



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

IN THIS ISSUE:

From the Distant Home: Flute Music by Ljubica Marić

Reports

Reviews

Members' News



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INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

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

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Christina Rusnak | Photo: Rachel Hadiasher

Message from IAWM's President

Dear Members,

Globally, we are living in challenging times. Few of us have been untouched by the events unfolding before us. As during the pandemic, and other crises, it is clear that music is necessary not only to those of us who work and live with music, but to all of us. Music has the "unique ability to create a space in which human beings can explore meaning."¹ Music serves as a potent emotional conduit and touches the core of our existence, our values, and so much more. For me, music is necessary for moving through and processing the world, as a creator and explorer, and as a listener. My most potent memory of the pandemic was all the people around the world singing from their homes.

In March, I attended a premier for *It Stands Alone*, an orchestral work composed for the 125th anniversary of Mt. Rainier National Park in Washington State. Park Superintendent Greg Dudgeon stated that "art—especially music—has a way of reaching people before explanation ever can. It gives shape to awe. It gives language to scale. It allows us,

even for a moment, to feel what it is to stand in the presence of something vast and enduring and beyond us." His words were for the mountain, but they can apply to so much more.

More than ever, we as musicians are called to do what we do, to perform, to create, to conduct, to research and to advocate for those who have been marginalized in the past and continue to be in the present.

This summer, we will be creating a new strategic plan for 2027-2029. We are looking into the 2030s – the plan is to concretely get us ready. We want your input: what opportunities should we pursue, and how can we create greater connection and engagement for women in music? We challenge ourselves to LEAD moving toward IAWM's vision of gender equality in music. We've heard you loud and clear to improve our membership interface. We are looking at different options. Please contact communications@iawm.org to share your ideas.

Music, Events, and Opportunities

Congratulations to all of you who participated in concerts on International Women's Day. We have a great story about how IAWM partners came together for a concert on page 8. Thank you to the many of you who submitted works to the Search for New Music Competition! It is always exciting to hear the innovative and inspiring pieces you are composing! For both 2024 and 2025, the winners originated in six different countries. Winners will be announced in August.

In July, IAWM will announce the winners of the 2026 Annual Concert for Choral and vocal works, which will take place at the University at Buffalo in New York. Do you have an idea for future concerts? If your institution and/or ensemble would like to host future concerts, please contact us at president@iawm.org.

Summer is peak season for festivals and conferences. Check page 11 for an updated list. Is there a musical organization, event or festival that we should know about? If you would

like to partner with us, please contact our Advocacy Chair, Anna Clifton communications@iawm.org to learn more.

Updates & Communication

While Social Media, the Website and the Journal are our largest communications vehicles, many of you want more personal connections. The Google List iawmlist@googlegroups.com is the vehicle for that. If you would like to be added to the list, please email communications@iawm.org. Elizabeth Hinkle-Turner will continue to send it out!

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

I want to thank all of the sponsors for our Education Grant, the Search for New Music Awards, the Pauline Alderman Award, and our new Conductor Award! **Your support and donations make our work possible!** We could not produce our programming—our awards, grants, the journal, our YouTube channel and other opportunities—without your dues and your active participation. IAWM can also manage larger gifts to provide IAWM with a longer legacy. Over 30+ people volunteer each month on the board and/or journal board to advocate for you. See the WAYS to SUPPORT page to see images of our work in action!

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Christina Rusnak

CHRISTINA RUSNAK
President, IAWM

¹ Hector Scott, "In Pursuit of Meaning: Why Music Matters," *The Strad*, January 6, 2026.

Call for Contributions to the IAWM Journal

NEXT DEADLINE FOR JOURNAL SUBMISSIONS: AUGUST 30, 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 show), what evidence you will use (how you will show it), and how it relates to the mission of the IAWM (women in music in any period, location, or field). Make clear what is already known about your topic (prior research) and what you will contribute that is new. Estimate the number of words your article will be (1000 to 5000 words, including footnotes, is typical). A short bibliography (about 3-4 reliable sources) is helpful to assess your proposal, as is a short list of musical examples, photographs, or other illustrative material you intend to use. If the proposal is approved, the editor will send more detailed information about your individual submission.

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

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

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

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

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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.

ARTICLES

From the Distant Home: Flute Music by Ljubica Marić

DR. SANDA MAŠIĆ

Ljubica Marić (1909-2003) was a Serbian female composer and the first Serbian woman who received a degree in composition (1929). In addition, Marić was a violinist, a poet and a conductor. Though highly valued in Serbia for her remarkable artistry, she isn't very well-known among scholars and musicians internationally.

Marić began her musical education at the age of 11 when she started taking violin lessons. Soon after, she began composing. Having graduated from the Stevan Mokranjac Music School in Belgrade, she went on to study composition, violin and conducting at the Prague Conservatory. She studied composition with Josef Suk (1874-1935), a student of Antonín Dvořák, and was the first female conductor to conduct the Czech Radio Orchestra. After graduating, Marić moved to Berlin for a year, and then moved to Zagreb, Croatia (formerly Yugoslavia), where she was imprisoned for several months due to her communist views, widespread in the region at the time. Having left prison, she returned to Prague in 1936 and went on to study microtonal composition techniques under Alois Hába (1893-1973).

Ljubica Marić's outstanding approach to composition was best described in Melita Milin's (b.1953) monograph about her, called *Komponovanje kao graditeljski čin* [Composing as an Act of Building].¹ We can best understand Marić's work through five periods in her compositional work. The first period lasted from her early works, through the Prague years, ending in 1944. It is mostly influenced by her teacher Josip Slavenski, who led her towards Serbian folk song tradition and influence in her earliest days.

Additionally, throughout the Prague period she was inspired by the works of Paul Hindemith, Arnold Schoenberg, and Alois Haba. What made Marić's second period interesting was her incorporation of traditional Serbian music in her works. This period lasted until 1951, when she took a hiatus from composing. She resumed composing in 1956, her third period which lasted until 1967. During this time, she started incorporating melodies from the Serbian Octoechos² into her work. Ljubica Marić was the first composer to incorporate Serbian Octoechos into non-liturgical works. She used Serbian Octoechos in her works by using their tonal formulas, for the most part. Depending on the piece, she used different tones in different constituent parts. This influence of Serbian Octoechos is not immediately obvious to someone unfamiliar with this tradition or Marić's compositional work as a whole. She implemented actual melodies of Serbian Octoechos in fragments and focused on formulas of different tones for most of her works during this period.

The period between 1967 and 1983 was one of almost complete compositional silence, which triggered a period of great productivity afterwards. She dedicated these years to her private life, spending her time thinking, seeking inspiration and planning her future work. This is why it is still considered as her fourth work period. Her final, fifth period of compositional work, lasting between 1983 and 1996, was still heavily influenced by Serbian Octoechos. This was the final chapter of her compositional output.

Marić's flute works include the following pieces:

- Song for the Flute (1976)
- The Wondrous Milligram for flute and soprano (1992)
- Flute Solo with Coda in Piano (circa 1985)
- Woodwind Quintet (1931)

² Octoechos (*Osmoglasnik* in Serbian) is an eight-tone system in Serbian Orthodox Christian Church tradition, derived from Byzantine chant.

Marić spent the period from 1938 to her death in 2003 in Belgrade. Along with composing, she enjoyed writing poetry and after her death, Borislav Čičovački, the oboe professor at the University of Kragujevac, Serbia, decided to compile Marić's poetry and meditations on philosophical topics and publish it in a book called *Zapisi* [Inscriptions].

Ljubica Marić was the first composer to incorporate Serbian Octoechos into non-liturgical works. This influence of Serbian Octoechos is not immediately obvious to someone unfamiliar with this tradition or Marić's compositional work as a whole.

—DR. SANDA MAŠIĆ

Zapisi reveals that Marić was not only an outstanding composer, but also a great poet. Years after her death, Marić's output is still highly valued. On the 100th anniversary of her birth (2009), UNESCO added her birth date to its calendar of important world events, granting her recognition as a person of high importance in the field of musical arts.

All of Marić's flute pieces were influenced by Serbian Octoechos. Each of the tones in this system is used for one week of the eight-week cycle. Thus, tone one is used for week one, tone two for week two, and so on. Each of the tones has a different melodic formula, but they all contain the same or slightly varied characteristics within the tone. When saying "eight tones," we are not referring to a collection of pitches, but rather to a collection of melodies that are classified through eight weeks of worship. Serbian traditional liturgical music was adapted for the Christian Orthodox religion in the 9th century, when the two holy brothers, Saints Cyril and Methodius, spread Orthodoxy to Slavic nations. Following the church's independence, regional and national elements

¹ Melita Milin, *Komponovanje kao graditeljski čin*, 13-16.

eventually found their way into Church Slavonic, shaping Serbian Orthodox chant more towards its Serbian identity. The music that is performed nowadays in Serbian liturgical settings was standardized in the late 18th century in the area of the Serbian Patriarchate of Sremski Karlovci and includes a large number of liturgical songs that belong to the folk liturgical music of Serbia. They are classified by their purpose (liturgical use) in the following sources: Octoechos, Menaion, Triodion and Festal Chant. The eight weeks of worship that use Octoechos start on the first Sunday after Easter—on Thomas's Sunday and end on Lazarus's Saturday, the day before Palm Sunday. In the period between Palm Sunday and Easter, there is no dominant tone, but the system of Octoechos is still a melodic model for the liturgical chant.

Song for the Flute is a short piece composed in 1976 and was dedicated to British flutist Anna Pope. It premiered in London on September 25th, 1978, at

the church of St Martin-in-the-Fields. This was the only known piece to be finished during the period between 1967 and 1983, at least as far as we currently know. The reason for this long silence was believed to have been caused by grief after the loss of her mother in 1964. Marić was quite close with her throughout her life.

This piece could be described as through-composed. Improvisatory segments are introduced, one following the other, with different thematic materials between them. These segments are clearly separated and could be defined as phrases. These phrases are mostly differentiated by the rhythmic aspects of the musical flow, since each one of them contains a different rhythmic pattern that dominates throughout the phrases. There are three phrases in the through-composed form of this piece: a, b and c. This piece contains a significant use of constructive intervals: a limited number of melodic intervals that provide unity and

coherence. In this piece, Marić often emphasizes the intervals of seconds, sevenths and ninths, building melodies in alternating intervals between the one kind and its inversion (seconds and sevenths, for example).

Song for the Flute is a miniature with a very improvisatory character that includes both influences from Serbian Octoechos and Serbian folk song, typical for Marić's compositional style of the time. Due to the fact that the Serbian folk song influence is highly present in this piece, it is not a surprise that it is so unique for its rhythmic aspects. Variety of rhythmic choices, punctuation and smaller note values are very typical for the folk music of Serbia. This is the result of a tight relationship between the music and text within the folk song, as the melodic rhythms are highly influenced by the text. Furthermore, a Serbian folk song contains a lot of ornamentation, which is where the small values and grace notes come from.

The combination of accents with the punctuated rhythms, the addition of grace notes to the melody that are present in Marić's *Song for the Flute*, as well as pickups could also be justified by performance practice of Serbian Octoechos from its earlier time. According to Stevan Mokranjac's book *Srpsko narodno crkveno pojanje i Osmoglasnik* [Serbian Folk Liturgical Chanting and Octoechos], Octoechos in Eastern Europe, especially the older examples of it, were known for the lack of clarity in terms of stability of the voice. Most of the notes had pickups, accents and often were sung with "raising or lowering the throat position." This description explains these accents as well as the grace notes that appear ahead of the beats in this piece. Not only is this the fact when it comes to Serbian Octoechos, it is also relevant to Serbian folk songs as well. In addition, long and tied note values are also characteristic both for Serbian folk songs and *Song for the Flute* by Marić. These values are incorporated from the folk song for two voices, where the higher voice has the more important role in

Eleventh Annual Music by Women Festival Call for Submissions

Deadline for Submissions: September 24, 2026

Call for Participation: Papers, Lecture Recitals, Performances

The Program Committee for the Eleventh Annual Music by Women Festival, to be held March 4-6, 2027, welcomes proposals from various fields of the musical profession. This festival brings together independent musicians, composers, current and retired academics, undergraduate and graduate students, and teachers who are interested in exploring topics relating to music composed by women. Musicians from all professional settings are encouraged to submit proposals from a range of topics including, but not limited to performance, musicology, theory, and music education.

Call for Scores

The Program Committee for the Eleventh Annual Music by Women Festival welcomes submissions of original compositions from independent musicians, current and retired academics, and undergraduate and graduate students for performances at concerts throughout the festival. The festival will accept submissions for solo instruments, instruments with piano accompaniment, as well as works for small chamber ensembles. This call is open to women composers of any age, geographical location and stage in their professional career.

Please visit the website for submission details:
<https://www.muw.edu/musicbywomen/submissions/>

singing the main melody, while the low voice, which has a less important role, just holds a long note as an accompaniment. In Serbian folk tradition, this long and tied note held in lower voice as an accompaniment is called *bordun*. It is present across multiple parts in Marić's *Song for the Flute*, but it is especially notable at the very end of the piece in the provided example above. Long notes in the voice accompaniment can also be heard in Byzantine Chant tradition when more than one cantor is present. In this context, this accompaniment line is known as *ison*. Very often, when there is more than one cantor at the liturgical settings, *ison* is used in Slavic church settings as well. This includes chanting Serbian Octoechos with an *ison*. Since the bridge between the folk song and Byzantine chant in this particular aspect is strong, Marić could have been influenced by either one of those, although in the notation this is more similar to what is done in the folk tradition. Considering all this, we can conclude that *Song for the Flute* was highly influenced by Serbian folk song, with a noticeable influence of Serbian Octoechos in fragments.

Marić's *Song for the Flute* was absolutely forgotten until its Serbian premiere in 2009 at the hall of the Belgrade Philharmonic, where it was performed by flutist Neda Arsenijević at the concert honoring the 100th birthday of Ljubica Marić.³

Marić dedicated *The Wondrous Milligram* to her mother. It was composed in 1992, as a part of a series of four chamber works, written for different ensembles. It was premiered in the same year at the Academy of Arts in Novi Sad, Serbia by the flutist Ljubiša Jovanović and soprano Ivana Radivojević. As seen in *Song for the Flute*, this piece also includes fragments from Serbian Octoechos and Serbian folk song but is also particularly interesting for its possible programmatic aspect. The name of the piece matches the name of a short story written by Juan José Arreola (1918-2001) named *El Prodigioso Milligram* [The Wondrous Milligram] from 1952.

³ Melita Milin, *Komponovanje kao graditeljski čin*, 224.

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According to Melita Milin (b. 1953), Marić was inspired by the name of the story. However, it has not been determined whether she knew its plot in detail. The compositional style of the piece, as well as the relationship between flute and voice, gives credence to the theory that Marić's piece was influenced by the plot of the story. The following is a summary of the story's plot:

The milligram is a tiny shining object that an ant brings back to its colony. Its value is immense, higher than the worth of everything else in the world. There is no clear description of its appearance,

IAWM Interview Series

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but the weight and the size are described. According to Arreola, it is just heavy enough to lay comfortably on an ant's back and give it a strange energy, such as wings. The police in charge of the colony decide to put this ant in prison, since they think his new mood and behavior are disturbing the peace of the colony. The ant subsequently dies, and the ant colony realizes the worth of this milligram. Some of the ants find new ones, but because interest grows, some ants start producing fake milligrams and this new development among ants ruins the unity of the colony.

The size of the milligram and the way it fits to an ant's back could easily be the reason why Marić uses small harmonic intervals such as seconds between flute and voice multiple times. Flute and voice parts are independent in this piece, but they fit together as a whole, just as the ant and the milligram. The interval of the second as

one of the constructive intervals of this piece is present from the very beginning and it spreads, interval-wise, like a web towards larger intervals. Sixths, sevenths, and ninths appear very often (this is very similar to Marić's *Song for the Flute*). The voice part has overall smaller intervals in the piece and seems to express the milligram; and flute has the large intervals, arpeggios, tremolos, and bird-like effects and might express the worth of the milligram and the feeling that it awakens in the heart of this ant.

The Wondrous Milligram could be said to have a modified rondo form. The starting motive of the flute part at the bar one is imitated by the voice right away. The imitation happens at the pick-up to, and bar 2. The interesting aspect of this repeated melody are the half steps which are continuous in the voice part in the continuation of the piece throughout the entire page, except for a few larger intervals. These larger

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intervals that appear, they take the melody to a note from which intervals of seconds again sprout, leading to almost continuous seconds. Those seconds are very consistent in the voice part. The flute plays a large number of seconds, going up and then down. This fragment very often appears in Serbian folk song. When it comes to the influence of Serbian Octoechos, just as in her Song for the Flute, Marić uses fragments which she incorporates into her duet for flute and soprano. These fragments are varied and ornamented, but when compared to Serbian Octoechos, they can be clearly recognized.

This work was heavily influenced by Serbian folk tradition, bearing many similarities with certain common motives. As in two-voiced Serbian folk song, in *The Wondrous Milligram* we have two voices where one is the carrier of the main melody, and the other one has a less exposed part. The flute part is, in this case, written in a clearly more virtuosic and exposed way for the most part, while the soprano has longer note values throughout the entire piece. Very often, the soprano holds notes underneath the melody, which looks just like a *bordun* part from Serbian folk song, or *ison* in Byzantine Chant tradition.

In addition, we can see a large number of punctuated rhythms that are very often seen in Serbian folk song as well. Liturgical and folk music of Serbia are connected when it comes to the way they were performed, as both of those equally belong to Serbian culture and are a part of everyday life for most Serbs. Marić herself always stated that she had learned everything about composing from Serbian folk music and her love for it is obvious in this work.

Flute Solo with Coda in Piano is the least performed flute piece in the opus of Ljubica Marić, mainly due to its most recent discovery. It does not have a standard title, as it was only discovered in manuscript with the word *флаута* (English: flute) at the top of its score, indicating that it should be played on flute. It is played entirely on flute, except for the very last 9 bars of the CODA, where the piano takes

over and plays alone. Not a lot about this piece is known, and information related to it is extremely hard to come by. It was composed in Marić's last compositional period, most likely around 1985. However, since it was discovered years later, it was first performed at an international musicological conference dedicated to the work and life of Ljubica Marić. This event took place at the hall of Serbian Academy of Sciences and Arts in Belgrade and the performance of the piece was carried out by flutist Stana Krstajić.⁴ The form of this miniature piece is through-composed, with varied repetition of the motives from section a, the beginning of the piece. This piece, like the other two previously discussed works by Marić, showcases the unique style and characteristics of her final compositional period, particularly the influence of Serbian Octoechos present in all works from this time. This can be seen from the very opening section: the opening phrase is clearly influenced by tone 3 of Serbian Octoechos.

This is her most advanced flute piece, both in terms of technique and expression. In its structure and musical material, it is significantly more challenging and complex than the two pieces previously analyzed. It deserves to be recognized and performed often, just like the previous pieces discussed.

The hope is that this article will serve as an introduction to the interesting flute repertoire of the 20th century female Serbian composer Ljubica Marić. Furthermore, it will hopefully encourage further study of her oeuvre of works scored for flute, as well as to bring this exciting and important music to audiences well beyond the borders of Marić's homeland.

Dr. Sanda Mašić is a flutist from Serbia currently residing in the US. She has performed throughout Europe and the U.S. Dr. Mašić is currently working as an adjunct faculty at the Union Adventist University in Lincoln, Nebraska. She recently graduated as a Doctor of Musical Arts in flute performance at the UNL Glenn Korff School of Music, where she also worked as a graduate teaching assistant. She was awarded with a Hixson-Lied Graduate Fellowship.

⁴ Melita Milin, *Komponovanje kao graditeljski čin*, 239.

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REPORTS

Virago Symphonic Orchestra Concert

March 8, 2026

STEFANIA DE KENESSEY

International Women's Day is celebrated world-wide on March 8 every year, and so it was on March 8, 2026. But perhaps nowhere was it celebrated with more joy and more gusto than in Antwerp, Belgium, where the Virago Symphonic Orchestra presented a musical program titled, "The Score Is Hers."

If you are not yet familiar with Virago, now is the perfect moment to acquaint yourself with this unique orchestra. Founded by double bassist Eline Cote and conducted by Pascale Van Os, Virago is an all-female ensemble devoted entirely to the music of women composers, revealing the vast riches still to be unearthed in the concert repertoire.

The eclectic program of March 8, 2026 featured a wide historical range of women's compositions in Western music, from the baroque works of the seventeenth century to contemporary compositions. The earliest offering was Sinfonia No. 4 by Leonora Duarte (1610-1678), the Antwerp-born composer who was one of the first women to write for the viola da gamba. The three-movement Piano Concerto in A minor, op.7 (1835), represented



Virago Symphonic Orchestra—The Score is Hers—Concert

the youth of Clara Wieck Schumann (1819-1896) and was played with heartfelt emotion and sturdy technique by soloist Stephanie Proot. Emilie Mayer (1812-1883) was represented by her Overture No. 2 in D major (ca.1850) and conducted by the ensemble's charismatic, expressive assistant conductor Rebekah O'Brien. Keep your eye (and ear) out for her!

A highlight of the program was Pulitzer Prize and Grammy winner Caroline Shaw's *Entr'Acte* (2011). The founder of the renowned vocal ensemble

"Roomful of Teeth," Shaw is intimately familiar with renaissance forms, which appeared here in tandem with her fondness for D minor to produce some complexly beautiful counterpoint, marked by *diminuendos* into *sotto voce*, *quasi-silence*... a beautiful combination of complex textures superimposed onto simple materials. Belgian newcomer Celine Gilles made her own mark, performing the piano part in her composition *Quiet, Yet So Loud* (2025), a lovely minimalist work with ambient atmospheric touches.

The members of the audience were spellbound from start to finish, and they leapt to their feet in ovation at the concert's end.

—STEFANIA DE KENESSEY

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The program concluded with my own *Microvids*, nineteen miniatures for piano and orchestra with accompanying poetic recitation (also penned by this composer). The solo piano part was performed with heart-melting musical sensitivity by my good friend (and traveling companion) Donna Weng Friedman. The poetry was eloquently delivered by renowned actor and vocal artist Katty Wttervulghé in a Dutch translation created for the occasion by Sonia Hellinck, to whom this performance was dedicated.

This memorable, sold-out concert took place at the magnificent 19th-century gem of a hall, the Bourla Schowburg Toneelhuis. The members of the audience

were spellbound from start to finish, and they leapt to their feet in ovation at the concert's end.

And yet there was a sweet surprise still ahead: Katelijin Van Kerckhoven, principal cellist and board member, had written a lovely, short encore piece for strings, which the two conductors led while sharing the same podium—definitely a first in my concert-going experience. This gesture of sharing the podium supplanted the rigid hierarchy typical of orchestral performance in the Western tradition with a symbolic gesture of female empowerment through collaboration and mutual support.

What a triumph for women everywhere!



Virago lunch (SdK, Sonia Hellinck, Eline Cote, Donna Weng Friedman, Katelijin Van Kerckhoven, Pascale Van Os, Rebekah O'Brien)



2026 Women Composers Festival of Hartford

March 27-28, 2026

MEL FITZHUGH

The 25th annual Women Composers Festival of Hartford convened at the Central Connecticut State University on the last weekend of March.

The Scholarly Symposium included topics ranging from what the dedications of 19th-century composer Pauline Viardot's songs revealed about her musical community to using living composers' works to engage new adult piano students. Composer-in-residence Kari Cruver Medina gave the keynote address on her commission for the festival.

For the previous six months, Dr. Jessica Rudman mentored composers Caroline Hawthorne, Nandita Rao, Ruth Hertzman-Miller, and Regina Stroncek. At the composition workshop, ensemble-in-residence Whistling Hens (soprano Jennifer Piazza-Pick and clarinetist Natalie Groom) performed a piece by each composer and provided live feedback.

Opportunities to hear music abounded throughout the weekend. A Music Marathon offered audiences a mix of styles and instrumentation, including piano, vocal choir, saxophone trio, fixed media, percussion, flutes, laptop ensemble, and guitar.

The first half of the feature concert by Whistling Hens celebrated the composers who won the competitive call for scores. *I Shall Be Taller*, by Cara Haxo; *Issa Songs*, by Martha Horst; and *After Hadrian*, by Sarah Marze,



Composer and percussionist Hannah Moore faces the camera; duet partner in folk Percussion is Yuchen Yan, glockenspiel.



Clarinetist Natalie Groom and vocalist Jennifer Piazza-Pick of the Ensemble-in-Residence Whistling Hens | Photo: Ruth Sovronsky.

were performed. The second half opened with the world premiere of *From the Journal of Katherine Campbell* by Kari Cruver Medina.

The next festival is scheduled for 2-3 April 2027; calls for participation will open summer 2026. Please see www.womencomposersfestivalhartford.com for more information.



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

Is there a musical organization, event or festival that we should know about? If you would like to partner with IAWM, please contact our Advocacy Chair, Anna Clifton communications@iawm.org to learn more.

FESTIVALS, CONFERENCES, CONVENTIONS

June-September 2026 Festivals, Conferences, Conventions

Round Top Festival Institute

June 1-July 11, 2026
U.S., Round Top, TX
www.festivalhill.org

American Viola Society

June 3-6, 2026
U.S., James Madison University
Harrisonburg, VA
www.americanviolasociety.org

Chorus America

June 3-6, 2026
U.S., Minneapolis, MN
www.chorusamerica.org

New Music on the Bayou

June 3-6, 2026
U.S., Monroe, LA
www.newmusiconthebayou.com

Ravinia Festival

June 3-September 23, 2026
U.S., Highland Park, IL
www.ravinia.org/Online/default.asp

International Women's Brass Conference

June 7-12, 2026
U.S., University of North Carolina
at Greensboro
myiwbc.org

Grant Park Music Festival

June 10-August 15, 2026
U.S., Chicago, IL
www.grantparkmusicfestival.com

Ojai Music Festival

June 11-14, 2026
U.S., Ojai, CA
www.ojaifestival.org

Ljubljana Festival

June 12-September 8, 2026
Ljubljana, Slovenia
www.ljubljanafestival.si/en/events-calendar

Brevard Music Center

June 15-July 29, 2026
U.S., Brevard, NC
<https://www.brevardmusic.org>

New York City Electroacoustic Music Festival

June 19-25, 2026
U.S., New York, NY
nycemf.org

St. Augustine Music Festival

June 19-21 & 26-28, 2026
U.S., St. Augustine, FL
staugustinemusicfestival.org

Caramoor Festival

June 20-August 2, 2026
U.S., Katonah, NY
caramoor.org

Tanglewood

June 20-September 6, 2026
U.S., Lexington, MA
www.bso.org/tanglewood

Guitar Foundation of America

June 22-26, 2026
U.S., Denver, CO
www.guitarfoundation.org

New Interfaces for Musical Expression

June 23-26, 2026
Loughborough University,
London, UK
nime.org

New Directions Cello Festival

June 25-28, 2026
U.S., Northampton, MA
newdirectionscello.org

Chamber Music Northwest (CMNW)

June 25-July 19, 2026
U.S., Portland, OR
cmnw.org

Bravo! Vali

June 25-August 6, 2026
U.S., Vail, CO
www.bravovail.org

Festival dei Due Mondi Spoleto

June 26-July 4, 2026
Spoleto, Italy
www.festivaldispoleto.com/en

Oregon Bach Festival Composers Symposium

June 27-July 12, 2026
U.S., Portland, OR
oregonbachfestival.org

Bowdoin International Music Festival & Gamper Festival of Contemporary Music

June 29-August 7, 2026,
July 9-12, 2026
U.S., Brunswick, ME
www.bowdoinfestival.org

Aspen Music Festival

July 1-August 23, 2026
U.S., Aspen, CO
www.aspenmusicfestival.com

Blossom Music Festival

July 3-September 6, 2026
U.S., Cleveland, OH
www.clevelandorchestra.com

The Conductors Institute

July 5-17, 2026
College of Charleston,
U.S., Charleston, SC
theconductorsinstitute.com

American Guild of Organists

July 6-10, 2026
U.S., St. Louis, MO
www.agohq.org

International Double Reed Society

July 7-11, 2026
U.S., Miami University, Oxford, OH
www.idrs.org

International Clarinet Association

July 7-11, 2026
Incheon, S. Korea
www.clarinet.org

International French Horn Society

July 7-12, 2026
Krakow, Poland
www.hornsociety.org

Yellow Barn Summer Festival

July 10-August 8, 2026
U.S., Putney, VT
www.yellowbarn.org

Valley of the Moon Music Festival

July 11-26, 2026
U.S., Sonoma, CA
valleyofthemoonmusicfestival.org

International Conducting Institute (ICI) Annual Czech Conducting Workshop & Concert

July 13-20, 2026
Zlin, Czech Republic
www.conductingworkshop.com/czech-workshop

Tokyo Sinfonia International Conductor Workshop

July 15-24 & August 11-20, 2026
International, Tokyo, Japan
www.musicalchairs.info/courses/10971

Santa Fe Chamber Music Festival

July 19-August 24, 2026
U.S., Santa Fe, NM
www.santafechambermusic.com

International Society for Music Education 37th ISME World Conference

July 25-August 1, 2026
Montreal, Canada
www.isme.org/conferences-and-events

Oxford Piano Festival

July 25-August 2, 2026
Oxford, UK
oxfordpianofestival.com

Islington Festival of Music and Art

July 25-August 2, 2026 UK
www.islingtonfestival.com

Cabrillo Festival of Contemporary Music

July 26-August 9, 2026
U.S., Santa Cruz, CA
cabrillomusic.org

American Harp Society/ One Harp World

July 28-August 3, 2026
Toronto, Canada
www.oneharpworld.org

World Flute Society

July 29-August 2, 2026
U.S., Eau Claire, WI
www.worldflutesociety.org

Historic Brass Society/ Early Brass Festival

July 31-August 2, 2026
U.S., Northfield, MN
historicbrass.org

World Saxophone Congress (WSC)

July 31- August 4, 2026
Riga, Latvia
www.saxophonecommittee.com

La Jolla Music Society Summer Fest

July 31-August 29, 2026
U.S., La Jolla, CA
theconrad.org/summerfest

National Flute Association

August 6-9, 2026
U.S., Portland, OR
www.nfaonline.org

TIME:SPANS

August 8-22, 2026
U.S., New York, NY
timespans.org

Jordi Savall Festival

August 10-16, 2026
Spain, Catalonia
festival.jordisavall.com/en/the-festival

Staunton Music Festival

August 14-23, 2026
U.S., Staunton, VA
www.stauntonmusicfestival.org/the-festival

Chamber Music America

August 20-23, 2026
U.S., Chicago, IL
www.chamber-music.org

Presteigne Festival

August 27-31, 2026
Wales, UK
presteignefestival.com

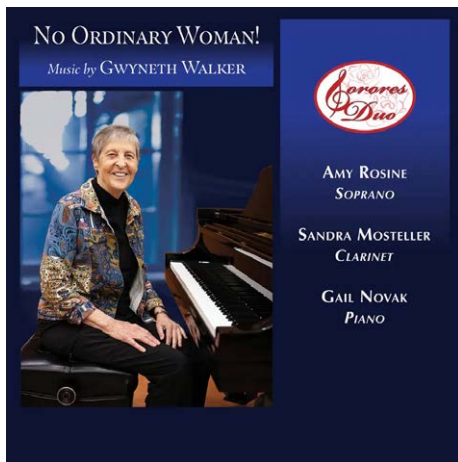
Royal Music Association

August 29-September 1, 2026
Queen's University
Belfast, N. Ireland
www.qub.ac.uk/research-centres/sarc/research/rma-smi-eadh-conference-2026

Warsaw Autumn International Festival of Contemporary Music

September 19-27, 2026
Warsaw, Poland
warszawska-jesien.art.pl/en/2025/programme/programme

RECORDING REVIEWS



No Ordinary Woman! Music by Gwyneth Walker

**Gwyneth Walker:
*No Ordinary Woman!***

Sorores Duo. Amy Rosine, soprano. Sandra Mosteller, clarinet. Gail Novak, piano. Soundset Recordings. SR1152. (2023)

SARAH BECKHAM-TURNER

The Sorores Duo’s album *No Ordinary Woman! Music by Gwyneth Walker* features compositions for soprano, clarinet, and piano. Soprano Amy Rosine and her Sorores Duo partner, clarinetist Sandra Mosteller, commissioned two of the song cycles from Walker, which they perform on the album with pianist Gail Novak. The recording offers a welcome showcase of works by a distinguished female composer and performed by accomplished female musicians.

The album opens with the song cycle *Emily! (from New England)*, a musical setting of seven poems by Emily Dickinson. In the score’s program notes, Walker reflects on her connection to Dickinson as a fellow New Englander and explains that she “endeavored to capture the spirit of the poetry, and of the poet, with songs diverse in style, and concise in form.”¹ The opening song, “My Letter to the World,” is simple and pleasant. The piano and clarinet alternate a theme that evokes the image of a feather drifting in the breeze.

1 Gwyneth Walker, *Emily! (from New England)*, Program Notes, 2020.

Novak and Mosteller play beautifully together, shaping each phrase with clear articulation and sensitive ensemble balance. Rosine’s vocal line features straightforward rhythms, and she sings with clear diction. At times, a more expansive legato from the soprano might have provided a stronger contrast to the more articulated writing in the piano and clarinet.

Walker’s third song from the set, “The Frog in the Bog,” invites the performers to embrace a more playful character. The trio leans effectively into the imagery of a frog in a summery bog. The tango tempo and the use of bass clarinet vividly suggest a frog hopping through the mud, while Rosine showcases her chest voice and makes the appropriate interpretive choice to prioritize storytelling over conventional beauty of tone. “Passion,” the fifth song of the cycle, sets the soprano and clarinet in alternation, with the soprano singing the text “wild nights.” The quick F-sharp5 to A5 triplets effectively depict the exhilaration of a “wild night,” though the passage would challenge even a nimble coloratura to make it sound effortless.

A Joy Not Forgotten is a suite of duets for clarinet and piano. Walker composed this set as a celebration of returning to music-making after the pandemic. She describes the language of the duets as “very tonal and straightforward,”² explaining that the style reflects the freshness and “newness” of restarting the activity of playing duets. The suite is warmly appealing, and Mosteller and Novak deliver graceful, polished performances.

Later in the album, Mosteller and Novak also perform Walker’s *Duets for Clarinet and Piano*. Composed three years before the pandemic, these pieces are more virtuosic than *A Joy Not Forgotten*, yet they still evoke the joy of collaboration and shared music-making. Mosteller demonstrates impressive consistency across the clarinet’s registers and plays with striking dynamic contrast.

2 Gwyneth Walker, “A Joy Not Forgotten,” Gwynethwalker.com, accessed April 26, 2026, <https://www.gwynethwalker.com/ajoynotforgotten.html>.

Novak matches her with technical fluency and thoughtful interpretation. In the final piece of the set, “Rolling River,” the clarinet presents the familiar “Shenandoah” theme, while the piano suggests the motion of the river through flowing arpeggios.

The Wings of a Dove is a song cycle for soprano and piano, with texts inspired by the many characteristics of birds as portrayed in poetry and folk song.³ Rosine’s English diction is exceptionally clear in her expression of the bird imagery, though some passages seem to call for a lighter, more delicate vocal approach than she always provides. At the piano, Novak contributes a soft and responsive touch, often suggesting fluttering wings and bird calls with elegance and restraint.

The Sorores Duo commissioned the musical adaptation of the album’s title work, *No Ordinary Woman!*, originally written for soprano and piano, with the addition of clarinet. The texts are by celebrated American poet Lucille Clifton, whose work often emphasizes endurance, strength, family, and African American experience.⁴ This performance context raises a thoughtful interpretive question: Clifton’s poetry speaks from a specifically Black female experience, while the performers on this recording are white women. That does not necessarily invalidate the performance, nor does it suggest a lack of sincerity. However, it does make questions of voice, embodiment, and contextual framing especially important.

The cycle begins with “Bones, Be Good,” in which the poet laments that while she tries to be good, she cannot stop dancing. Walker paints the text with an upbeat swing tempo, and the trio gives a lively, toe-tapping performance, complete with energetic clarinet riffs and impressive high notes from Rosine. The second piece, “Turning,” is more self-reflective, as the poet rejoices in becoming her own

3 Gwyneth Walker, “The Wings of a Dove,” Gwynethwalker.com, accessed April 29, 2026, <https://www.gwynethwalker.com/thewingsofadove.html>.

4 “Lucille Clifton,” Poets, The Poetry Foundation, accessed April 30, 2026, <https://www.poetryfoundation.org/poets/lucille-clifton>.

woman at last. Walker's composition captures both reflection and optimism, and the ensemble delivers a compelling performance.

The third song, "Homage to My Hips," celebrates the body with confidence and humor. The swinging tango tempo is well suited to the image of swaying hips, and Rosine, Mosteller, and Novak bring charm and vitality to the performance. The fourth song, "Homage to My Hair," is musically effective but more complicated in a performance context. Clifton's poem refers to her "nappy hair," a phrase that carries a particular racial and cultural history. In Clifton's poetry, the phrase can function as an expression of Black identity, reclamation, and pride. When sung by white performers, however, the meaning may shift, especially given the word's history as a derogatory term when used by white speakers. Without careful contextual framing, the performance may feel uncomfortable or unintentionally appropriative, even when performed with evident musical care.

Walker's adaptation also appears to alter Clifton's original text from "black man" to "my man," seemingly making

the song more broadly performable. This choice may increase accessibility for a wider range of artists, but it also softens or redirects some of the poem's racial specificity. As a result, the performance invites broader questions about how composers and performers engage poetry rooted in a particular cultural identity, especially when the performers do not share that identity.

The final song, "Interlude-Soliloquy, the Thirty-Eighth Year," begins with Novak playing a stunning, introspective piano solo that invites reflection. The poem addresses aging, inheritance, motherhood, grief, and self-recognition. Clifton's speaker measures herself against who she is, who she expected to become, and the memory of her mother. In the final moments, the poetry declares, "I am turning the final turn into the shining dark, let me out of my mother's life, into my own." At this moment, the clarinet's octave leaps feel revolutionary and triumphant, underscoring the speaker's emergence into her own womanhood. Walker's setting is powerful and introspective, offering a mature portrait of a woman

who has come to understand the depth and dignity of being, in Clifton's words, "an ordinary woman."

Overall, *No Ordinary Woman!* is a thoughtfully performed album that highlights Gwyneth Walker's accessible, text-sensitive, and expressive compositional voice. Sorores Duo and Gail Novak perform with musical polish, clarity, and evident commitment to the repertoire. The album is at its strongest when the performers' sense of character, ensemble balance, and textual awareness align. At the same time, the Clifton cycle raises important questions about cultural specificity, racialized language, and performance context. These questions do not diminish the musical achievement of the recording, but they do make the album more complex and more worthy of serious critical engagement.

Sarah Beckham-Turner, soprano, has received critical acclaim for her soulful and affecting performances, earning praise from the New York Times, Opera News, Wall Street Journal, and The Observer. Beckham-Turner is a member of Opera Cowgirls and the chamber music group Triosarachops. An award-winning stage director, Sarah is Assistant Professor of Voice and Opera at West Texas A&M University and stage director for Manhattan Opera Studio.

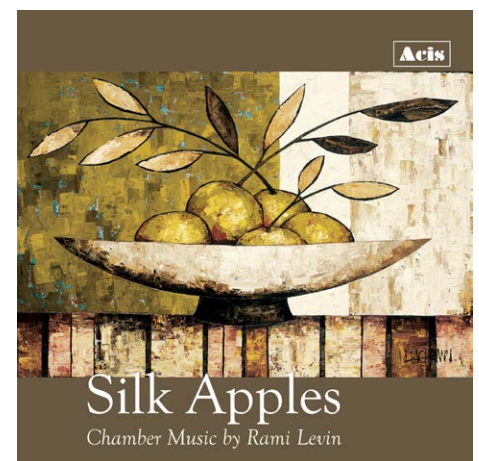
Rami Levin: *Silk Apples*

Various artists. Acis Productions. APL53998. (2025)

DEON NIELSEN PRICE

Upon pressing the Play arrow for Track 1, I was drawn into a deep lament with long bowings and quiet dissonances on the low strings of the viola and cello, followed by the entrance of a broad modal melody in unison octaves in the resonant middle-high register of the piano. Although the viola and cello soon emerge in melodic phrases, the unusual texture of the dramatic opening continues with overlapping dissonances and resolutions, to underlie "Wistful," the first movement of *Trio for Viola, Cello, and Piano*. Levin composed it in 2003, on commission from the Rembrandt

Chamber Players, while feeling anxious about the war then going on in Iraq and found writing it to be emotionally draining. In her program notes she writes, "...as an antidote, I wrote what became the third movement, "Wild," full of syncopated rhythms and jazz harmonies. The second movement, "Whimsical," is a waltz in 5/8 meter. Written last, it serves as an emotional bridge between the other two movements. The pizzicato second movement is delightfully pan-diatonic and inviting. In "Wild," Levin's jazz style flows comfortably and includes suggestions of hard bebop and Latin jazz. Each of the three movements has its own integrity and performing the complete work promises a rewarding journey for the unusual combination of instrumentalists.



Rami Levin: *Silk Apples*

Silk Apples, for flute and guitar, was composed in 2019 and is dedicated to Mark Silk and Arthur Maciel, whose last name is derived from the Galician and Portuguese name for apple tree.

The piece is inspired by the popular Brazilian choro, and is true to the AABBA rondo form, including the virtuosic style, fast tempo with subtle modulations, syncopation, and counterpoint. The flute writing is fluent and the Brazilian rhythm in the guitar contagious. Accolades to the Cavatina Duo: Eugenia Molinar and Denis Azabagić.

This Much and More is a setting of three poems by American women composers that was commissioned and premiered by Michelle Fierstek with pianist Michael Korman at the Women Composers Festival of Hartford in 2018. In "Faults" by Sara Teasdale (1864-1933), repetitions of poetic lines and dramatic interval leaps cleverly build up to the unexpected last line of the poem. The word painting in "This Much and More" by Djuna Barnes (1892-1982) intensifies the lover's desire. Amy Broadbent, with her rich soprano voice, sings each song with confidence, control, and beauty. Kuang-Hao Huang performs Levin's piano accompaniments meticulously and with flair to set the scene and mood for each song, perhaps most notably in the arpeggiated rolling waves in "How Like the Sea" by Ella Wheeler Wilcox (1850-1919). Levin's understanding and application of principles involved in setting words to music is well evidenced in these songs. The tonal harmonic idiom she bases them on is thick with tall tertial chords and added color tones.

Winston Choi plays the primo and Kuang-Hao Huang the secondo in *Dois Irmãos*, for Piano Four Hands, composed

in 2012, during Levin's residence in Rio de Janeiro. The title, meaning two brothers, is the name of a mountain in Rio that has two peaks. In *Dois Irmãos*, Levin represents musically her experience in trying to distinguish between her twin grandsons, Aidan and Zachary. As infants she could not tell them apart but as they grew it became easier to distinguish them, not only in their appearance, but also in their personalities. In the first section the pianists play in octave unisons the same rhythmic intervallic motif. Levin then develops it independently for each pianist as Brazilian exuberance continues through gyrations of variations including inversions and modulations until the secondo part anchors its moving lines with solid chords and the primo part adds its own more stepwise melody. The two join in a decisive final cadence.

In 2008, Levin was commissioned by GNU (Grupo Novo da UNIRIO), the contemporary music group of the Federal University of Rio de Janeiro, where she was teaching for a semester on a Fulbright grant. She composed *Dualidades* (dualities) as an expression for flute, clarinet, and piano of her awareness of living in two worlds at once: speaking only Portuguese with her UNIRIO colleagues and Brazilian friends while sweltering in the summer heat and also maintaining regular contact in English with her colleagues, friends, and family in Chicago who were complaining of their bitter cold winter.

In her program notes, Levin writes, "The piece is a musical exploration of duality. The first movement "Nocturno" (nocturne) is marked by the constant presence of two distinct tonalities in the melodic lines in the flute and clarinet, and in different chords played simultaneously by the right and left hands on the piano." The jazz-flavored "Diurno" (diurnal-in daylight) expresses the same duality but rhythmically, with different subdivisions of the large beats. The flutist, Jennifer Clippert, clarinetist Barbara Drapcho, and pianist Kuang-Hao Huang, create a beautiful cantabile in the calm "Notturmo" movement, and are lively and virtuosic in the "Diurno."

Danças Brasileiras describes musically three neighborhoods in Rio de Janeiro. In the opening movement, the composer depicts the charm of "Humaitá" by highlighting the warm tonal range in each of the five instruments of the woodwind quintet with lovely solo melodic passages. The moderate tempo continues in the second movement to suggest the serenity of "Lagoa," but with a thicker, more choral tutti texture. The composer represents the bustling neighborhood of "Botafogo," with an energetic variety of homophonic and contrapuntal textures. Composed in 2005 for and dedicated to the Quintet Attacca, then Ensemble-in-Residence at Lake Forest College, the piece foreshadows the Brazilian spirit, harmonies, and rhythms that permeate many of Levin's chamber works during and after her 2010-2017 residence in Rio de Janeiro as a Portuguese-speaking teacher and accomplished composer.

Deon Nielsen Price, D.M.A., announces the 2026 album release, *Deon Nielsen Price SEVEN Decades of Composing 1956-2026* (Navona). It offers a sampling of her works representing each decade of her composing career. She is also a conductor, pianist, author, church musician, founding member and former President of IAWM, President Emeritus of NACUSA, and active member of Mu Phi Epsilon, ASCAP and ASMAC. In Spring 2026, fourteen of her compositions are programmed on concerts in Arroyo Grande (CA), Dallas, Los Angeles, San Francisco, and New York City. Her text, *Accompanying Skills for Pianists*, 2nd Ed. is available for download but is no longer available in print. For news, videos, sheet music, scores, and albums, and to listen, please visit <https://culvercrest.com>.

Join the IAWM Google Group

The IAWM Google Group is an online member community united by an interest in the music of women composers and the achievements of women in music across time, locations, and disciplines. The forum provides members with the opportunity to connect, to network, and to share ideas. You may also share local events that may not qualify for an IAWM social media post.

To join the IAWM Google Group members must opt in through a Google Form. They must email communications@iawm.org. In the subject line, put IAWMLIST FirstNameLastName. The Operations Administrator will send the member the form. The subscriber receives a welcome statement and a message with details to successfully use the list. Subscribers may send posts directly to the list address.

Unseen//Unheard

Rose Bishop, flute. Heather Neuenschwander, flute. Strange Moon Records. (2025)

JESSICA SCHURY-PECKHAM

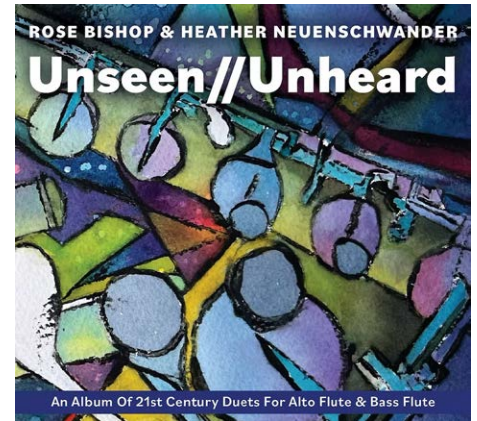
Flutists Rose Bishop and Heather Neuenschwander's debut album *Unseen//Unheard* is as significant as it is overdue, being the first album devoted exclusively to duets for alto and bass flute. Funded entirely through the Iowa Arts Council and written between 2023 and 2025, the ten works on this album were crafted specifically for this duo by composers from across the US, including Nicole Chamberlain, Leanna Keith, Alyssa Mercedes Mena, Zachery Meier, Yoshi Weinberg, Lisa Neher, Julie Stone, Timothy Hagen, Arturo Rodriguez, and Sonya Leonore Stahl. The project's ethos is deliberate: just as the alto and bass flute have been unheard in mainstream classical music, so too have the voices of women, LGBTQIA+ individuals, and composers of color. Bishop and Neuenschwander's commitment to amplifying these voices¹ runs as an undercurrent throughout the album.

What is immediately striking is the breadth of the collection of music on this album. These works demand

¹ Rose Bishop and Heather Neuenschwander, "Unseen//Unheard," <https://www.rosebishopflute.com/unseenunheard>.

stylistic range and technical command but never feel gratuitous. Bishop and Neuenschwander navigate all of it with seamless expressivity. The album opens with Nicole Chamberlain's *Vicuña*, and it wastes no time setting the tone. Its driving rhythms and punchy extended techniques announce the duo's energy and precision right from the start. Leanna Keith's *Fremont Street* follows a different arc, drawing the listener in with a passionate slow melody before unleashing a blend of extended techniques that land somewhere between a jam session and Latin dance club. *Hermanas* by Alyssa Mercedes Mena offers a more intimate counterpoint. The shimmering hocket between the two flutes moves fluidly, at times sounding as though a single player is performing. Zachery Meier's *Through and Between* brings a sense of lightness and wonder, shifting between rain-like droplets and longer, fluid melodic lines.

Yoshi Weinberg's *Cat's Cradle* is built on a playful back-and-forth with songful phrases giving way to short, bubbling trills that rise to the surface. Lisa Neher shifts the mood entirely and *Hag of Beara* is perhaps the most atmospheric track on the album. She writes a captivating melodic thread that feels perpetually on the edge of revelation. Julie Stone's *Parallax* revisits the interplay



Unseen//Unheard

of *Cat's Cradle* but turns the focus to highlight the subtle timbral differences between the alto and bass flute. Bishop and Neuenschwander bring out the small distinctions of color beautifully. Next on the album, *Memento* by Timothy Hagen begins with a single unison pitch before opening in range and depth. The melodies grow increasingly reflective and elegiac as the work unfolds. Where Hagen draws inward, *A Wandering Journey* pushes outward. Arturo Rodriguez rounds out the interior of the album with more modern writing, reintroducing pizzicato and key click techniques to the album amid passages of tense harmony and wandering melodies.

The album closes with *Night-Blooming* by Sonya Leonore Stahl, a work of simple sweetness. Its opening melody carries the warmth of a homecoming, and it brings the album to rest with grace and quiet satisfaction.

Unseen//Unheard makes a compelling case that the alto and bass flute, so often confined to the margins of the classical world, have a rich and varied expressive life of their own. Bishop and Neuenschwander have not only expanded the repertoire for these instruments, but they have also created a body of work that will resonate with performers and listeners for years to come.

Jessica Schury Peckham is a flutist and educator based in Amarillo, Texas. She is currently the Assistant Professor of Flute at West Texas A&M University. She enjoys performing in an array of settings, as a soloist, orchestral, and chamber musician.

“Biennale Anna Maria Strano” International Call for Women Composers' Scores

Deadline for submissions: October 31, 2026

The Niccolò Piccinni Conservatory of Bari announces the second edition of the international Call for Scores for female composers, titled “Biennale Anna Maria Strano,” for the years 2026-2027.

This Call is open to women composers of any nationality, without age limit.

Works chosen by the Commission will be called to be performed in 2027 in Bari, Italy at Auditorium Nino Rota by “Orchestra del Conservatorio N. Piccinni di Bari” with soloists selected from among the excellent students of the Conservatorio. The performed composers will be invited to assist to rehearsal before the performance (staying expenses included).

Full call and application details: <https://www.consba.it/getFile.php?id=4600>

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.

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



Beth Denisch | Photo: Susan Wilson

Beth Denisch's *All of Us* orchestral suite was co-commissioned by the Minnesota Philharmonic Orchestra (US), Rainbow Symphony Cologne (DE), Rainbow

Symphony Orchestra, Paris (FR), Rainbow Sound Orchestra Munich (DE), and the Birmingham Gay Symphony Orchestra (UK). *All of Us* honors visionary leaders in a celebration of the LGBTQ+ community's positive contributions to the world. Each orchestra selected its own hero and each movement is dedicated to that orchestra and inspired by the leader they selected:

- I. Preservation (Jean-Nickolaus Tretter, Minnesota);
- II. Kindness (Steve Nobles, Cologne, Germany);
- III. Defiance (Monique Wittig, Paris, France);
- IV. Courage (Micky Wengatz, Munich, Germany); and
- V. Vision (Alan Turing, Birmingham, UK).

Internationally acclaimed composer Beth Denisch is in residence with the orchestras and each orchestra will perform the entire suite as part of their 2026–2027 concert season.



Kendra Preston Leonard

Kendra Preston Leonard has been awarded a Yaddo residency to work on the libretto for *Common Room*, an opera with music by Jessica Rudman. Leonard has also recently been appointed as the Lyricist Mentor for the National Association of Teachers of Singing's Mentoring Program for new art song, and is entering her third year as Teaching Artist in Libretto Writing for Guerilla Opera.

On March 8, women composers of the Pacific Northwest premiered nine new works, all paired with women visual artists from Oregon and Washington. **Christina Rusnak's** *King Tides* for Piano Trio portrays the tumultuous



Christina Rusnak | Photo: Rachel Hadiasher

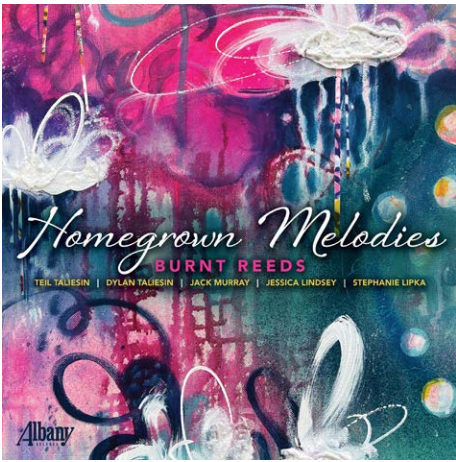
and alluring waves that crash into the pacific coast in winter, inspired by Patricia Davidson's photograph, *Rockin' the Coastline*. Performers: Tatiana Kolchanova, violin; Diane Chaplin, violoncello and Shinmyung Rho, piano.

Two versions of **Faye-Ellen Silverman's** new trio *Three Can Be...* were premiered this winter in Chelsea, NYC. The version for alto saxophone trio was premiered by Composers Concordance with performers Todd Rewoldt, Gottfried Stoger, and Dennis Brandner on January 27. The trombone trio version was premiered by Skyline Bones (Jacob Elkin, William Lang, and Nicholas Martin) on February 7. There is also a version for



Faye-Ellen Silverman | Photo: Russell Dian

two oboes and one English horn that will be performed at a later time. All versions will be available from Seesaw Music/Subito in the spring. *Three Can Be...* is related to my trombone duo, *Two Can Be Better Than One*. On February 23, 2025 the Canton Youth Symphony Advanced Orchestra, conducted by Matthew Jaroszewicz, gave the world premiere of *Yellow Lilies*, also available in the spring from Seesaw Music/Subito. And, during February, she continued her work with the mentorship program of the IWBC, both mentoring a young composer and co-presenting a workshop on Commissioning a New Work with Hollyn Slykhuis.



Homegrown Melodies

Teil Taliesin's ensemble **Burnt Reeds** just released a CD called *Homegrown Melodies* through Albany Records that features six new works for reed quintet including three pieces by female composers and one non-binary composer.

Pianist Hexin Qiao performed **Betty Wishart's** *Phantasmagoria* and premiered *Ballade* at the Living Composers Concert at Campbell University on March 19. Tamara Licheli performed Sonata II for piano at the Kwitzyn Musical Spring Festival in Kwitzyn, Poland on April 17. *Requiem for Dreams* won Third



Betty Wishart

Prize in the National League of American Pen Women 2026 Biennial Music Competition. The song cycle for mezzo soprano and piano was performed on April 26 at the Pen Arts Building in Washington, DC. The American Prize for Orchestra awarded Ms. Wishart's *Journey into the Unknown* Honorable Mention for 2025.



Rain Worthington

Galan Trio performed **Rain Worthington's** trio *Just Beyond Reach* for violin, violoncello, and piano at their "Women in Front" concert in Athens, Greece. Rain's piece *Lingering Thoughts* for solo cello was the Cello Museum/NYWC February Spotlight and *Tracing a Dream* for orchestra was featured March 2nd on Composer's Datebook.

UK CHOIR of THE YEAR

Competition to Give Amateur Choirs Greater National Recognition

Applications Opening June 2026

A new national amateur choral competition, UK Choir of the Year, has been announced with applications set to open in June 2026.

The competition aims to celebrate excellence, diversity, and community in UK choral singing, welcoming choirs of all styles and sizes from across the country. The inaugural final will take place on 10 April 2027 at Milton Court, part of the Guildhall School of Music & Drama.

The judging panel for the first competition includes Karen Gibson, conductor of The Kingdom Choir, which performed at the 2018 Royal Wedding; Alice Fearn, known for her roles in *Wicked* and *Come From Away*; Will Todd, composer of *Mass in Blue*; and Dan Ludford-Thomas.

Founded by Lucy Mitchell, the competition is a not-for-profit initiative designed to give amateur choirs greater national recognition.

Lucy says, "So many choirs are doing extraordinary work but rarely get the chance to be heard nationally. This competition exists to celebrate the standard, diversity, and community behind choral singing across the UK."

To launch the competition, a fundraising concert was held at Cadogan Hall on 18 May 2026. Proceeds from the concert support competition development, access bursaries, and the work of Choir with No Name, which runs choirs for people affected by homelessness.

Full details here www.ukchoiroftheyear.org

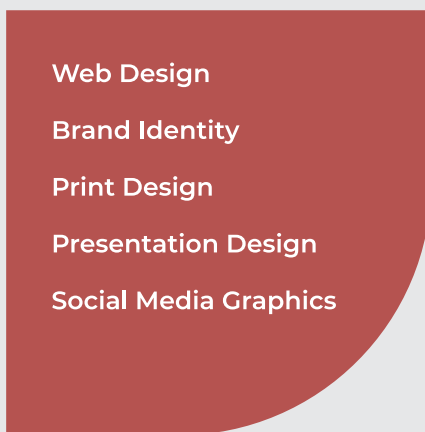
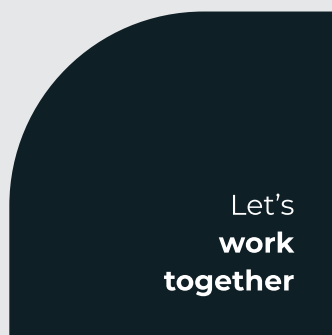


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OUR MISSION

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

THE VISION

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