaica, and New Zealand were also represented in this volume. Almost all the contributors are currently based in the United States or Canada.

I was impressed to see the International Alliance for Women in Music referenced in quite a few biographies; so many women have benefited from the Search for New Music competitions or have been active in the organization itself.

— JULIE CROSS



Althea Talbot-Howard

New Woodwind Consortium: Open until 2026!

British composer and former oboe soloist Althea Talbot-Howard is preparing to write the final part of her Byzantium cycle of works for English Horn, Bassoon & Piano, in varying combinations. Melding aesthetic and musical influences from the Byzantine Empire with the poems of W.B. Yeats, the cycle began with Hagia Sophia in 2022, followed by recital pieces Through Space & Time (2024) and Dolphins (2025). The commissioning consortium is led by oboist Kathleen Carter Bell, English Horn & Conor Bell, bassoon, and will remain open until 31 March 2026. Visit althea-composer.com for more info, dates, rates, and signing up!

Dr. Apfelstadt and Mr. Davis chose contributors that would feature a wonderful breadth of music for a wide readership. Some choral composers, especially those that focus on music education, accessible sacred music, or children's choirs, may be passed over in traditional choral literature textbooks. Dr. Lynne Gackle, an expert on young and adolescent voices, chose leading experts in her field like Mary Goetze, Mary Lynn Lightfoot, Natalie Sleeth, Joyce Eilers, and others. Dr. Rosephanye Powell is both a featured composer and a contributor: she chose composers she admired in sacred music like Mary McDonald and Debra Scroggins, and African American composers such as Eurydice Osterman and Evelyn Simpson-Curenton. Prof. Vinroy D. Brown, Jr. also highlighted African American composers of note including Powell, Florence Price, Betty Jackson King, B. E. (Brittney) Boykin, Zanaida Stewart Robles, Diane White-Clayton, and sacred music composer Sally Albrecht. Dr. Brian Stevens contributed an impressive 20 biographies, most from Scandinavian and Eastern European countries. Most contributors, including the editor, featured composers from multiple time periods and locations. Famous pre-1950 composers include Cécile Chaminade, the Boulanger sisters, Clara Schumann, Amy Beach, Barbara Strozzi, Isabella Leonarda, and Queen Lili'uokalani as well as an impressive list of early Italian convent composers. Editor Alan Troy Davis contributed entries on five of these earlier composers plus Abbie Betinis, a contemporary composer who is known for complex rounds and songs for choirs with unconventional voicings. There are so many composers worth attention in this volume,

but I am only able to mention a few in this review. Some contributors focused more on biographical information and others focused on compositional style and/or selected pieces, but the general format was the same for each entry.

As a university choir director, I frequently attend conferences and reading sessions to try to stay abreast of women composers from all time periods that may be new to me, especially current living composers. I've wished for a resource that would allow me to explore artists I may not have come across but whose works have value for my ensembles. Numerous contemporary composers, many of whom are covered here, are self-published or use small house or independent publishers. I've longed for a database of self-published choral composers so that I don't miss a new talented artist. For this review and for my own knowledge, I treated the book as a learning opportunity: I read it cover-to-cover and listened to at least two YouTube videos (if available) for each composer. I can attest that almost all the composers have YouTube video performances available of their works, so it is possible to access many recordings listed in this volume. It would be a worthy textbook for any choral literature course. From my exploration and study, I was able to identify where my knowledge is strong, and where I might need to explore further as I continue to offer musically diverse options for my students.

Who is the intended audience for this book? Anyone involved in choral music. Those who teach elementary-aged choirs will find repertoire that works for their groups, as will those who teach middle and high school choirs. Church music directors of many denominations will find repertoire, no matter whether the choirs are small or large or with challenging voicings. Community choir directors too will find accessible pieces. Of course, university and professional choirs will find a vast array of options. I was especially interested in the sheer volume of SSA and SSAA (soprano/alto or treble) voicings available with a wide variety of text settings.

(In the past, so many treble choir pieces have been limited in scope to pastoral or romantic themes, and it has been challenging to program concerts with dynamic and exciting texts from year to year.) Academics outside the choral field will find the breadth of composers exciting to explore, as many of these artists have written works with other instrumentations.

I was impressed to see the International Alliance for Women in Music referenced in quite a few biographies; so many women have benefited from the Search for New Music competitions or have been active in the organization itself. IAWM co-founder Hilary Tann is featured, as well as board members, volunteers, and advisors Meira Warshauer, Judith Cloud, Tania León, Emma Lou Diemer, Jennifer Higdon, Gabriela Lena Frank, Judith Lang Zaimont, Ellen Taaffe Zwilich, Augusta Read Thomas, Chen Yi, and others.

This volume is such an impressive undertaking that I have few criticisms. GIA Publications chose to publish this book as a conventional paperback, which will affect its longevity but allows

it to be offered at a more affordable price. A hardcover or spiral-bound edition with firmer cover would have been more fitting for a book that was written to be referenced repeatedly, though the cost may be prohibitive for its potential audience. After one thorough reading of my copy, the spine is showing wear. The paper is a good thick quality, which is helpful.

The composers are organized alphabetically in the book and table of contents, but there is no chronological listing or index. Many conductors search for repertoire chronologically (or in time periods) when organizing concerts, so this would have been pertinent. The two indices available include a list by country and a list of contributing authors with their composer contributions or co-contributions. Alternatively, composer dates could have been listed in the table of contents for easy reference. There were quite a few composers with available works in the International Music Score Library Project (IMSLP) or the Choral Public Domain Library (CPDL). An appendix could have listed

reference compositions available via these two sources, and perhaps an additional listing of publishing houses and the composers featured from each (as well as a listing of those primarily self-published). If any of these options had meant covering fewer composers in the volume, though, I would prioritize the wonderful breadth of artists covered here.

Choral Repertoire by Women Composers belongs in every university library and on the shelves of choir directors of all levels from K-12, to community choirs, to colleges and universities. I can't wait for another installment, and I am excited to keep digging deeper and learning more repertoire. I am thrilled that this volume was created, as it absolutely fills a need in the vast academic and choral communities.

Julie Cross, DMA, is a performing mezzo-soprano, choir director, and collaborative pianist. She is currently Director of Choirs and Assistant Professor of Music at Linfield University in McMinnville, OR. She is a lifetime member and former two-term treasurer and board member of the IAWM. Julie performs frequently in the Pacific Northwest and has been part of the musical leadership (alto soloist and choir director) of the Lake Chelan (WA) Bach Festival for the past 13 years.

RECORDING REVIEW

Souvenance

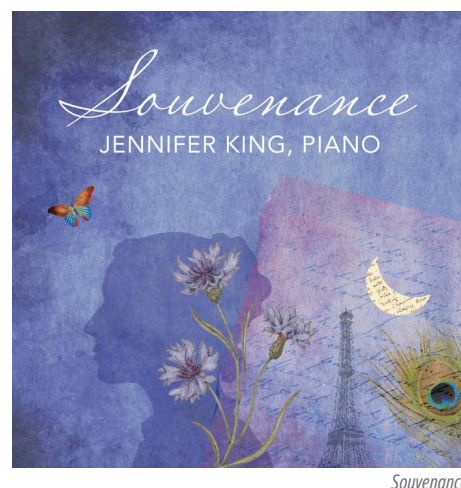
Jennifer King, pianist

NANETTE KAPLAN SOLOMON

In her solo album, *Souvenance*, pianist Jennifer King presents a collection of nocturnes, romances, and meditations by women composers in what she calls "an introspective journey rich with heartbreak, hope, strength and tenderness." Included are some familiar names from the Romantic period and early twentieth century such as Fanny Mendelssohn, Clara Wieck Schumann, Cécile Chaminade, and Ethel Smyth, as well as the more unfamiliar (to most) Mel Bonis, Sophie-Carmen Eckhardt-Gramatté, and Dana Suesse. Ms. King closes the recording with her own meditation on folk icon Joni Mitchell's "Blue." Ms. King performs these lush character

pieces with exquisite sensitivity to color and line, creating a virtual Viennese table for the ears!

I have only recently become aware of the works of Mel Bonis (1858-1937), and every piece I have heard is a well-crafted gem. A classmate of Debussy and a student of César Franck at the Paris Conservatoire, her prolific output includes over 300 works. The two pieces that open the album—*Méditation*, op. 31, and *Romance sans Paroles*, op. 56—have Fauré-like sonorities, filigree melodic ornamentation, and the linear clarity so typical of French music. Chaminade, one of the most published composers of her time (regardless of



gender) is represented by three works: two *Romances sans Paroles* from op. 76, no. 1 "Souvenance" (hence the title of the album) and no. 6 "Méditation," and *Nocturne in B Major*, op. 165. This latter (obviously a much later) work has

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.

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a wistful melody with lots of pianistic filigree, and a dramatic, virtuosic middle section.

The most well-known work on the album is probably Clara Schumann's *Notturmo* from *Soirées Musicales*, op. 6. Written around 1838, before her marriage to Robert, it has the pianistic texture typical of a Field piece in that genre. Ms. King navigates the florid ornamental passages with great delicacy. In contrast, Fanny Mendelssohn's *Notturmo in G Minor*, H-U 337, written around the same time after her trip to Italy in 1840, is far more agitated and passionate, with interesting chromatic transitions and a haunting coda. A rarely heard *Nocturne: Kanon in Gegenbewegung* (Canon in Contrary Motion) is Ethel Smyth's contribution to the collection. Although famous (infamous) for her large-scale operatic works and suffragette activities, this miniature shows Smyth's skillful mastery of smaller forms as well. Its tone is quite melancholy, with interesting major/minor harmonic transformations. Not surprisingly, given the Germanic influence on Smyth, the work has a Brahmsian feel to it.

The longest (at 7'22") and most consequential work on the album is the unfamiliar (to me, anyway) *Caprice II Nocturne "Gute Ruh," E. 96* by Eckhardt-Grammatté (1899-1974). The composer was a Russian-born Canadian virtuoso violinist and pianist who wrote symphonies, concerti, and chamber and solo works. Written in 1936-7, it opens with Scriabin-like improvisational harmonies, and branches out to dramatic passages, extending the traditional Romantic nocturne form. I would be really interested in exploring more of this composer's oeuvre.

For me, the most exciting discovery on the album was Dana Suesse's *Jazz Nocturne*. Suesse (1909-1987) was an American vaudevillian, pianist, composer of songs (music and lyrics), orchestral works, film scores, and piano works. She was nicknamed "the girl Gershwin," and why is clearly evident in the selection here. It starts out with an impressionistic-sounding

melody, with hints of jazz harmonies, and ragtime references, then slips into a true bluesy tune. I bought the score after my initial listen! Kudos to Ms. King for introducing me to this great piece, and for her rousing performance of it.

For years, the type of music represented by this album was often denigrated as "salon music," deemed trivial and of lesser quality than large-scale works for the concert hall (and usually associated with "women's work"). Indeed, in a review of Rachmaninoff's Fourth Piano Concerto, calling the piece tawdry, weepily sentimental, and old-fashioned, a critic referred to it as "the kind of thing Mme. Chaminade might have perpetrated on her third glass of vodka" (the lowest of insults—comparing Rachmaninoff to a "lady composer"). From the quality not only of the selections she has chosen for this album, but the excellent performances she elicits from them, Ms. King proves the above critique wrong and obsolete. The fact that she recorded the album in her own living room gives the listener an intimate experience, showcasing the music the way it was meant to be heard. I urge you to join her on her journey.

My only minor quibble is that though very pretty, I wish the companion booklet was less of a "Hallmark card" compilation of short quotes and bios, and contained more substantial, informative material.

Souvenance: Jennifer King, Piano: co-produced by Jennifer King and John D.S. Adams, available through streaming services; more information at jenniferkingpiano.com, youtube.com/jenniferkingpiano, instagram.com/jenniferkingpiano, jenniferkingpiano@gmail.com

Dr. Nanette Kaplan Solomon is Professor Emerita from Slippery Rock University of Pennsylvania. She performs frequently as a soloist and chamber musician, and has been on the board of the IAWM, College Music Society Pennsylvania Music Teachers Association, and the Music Teachers National Association. Her four compact discs—*Piano Music of Nikolai Lopatnikoff* (Laurel), *Character Sketches: Solo Piano Works by Seven American Women* (Leonarda), *Sunbursts: Solo Piano Works by Seven American Women* (Leonarda), and *Badinage: Piano Music of Mana-Zucca* (Albany) have received critical acclaim.

AWARDS AND ANNOUNCEMENTS

Winners of the IAWM 44th Search for New Music Competition

The International Alliance for Women in Music (IAWM) is thrilled to announce the winners of its 2025 Search for New Music Competition. The competition recognizes the accomplishments of IAWM member composers and fosters IAWM's goal of increasing awareness of the musical contributions of women. IAWM hopes that performers around the world will see this as a resource for their own concert programming. This year we received 106 total and 92 qualified and accepted submissions.

Ruth Anderson Commission Prize (\$1,000)

WINNER: Indigo Knecht, USA

Katy Abbott Prize (\$500)

WINNER: Inga Chinilina

Miriam Gideon Prize (\$500)

WINNER: Rami Levin, USA

Libby Larsen Prize (\$300)

WINNER: Rain (Yurui) Hou, China

Pauline Oliveros New Genre Prize (\$300)

WINNER: Elizabeth Jigalin, Australia

Leah Reid Electroacoustic and Music in Technology Prize (\$400)

WINNER: Shahrzad Talebi, Iran

PatsyLu Prize (\$500)

WINNER: Zhishu Chang, China/USA

Portland Jazz Composers Ensemble Prize (\$300)

WINNER: Teresa (Naphatraphee) Um, Thailand

Alex Shapiro Prize (\$500 and mentorship/consultation from Alex Shapiro)

WINNER: Jia Yi Lee, Singapore

MERIT OF DISTINCTION: Mieke J. Doezenia, USA

Judith Lang Zaimont Prize (\$400)

WINNER: No Winner for 2025

Choral/Vocal Ensemble Prize (\$500)

WINNER: Anne Cawrse, Australia

HONORABLE MENTION: Riley Feretti, USA

HONORABLE MENTION: Katerina Gimon, Canada

2024 Ruth Anderson Commission Prize (\$1000)

Sponsored by the Beva Eastman Endowment
Commission for a new sound installation with electroacoustic music.

WINNER: Indigo Knecht, USA — *The Chanting of Choral Reefs*

Indigo Knecht is a composer, tubist, and educator fascinated with the challenges people face as they navigate this world. Through a synthesis of contemporary classical music and rock & roll, Indigo explores themes such as environmentalism, mental illness, and self-realization. Indigo has a BM in Composition from Bowling Green State University and an MM in Composition from University of Michigan. They are currently in their third year at University of Miami pursuing a DMA in Composition under the guidance of Dr. Dorothy Hindman.

Their multimedia installation, *The Chanting of Coral Reefs: Bringing Awareness to the Endangerment of Coral Reefs Through the Sonification of Settling Larvae*, received the 2024 Presser Foundation Graduate Award, with the premiere set for April 2025. After graduating in 2025, Indigo intends to teach music theory and composition at the university level while continuing to develop expansive compositions that bring awareness to issues in our world with groundbreaking technology.



Indigo Knecht

Katy Abbott Prize (\$500)

Sponsored by Australian composer, Katy Abbott, for a large chamber work (9+ instruments) and/or orchestral works; may include works featuring soloists (vocal or instrumental).

WINNER: Inga Chinilina – *Between the Waves*

Inga Chinilina is a multimedia composer with concert pieces ranging from solo to orchestral compositions, as well as works for dance, film, and installations. She sees music as an act of translation, a concept she explores in both her academic and creative work. Inga's research explores how cultural context shapes our perception and representation of auditory experiences by analyzing how composers evoke sounds from our everyday lives within their compositions. In her creative practice, Inga transforms personal stories into sonic expressions, reflecting a wide range of social issues, including immigration, womanhood, and environmentalism. Inga's music has been performed by ensembles such as the Jack Quartet, ICE, Dal Niente, and Talea, and featured nationally and internationally at festivals including the Composers Conference, Zeitströme Tage für aktuelle Musik, ClarinetFest in Dublin, and the Japan Percussion Association Festival. Inga's work has been recognized with awards and commissions, including winning the Flute New Music Competition, the Prisms Festival, and an upcoming Fromm Foundation commission, set to be presented in 2027 with the Switch Ensemble.



Inga Chinilina

Between the Waves is a musical exploration of conversations occurring within the ocean's depths, featuring a large ensemble that mimics and transforms the sounds of marine life. The piece draws inspiration from the songs of Humpback and Southern Right Whales, which have been transcribed from the field recordings of the Watkins Sea Mammal Archive. The composition opens with a moaning tam-tam, reminiscent of the haunting calls of whales. Throughout the piece, the bass clarinet introduces ethereal and mysterious siren calls, blending with the ensemble to create a surreal auditory landscape. The cello enhances the portrayal of the ocean's soundscape with a seagull effect. Deep within this sonic tapestry, crotales add a unique element. Suspended in water, the crotales lower their pitch, producing a faint moaning sound and symbolizing submersion in the undersea world. *Between the Waves* extends beyond a mere imitation of nature; it serves as a contemplation on the indirect consequences of human activity on marine life, and invites listeners to reflect on the beauty and fragility of ocean ecosystems.

Miriam Gideon Prize (\$500)

Sponsored by Lucille Field Goodman, to a composer at least 50 years of age for a work for solo voice & 1-5 instruments.

WINNER: Rami Levin, USA — *This Much and More*

Rami Levin received her B.A. from Yale University, an M.A. in composition from the University of California, San Diego, and a Ph.D. in composition from the University of Chicago. Her catalog includes works for chamber ensembles, chorus, and orchestra, which have been recorded and performed internationally. She has received commissions from Chicago Symphony Orchestra clarinetist, John Yeh, the Morley Wind Group in London, Chicago Pro Musica, His Majestie's Clerkes, Chicago Choral Artists, Quintet Attacca, and the Rembrandt Chamber Players, among others.

While living in Chicago she served as president of American Women Composers Midwest and founded Lake Forest Lyrica, a chamber music series featuring renowned ensembles in Chicago. Levin served as Chair of the Department of Music, Associate Dean of Faculty, and Composer-in-Residence at Lake Forest College. The recipient of a Fulbright award in 2008, she spent a semester teaching and composing in Brazil at the Federal University of the State of Rio de Janeiro. She moved to Brazil in 2010 where she taught and worked as a composer until 2017. After her return to the U.S. she joined the board of the Women Composers Festival of Hartford and was elected President in 2018, a position she held until 2023.

This Much and More is a setting of three poems by American women poets. It was commissioned by soprano Michelle Fiertek, who premiered the work at the Women Composers Festival of Hartford in 2018. It was recorded in 2023 by Amy Broadbent, soprano, and Kuang-Hao Huang, piano, and recently released on an album titled *Silk Apples: Chamber Music* by Rami Levin – on the Acis label.



Rami Levin

Libby Larsen Prize (\$500)

Sponsored by Libby Larsen, to a composer who is currently enrolled in school, for a work in any medium.

WINNER: Rain (Yurui) Hou, China — *Monsoon* (梅雨)

In five years, composer **Rain Hou** sees herself in a cozy apartment in New York City's Soho, walking a Bernese Mountain Dog, and living in musical creation. At the age of 20, she is currently in her sophomore year in New York City, majoring in creative writing and minoring in music at Columbia University. She also studies composition with Melinda Wagner at the Juilliard School. She was a finalist for the ASCAP Foundation Morton Gould Young Composer Competition, the second-place winner of the Green Mountain Chamber Music Festival Quartet Composition Competition (2024) and the first-place winner of the Belvedere Chamber Music Festival Composition Contest (2024). While she's soaking up the intense learning of her second year, her go-to activity is spending Saturdays at the Village Vanguard listening to jazz. Feeding from her diverse tonal palette, Rain's music is quirky, kaleidoscopic, and has a big personality. Growing up in a big Chinese city and traveling frequently between the U.S. and her hometown, she is constantly inspired by different landscapes. She has written works about the monsoon rainstorms in Shanghai, noises in New York City, and flickering street lamps.

Monsoon (梅雨). My birthplace, Shanghai, is a tearful city. Throughout summer time, the landscape becomes engulfed by monsoons, which are characterized by waves and waves of rain and heavy storms. This piece for Clarinet Trio aims to capture the intensity and ephemerality of this specific weather pattern, which is special to this piece of land. The trio can be roughly divided into three parts, of which the first a peaceful promenade in fine rain, the second a sudden surge of turbulent wind, and last an almost catastrophic arrival of the storm, which then engulfs the city in a rage.



Rain (Yurui) Hou

Pauline Oliveros New Genre Prize (\$300)

Sponsored by Claire Chase, for works incorporating innovative form or style, such as improvisation, multimedia, use of non-traditional notation, open instrumentation, or new performance practices.

WINNER: Elizabeth Jigalin, Australia — *Ear Buds*

Elizabeth Jigalin is a composer, artist and performer based in Sydney, Australia. In her work, she is often drawn to explore site-specific music-making, interactive play spaces, and found materials. Guided by curiosity, Elizabeth collaborates and creates across art forms. Elizabeth's music has premiered at festivals around the world including Gaudeamus Muziekweek, Biennale of Sydney, EDGE Inner West, Extended Play, BIFEM, Rouse Hills Psychedelia, Percussive Arts Society International Convention, Women of Noise, and Australia's Silent Film Festival. At present, she is Composer-in-Residence for Voices of Women and one of the Composers-in-Residence for Moorambilla Voices Mirray Ensemble. She has been an Artist-in-Residence at Sydney Youth Orchestras, Bundanon Trust, Campbelltown Arts Centre, Bondi Pavillion and minciospace (Vienna).

Elizabeth is the founder of the creative music collective "the music box project," whose members were awarded for Excellence in Experimental Music at the 2020 APRA AMCOS/AMC Art Music Awards. In 2024 she was the co-director of the music box project's inaugural festival of creative music, CUT PASTE PLAY. Elizabeth is grateful to be the recipient of several awards including the 2023 APRA/AMCOS Art Music Fund, the Ars Musica Australis Scholarship, AAO Mentorship, 1st Prize in the Centenary of Canberra Composition Competition and 1st Prize in the Unbound Flute Festival competition.

Ear Buds is a sandpit of 14 scenes for flute and percussion. Each scene zooms in on a different aspect (whether real or imaginary) of "percussing" and "fluting." To create each scene of sound, I filtered these various aspects through a related, personal memory (whether real or imaginary). Via a script-score, *Ear Buds* invites the flutist and percussionist to explore skin, sticks, fingers, touch, air, bodies, anatomies (dismembered and new), in-between spaces and their instruments as objects. This work was commissioned by the APRA AMCOS Art Music Fund and is dedicated to the incredible iipm project - Phoebe Bognár and Mikołaj Rytowski (who brought the work to life!).



Elizabeth Jigalin

Leah Reid Electroacoustic and Music in Technology Prize (\$400)

Sponsored by Leah Reid, for works of any style and length utilizing music technology, including, but not limited to acousmatic works, electroacoustic pieces, electronic compositions, or pieces featuring electronic instruments. If no score is used, a description of the work should accompany the audio or video submission.

WINNER: Shahrzad Talebi, Iran — *A Detour, Invalid Light by Mistake*

Shahrzad Talebi is a composer, sound artist, and educator from Tehran, Iran. Her music draws inspiration from a wide range of human experiences, from personal to political, and poetry. Characterized by dense and complex textures, her work is focused on timbre as a means for exploring new soundscapes, color, time, space, and concepts. Her compositions have been recognized at the Electronic Music Midwest Festival, Splice Festival, Taproot New Music Festival, PMF~, Penn State New Music Festival, Toledo Symphony Orchestra reading session, BGSU MicroOpera; and has been performed by Unheard-of//Ensemble as part of the Klingler ElectroAcoustic Residency, Splinter Reeds, The Experiment, and Dal Niente ensemble. She holds a bachelor's degree in composition from Tehran University of Art and a master of music from Bowling Green State University, where she studied with Dr. Elaine Lillios, Dr. Mikel Kuehn, and Dr. Christopher Dietz. Currently, she is pursuing a Ph.D. in composition at the University of North Texas as a teaching fellow while exploring her interests in audio-visual, electronic music and sound installation.

In creating *A Detour, Invalid Light by Mistake* I used Stable Diffusion and Stable Audio models as expressive tools to convey the personal emotions I was experiencing at the time. These AI models serve as one part of a multifaceted composition process, with each model's input and output carefully pre- and post-processed to ensure alignment with the emotional and aesthetic vision of the work.



Shahrzad Talebi

PatsyLu Prize (\$500)

Sponsored by Patsy Rogers and Lucille Field Goodman, for new music works in any form or instrumentation by Black and underrepresented women.

WINNER: Zhishu Chang, China/USA — *Daughters of the Desert*

Zhishu Chang is a Chinese composer and performer based in Baltimore. Her music—described as meticulous, adventurous, and inclusive—often draws from traditional Chinese influences. Artistically, she seeks to evoke human empathy and raise awareness of self-esteem, the natural environment, and intercultural reflection. Her works have been performed by leading ensembles and artists including the JACK Quartet, Talea Ensemble, TAK Ensemble, Ensemble Dal Niente, Divertimento Ensemble, Next Ensemble (mixed choir), Beijing Contemporary Soloists, VICE Ensemble (Valencia), Clavino Trio, Peabody Symphony Orchestra, China Huaxia National Orchestra, Alexander Davis and Ryan Muncy (ICE), Irvine Arditti, Li-Chin Li (sheng), and Siqi Tong (erhu). Recent honors include the 2024 American Guild of Organists Commission Award, 2024 BCGS Commission Award, First Prize in the 2022 Peabody DeLillo Competition, and awards from Malta International Composition Competition, Otto Ortmann Prize, and China Conservatory Composition Competition. Her works are published by Schott Music, Modern Press, and Central Conservatory Press. Chang holds a BM from the China Conservatory of Music and an MM from the Peabody Institute. She is currently pursuing a DMA in composition at Peabody, studying with Felipe Lara and Du Yun.

Daughters of the Desert for mixed choir and solo soprano draws inspiration from Nietzsche's *Thus Spoke Zarathustra* and the existential metaphor of the desert—a place of isolation, clarity, and transformation. The desert becomes a space where the individual confronts the void and the challenge of creating new values beyond inherited morality. The soprano voice represents the conscious narrator, while the choir embodies the subconscious, reflecting the inner tension between tradition and the search for meaning. The work traces Zarathustra's three metamorphoses of the spirit: the camel, burdened by inherited moral weight; the lion, who rebels and seeks freedom; and the child, who symbolizes rebirth, innocence, and creativity. The *Daughters of the Desert* emerge as symbols of potential—fragile yet radiant presences born from solitude and clarity. Through layered vocal textures, the piece explores dualities: barrenness and hope, desolation and vision. It is a meditation on existential solitude and the struggle to redefine one's values in a world stripped of certainty.

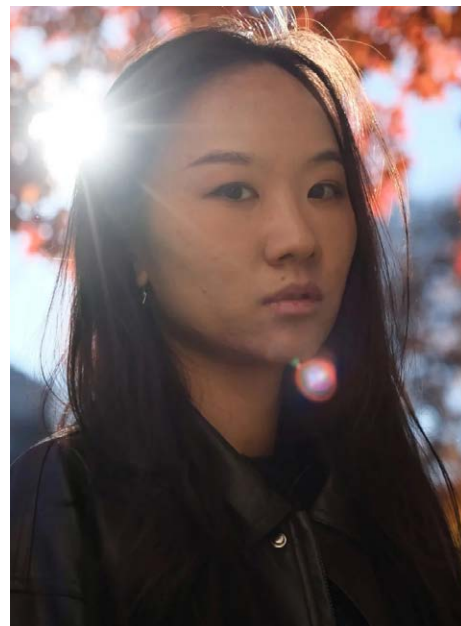
Portland Jazz Composers Ensemble Prize (\$500)

For a Jazz composition of any duration for small ensemble to big band (4-17 instruments).

WINNER: Teresa (Naphatraphee) Um, Thailand — *Phonophobia*

Teresa (Naphatraphee) Um is a jazz composer, arranger, and guitarist from Bangkok, Thailand. Under the mentorship of Professor Richard DeRosa, she is currently pursuing a Master's degree in Jazz Composition and Arranging at the University of North Texas, where she was awarded the Composition and Arranging Student Scholarship. In 2025, she received the David Baker Prize as the winner of the Bridges Composition Competition at the Ravinia Steans Music Institute and earned a DownBeat Student Music Award for Outstanding Graduate Big Band Arrangement. Initially recognized as a dedicated jazz guitarist, she won first place in the solo division at the Thailand International Jazz Conference (TIJC) in 2023. Teresa continues to build on her background as she develops her unique voice as a composer and arranger.

Phonophobia—the fear of loud sounds—serves as both the title and emotional core of this piece. It explores the tension between chaos and calm through sharp dynamic contrasts, sudden shifts, and moments of quiet reflection, capturing the emotional impact of sonic overload.



Zhishu Chang



Teresa Um

Alex Shapiro Prize (\$500 and mentorship/consultation from Alex Shapiro)

Sponsored by Alex Shapiro, for a work of any duration for large ensemble wind band requiring a conductor, with or without soloist, acoustic or electroacoustic, published or as yet unpublished.

WINNER: Jia Yi Lee, Singapore — *betwixt and between*

Jia Yi Lee is a Singaporean composer whose music explores sonic and spatial environments through movement, gesture, and choreography. Inspired by natural phenomena and processes, her music challenges traditional notions of sound and creates imaginative, colorful sound worlds that captivate listeners.

Jia Yi's music has been performed by the Singapore National Youth Orchestra, Philharmonic Wind Orchestra, Duo Tarena, Trio SurPlus, Ensemble Phoenix Basel, Ensemble Linea, Ensemble Signal, Talea Ensemble, Alarm Will Sound, Ensemble Ictus, Tacet(i) Ensemble, soloists from Ensemble Musikfabrik, Toolbox Percussion, Carton Jaune, Duo Stump-Linshalm, and International Contemporary Ensemble, and heard in festivals such as the Asia+ Festival, WASBE International Conference, IntAct Festival, Toolbox International Creative Academy, Académie Voix Nouvelles Royaumont, Mizzou International Composers Festival, June in Buffalo, Etchings Festival, soundSCAPE Festival and Asian Composers League Festival. She has been awarded the Otto Ortmann Prize (2021), and 2nd and 3rd Prizes in the Prix D'Été Competition (2022, 2020). Jia Yi is currently a DMA Candidate at Peabody Institute of The Johns Hopkins University. She is an Adjunct Assistant Professor in Composition at Shenandoah Conservatory, and an Adjunct Faculty in Music Theory at Peabody Institute. She holds an MM from Peabody Institute and a BM from National University of Singapore.

betwixt and between explores the liminal spaces between noise and pitch, and transitions between harmonies (in just intonation, 12-tone and 24-tone equal temperament). Meaning "neither here nor there," this piece is an encapsulation of many mixed feelings: as a Singaporean spending many years studying abroad in the United States, living in between two cities; and as a trumpeter growing up learning music with the wind band, but only writing for this medium for the first time. This piece is my attempt at bridging my love of unconventional sounds with the conventional wind band medium, about exploring the uncomfortable, the unstable, and the unexpected. *betwixt and between* is commissioned by and dedicated to Philharmonic Wind Orchestra (Singapore), and conductor Dr Leonard Tan, without whom this piece would not have been possible.

MERIT OF DISTINCTION: Mieke J. Doezema — *Behind Closed Doors*

Mieke J. Doezema is a "Swiss army knife" teacher, having experience in all grade levels K-12 and university teaching orchestra, choir, band, and assisting in undergraduate theory and aural skills since receiving her undergraduate degree in 2020. While teaching in the Northshore school district from 2021-2023 as an orchestra and choir director, she continued to write music under the mentorship of Reena Esmail and participate in workshops and music festivals around the world, such as Seattle Opera's Creation Lab and Mostly Modern Festival in the Netherlands. Doezema now pursues her Master's in Music Composition at University of Hawai'i at Mānoa, participating in dialogues and collaborations in intercultural composition and examining the synthesis between martial arts and music through research and creative projects.

Behind Closed Doors was commissioned in 2024 by Kathryn Barrett, head band director at Central Valley High School in Spokane, Washington. Her vision was to create a vibraphone concerto to be performed with her students and an incredibly talented percussionist, Rosie Cerquone. With three strong-willed professional women on the project, we agreed the piece called for feminist themes, and I decided to draw on my recent internship as a research assistant for the Boulanger Initiative—an organization whose mission is to promote education and advocacy surrounding women and gender-marginalized composers. During a meeting, a colleague described her experience in the classical performance world and shared that her subsequent pursuit of research was due to a realization that she didn't want to spend her whole life knocking on doors that slammed in her face. This statement resonated with me and found its way into the narrative story of *Behind Closed Doors* where the soloist fights to be heard above the layers of ensemble voices. Throughout the piece, the push and pull between the ensemble and the soloist evolves from oppositional to complementary dialogues, ending with a triumphant last word from the soloist.



Jia Yi Lee



Mieke J. Doezema

Judith Lang Zaimont Prize (\$400)

Sponsored by Judith Lang Zaimont, for an extended instrumental composition—large solo or chamber works—by a composer at least 30 years old whose music has not yet been recorded or published.

WINNER: No Winner for 2025

Choral/Vocal Ensemble Prize (\$500)

Sponsored by Andrea Clearfield, for the composition of any duration for choral or vocal ensemble.

WINNER: Anne Cawrse — *All Flesh is Fire*

Anne Cawrse is inspired by stories, art, nuance, and the fragility of the human condition. Her artistic practice is built around connection between the composer, the performer and the audience, and a belief that music has the power to express the inexpressible. Based in Adelaide, she composes for orchestral, band, choral, and chamber groups, as well as solo instruments and voice. She is highly sought after as a teacher and mentor and is developing an esteemed reputation as a curator and programmer.

Cawrse has been commissioned by many of Australia's leading orchestras, ensembles and performers, and her music is regularly performed throughout Australia. Her music has been recorded by the Australian String Quartet, Adelaide Chamber Singers, Benaud Trio, Claire Edwardes and Emily Granger, Celia Craig, the Australian Vocal Ensemble, and the Bowerbird Collective. Her debut album, *Advice to A Girl*, was released by ABC Classic in 2021. A multiple award winner and finalists at the APRA/AMC Art Music Awards, Cawrse has received the Albert H Maggs Award, a Prelude Composer residency, and was a finalist in the Paul Lowin Orchestral Prize (2022) and the Australian Women in Music Awards (2023).



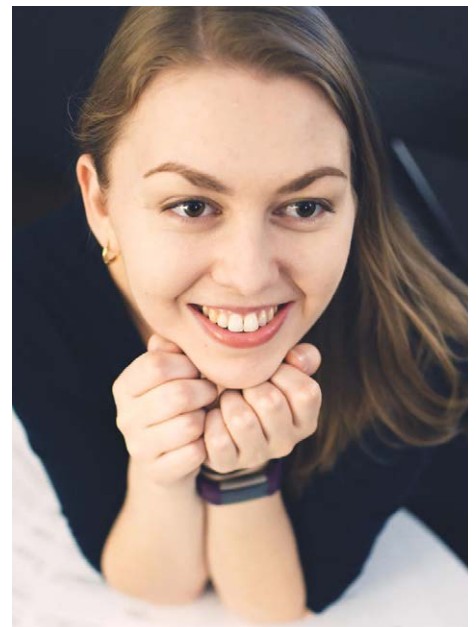
Anne Cawrse | Photo: Emma Luker

All Flesh is Fire, a choral work in seven parts, is a meditation on memory, aging, and the passage of time. There is an enchanting beauty in Llewellyn's words: her niece Annabel's claim that "the humble is the most beautiful" certainly rings true throughout. Color, light, and texture all play an important role in the imagery used in the poem, where all living things are imbued with divinity and spirit, and the temporary nature of life is celebrated rather than mourned. My favorite images are the green chair under the olive tree, snow-like petals drifting through the quiet garden, and the white-net "angels" inhabiting the fruit trees. Both solemn and whimsical, I've endeavoured to bring a sacred quality to some of the music, while keeping it wholly embedded in the real, natural world. The six snapshots drawn out of Llewellyn's poem are accompanied by the words of Hildegard of Bingen – The Word is living, being, spirit, all verdant greening, all creativity. The text and music weave their way through different combinations of voices, taking us on a journey that explores reverence for small moments, the numinousness of nature, and a peace that is found in solitude.

HONORABLE MENTION: Katerina Gimon — *Unsung: If the Earth Could Sing*

Lauded as "one of the most exciting vocal composers in Canada" (ArtsFile), **Katerina Gimon's** uniquely dynamic, poignant, and eclectic compositional style has earned her a reputation as a distinct voice in contemporary Canadian composition and beyond. Her music has been described as "sheer radiance" (*Campbell River Mirror*), "imbued with human emotion" (*San Diego Story*), and capable of taking listeners on a "fascinating journey of textural discovery" (*Ludwig Van*); as well as praised for its "limitless creativity, exceptional artistry, and profound depth" (Choral Repertoire by Women Composers). Her compositions have garnered numerous awards and are performed regularly in concert halls around the world — from Carnegie Hall and the Berliner Philharmonie to the Sydney Opera House. Shaped by her roots as a folk singer, songwriter, and improviser, her music draws on a broad range of influences — from the Ukrainian folk music of her heritage to indie rock. Katerina lives and works in Metro Vancouver, British Columbia. www.katerinagimon.com

Unsung: If the Earth Could Sing is a major environmentally-inspired choral cycle for choir, percussion, and cello with music by Katerina Gimon and text by Lauren Peat. *Unsung* centers around the question "if the earth could sing, what would it tell us?". The environmental crisis has been called the "biggest threat modern humans have ever faced" (United Nations, 2021) and *Unsung* aims to shed light on its impacts



Katerina Gimon

on Canadian landscapes in particular, using choral music as a form of advocacy and a voice for change. Each movement focuses on a different geographic region of Canada, moving loosely from East to West, and the choir's part is sung from the perspective of each landscape (or weather event, in the case of the first movement).

To aid in characterizing each landscape, the choral writing in *Unsung* pushes beyond the traditional idiom incorporating extended techniques (ex. overtone singing, timbral alterations), graphic scoring, aleatory, spatialization, and texturally-driven writing. *Unsung* was commissioned and premiered by Myriad Ensemble, conducted by Elise Naccarato, with the support of the Canada Council of the Arts.

HONORABLE MENTION: Riley Feretti — *Deep Sea Cables*

Riley Feretti is a composer, computer musician, and vocalist whose work explores human connection through choral, instrumental, and electronic music. She draws inspiration from various sources, including poetry, nature, and her personal experiences. She has received recognition from numerous competitions and organizations, including the KMEA Collegiate Composition Competition, the Chorus Austin Composer's Competition Young Composers Division, the Society for Electro-Acoustic Music in the United States (SEAMUS), the FSU Festival of New Music, the Performing Media Festival, 88.7FM's Synhdactyl Program, and the Washington Post. Riley holds a B.M. in Music Composition from the University of Louisville and later earned a Master's in Music Composition at the University of Florida, focusing on the integration of body, voice, and technology through concepts such as cybernetic feedback loops, posthumanism, identity, durational performance, and the body as source material.

Deep Sea Cables

*The wrecks dissolve above us; their dust drops down from afar,
Down to the dark, to the utter dark, where the blind white sea-snakes are.
There is no sound, no echo of sound, in the deserts of the deep,
Or the great grey level plains of ooze where the shell-burred cables creep.*

*Here in the womb of the world, here on the tie-ribs of earth
Words, and the words of men, flicker and flutter and beat,
Warning, sorrow and gain, salutation and mirth,
For a Power troubles the Still that has neither voice nor feet.*

*They have wakened the timeless Things; they have killed their father Time;
Joining hands in the gloom, a league from the last of the sun.
Hush! Men talk to-day o'er the waste of the ultimate slime,
And a new Word runs between: whispering, "Let us be one!"*

—Rudyard Kipling



Riley Feretti



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

IAWM Partnering with the Brava Maestra! Initiative

Donna Weng Friedman is thrilled to announce the launch of the Brava Maestra! Initiative, in partnership with The International Alliance for Women in Music! Excited for the journey ahead as we support and uplift underrepresented women conductors worldwide!



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

2024 IAWM Pauline Alderman Awards Winners

Book Prize:

John Michael Cooper — *Margaret Bonds: The Montgomery Variations and Du Bois Credo*

Cambridge University Press, 2023.

Margaret Bonds: The Montgomery Variations and Du Bois Credo chronicles the life and legacy of acclaimed composer, pianist, and social justice activist Margaret Bonds. A talented composer in multiple genres, Bonds composed over 200 pieces, but is most well known for her classical art songs, her frequent collaborations with Langston Hughes, and her arrangements of African-American spirituals. She is remembered for her tireless work championing Black creatives and her dedication to fostering a deeper appreciation for Black art and culture.

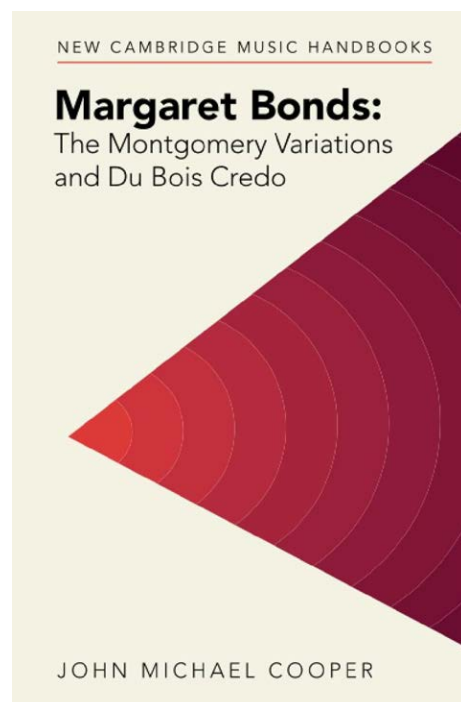
Through Bonds' lengthy correspondence with her contemporaries, fellow activists, and creatives, Cooper paints a compelling narrative of how Bonds intertwined her musicianship and compositions with achieving racial justice. Using two obscure and forgotten compositions, *The Montgomery Variations* and *Credo*, Cooper re-evaluates Margaret Bonds' legacy, music, politics, and activism. Cooper argues these two works function as an auditory appeal for racial justice, a musical manifesto of Bonds' beliefs and hope for the future. The book marries the sometimes disparate aspects of Bonds, as classical composer, as activist, and as a Black woman, subject to navigating the world that was not only uncomfortable with, but actively hostile towards her. Cooper's research awakens Bonds' voice and champions these revolutionary compositions that were unjustly silenced for decades.

Lauded as "illuminating" and "monumental", adjudicators said the book "presents the necessary framework and context to enhance the understanding of" Margaret Bonds' music and compositional intent. "In addition to contextualizing the history of these works," an adjudicator remarked, "Cooper offers a new perspective that has been long overdue." Adjudicators remarked on the "exceptional interdisciplinary analysis" and agreed that this publication is "revolutionary", praising the diligent scholarship and research into the many facets of Margaret Bonds and her legacy.

John Michael Cooper (Southwestern University) is the editor of more than forty editions of previously obscure compositions by Margaret Bonds published by ClarNan Editions, E.C. Schirmer, and Hildegard Publishing Company, as well as 149 published editions of previously obscure works by Florence Price. In addition to his Cambridge University Press book on Bonds's *Montgomery Variations* and *Credo*, his latest books include the *Historical Dictionary of Romantic Music* (two editions, 2013 and 2024) and, most recently, the first book-length biography of Margaret Bonds (New York: Oxford University Press, 2025). Before going public with his longstanding interest in Bonds and Price, he worked on the unpublished correspondence of Fanny Mendelssohn Hensel and published on topics including 19th-century U.S. Utopian communities, Felix Mendelssohn, romantic music and aesthetics, and 18th-century performance practice.



John Michael Cooper



Margaret Bonds: The Montgomery Variations and Du Bois Credo

Article/Book Chapter Prize:

Nancy Newman — “#Alma Too: The Art of Being Believed”

Journal of the American Musicological Society 75, no. 1 (Spring 2022): 39–79.

Through the lens of the #MeToo Movement, this article examines Alma Werfel-Mahler's account of her marriage to Gustav Mahler, and analyzes how the shifting gender politics from Alma's lifetime to now have influenced scholarship about her. Using Alma's own writings from the 1920s to 1950s and later biographies about her, Newman compares how later musicologists have framed their relationship versus Alma's recollections, the continued undermining of the veracity of Alma's accounts in late-twentieth century research, and the misogynist bias that has colored the discussion for over a century. She argues that scholarly assessments of Alma rely on moral judgements of character rather than nuanced understanding of her situation and role in her marriage to Gustav Mahler. The article questions the power imbalance in her first marriage, the suffocation of Alma's compositional output during her role as wife and mother, and how the environment and the sexual politics of Viennese society have affected our understanding of consent and gender expectations in relation to Alma Werfel-Mahler.

Adjudicators described the article as “outstanding”, praising its “well-sharpened authorial wit” and “timely and ever-relevant” analysis of the misogyny that has permeated scholarly discussions on Alma Mahler-Werfel. One adjudicator said the work was “frankly revelatory in the manner in which it disillusions the power dynamic between Gustav and Alma, dispelling the myth of their marriage state.” One commented that “in this time where the events Alma chronicled are being reproduced, scholarship of this caliber on this topic are exactly what we all should be reading.”

Dr. Nancy Newman is Professor of Music and Joint Faculty in the Department of Women's, Gender, and Sexuality Studies at the University at Albany-SUNY, where she has taught for 20 years. She is the author of *Songs and Sounds of the Anti-Rent Movement in Upstate New York* (SUNY Press, 2025). Earlier work on the Germania Musical Society led to the monograph, *Good Music for a Free People* (University of Rochester Press, 2010); the essay, “Gender and the Germanians: ‘Art-Loving Ladies’ in 19th-Century Concert Life,” in *American Orchestras in the Nineteenth Century*; and a 2014 talk at the Library of Congress, co-sponsored by the American Musicological Society (available at loc.gov). Her current research on the Chicago Musical College was supported by a Rudolph Ganz Fellowship and the National Endowment for the Humanities Summer Institute at the Newberry Library. A semi-active pianist, she is working up accordion renditions of Anti-Rent tunes for regional audiences.



Nancy Newman



Alma Mahler c. 1908, from the Austrian National Library.
Photo by Atelier D'Ora-Benda - Flashbak, PD-US,
<https://en.wikipedia.org/w/index.php?curid=65076748>

Special thanks go to the adjudicators of the 2024 Awards: Reece Windjack, Dr. Amy Cooper, James Dargan, Sarah Knapp, Lydia Bangura, Brenna Miller, and McKenna Milici. Warmest congratulations to our winners, and deepest thanks to authors, publishers, and others who nominated many important new scholarly works on women and music. For information on future cycles and IAWM's activities, see <https://iawm.org/>.

— JENNIFER LAMONT
CHAIR, PAULINE ALDERMAN AWARDS
INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

MEMBERS' NEWS

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



Marta Brankovich

Marta Brankovich, member of the Carpe Noctem duet, won two bronze medals from GLOBAL MUSIC AWARDS competition: Best composition *PLumavazE*, and emerging artist award. As a solo artist, classical pianist and composer, in 2025 so far, she has performed in concerts in Europe, at Revolution Live in Fort Lauderdale, and is preparing for five different solo concerts in Miami including a guest appearance at House of Blues, Orlando.



Dayton Kinney

Blue-eyed Stare (*Abundant Silence*, 2025) is a newly released solo piano work by composer **Dayton Kinney**, PhD, that explores the intensity and vulnerability of direct human connection through sound. The piece unfolds as a contemplative dialogue between fleeting stillness and urgent motion, evoking the piercing yet intimate quality of a gaze: What does one do when confronted with a mirror under fluorescent lights? Two strange blue pupils stare at your amber, searching for the familiar. Available through *Abundant Silence*, *Blue-eyed Stare* invites performers and listeners alike into a world of reflection, emotional immediacy, and subtle complexity.

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



Autumn Maria Reed



Faye-Ellen Silverman | Photo: Russell Dian



Evelyn Stroobach

Mental Health Suite composed by **Autumn Maria Reed** will be recorded in October 2025 for audio release by the Wisconsin Chamber Orchestra (WCO) as part of the “Musical Landscapes in Color” series. WCO performed the composition on the lawn of the Wisconsin State Capitol last June 2025 in Madison. In addition, a couple of college community orchestras have also performed at NC State in Raleigh, North Carolina and the Australian Catholic University in Melbourne, Australia this year. More info: amreed8.com linktr.ee/amreed8

In fall 2025, Subito Music published two new works by **Faye-Ellen Silverman** - *Two Can Be Better Than One* for two tenor trombones (premiered at ITF by Andrea Neumann and Kristen Lies-Warfield) and *From Eve's Perspective* for soprano, trumpet, and string quartet; also arranged for soprano, violin, and piano (setting text from Mark Twain's *From Eve's Diary*). Fall 2025 performances included the world premiere of *For Showing Truth* (text by Keats) in its arrangement for solo voices and guitar, with Sara Paar, Juliet Schlefer, Jessica Bowers and Charles Coleman (voices), and Oren Fader (guitar) in NYC on September 28, and a performance of the virtuoso work *Oboe-sthenics* by William Wielgus in NYC on October 20, 2025. Silverman has recently been appointed to the Distinguished Mentors Council of Composers Now and interviewed by Jin Hae Han (<https://youtu.be/uxZzj9d-mI8>).

Dr. Evelyn Stroobach is delighted to share that she has been awarded her PhD in Music Composition from the University of Sheffield in the United Kingdom. During her doctoral studies, she was honoured with the Gladys Hall Scholarship and completed her thesis, *Remembering the Holocaust: A Portfolio of Compositions Exploring Jewish History, Memory, and Culture*. Ralitsa Tcholakova performed the work. If any members would like copies of any scores for performance consideration or for inclusion in your university library, please email Stroobach at stroobach@sympatico.ca.

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

THANK YOU!

To All of IAWM's Supporters

You have contributed to 2025's success & increased Advocacy and Visibility of our programming internationally.



EVE MEYER MEMORIAL FUND



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THANK YOU to the many individuals who have donated this year to support IAWM's programming!

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.

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