
Journal

of the
iaawm
international alliance for women in music



In Memory of
Patricia Adkins-Chiti
Fondazione Adkins-Chiti: Donne in Musica

In this issue:
Patricia Atkins-Chiti
James Bicigo
Carolyn Bremer
Cora Cooper
Tsippi Fleischer
Cynthia Folio
Yen-Lin Goh
Katherine Hoover
Margaret Lucia
Migiwa Miyajima
Mona Lyn Reese
Sarah Reid
Christina Rudnak
Chaowen Ting
Margaret Lucy Wilkins
Reviews
Reports
IAWM News
Awards
Members' News

Table of Contents

Volume 24, Number 2 (2018)

Articles

Memories of Patricia Adkins-Chiti	James Bicigo, Margaret Lucy Wilkins, Tsippi Fleischer	1
New Interfaces, New Sounds: On Electronic Musical Instruments and Controllers	Sarah Reid	3
Oh, the Places You'll Goh	Yen-Lin Goh	7
The Poetic Muse: Piano Compositions by Spanish Women	Margaret Lucia	11
Women Composer Representation in the College Orchestra Repertoire, 2016-17	Chaowen Ting	14
Landscape Music: Rivers & Trails	Christina Rusnak	19
New Initiatives		
The Young Women Composers Camp: Amplifying the Voices of Young Women	Cynthia Folio	21
A New Force for Advocacy in the United States: The Boulanger Initiative	Cora Cooper	22
Meet Two New IAWM Members		
Migiwa "Miggy" Miyajima		23
Mona Lyn Reese		24
In Memoriam: Carolyn Bremer and Katherine Hoover		25
Reviews: book, concert, compact disc		
Denise Von Glahn: <i>Libby Larsen: Composing an American Life</i>	Robert Black	26
<i>Speaking Her Truth</i> : Three Vocal Works by Jessica Rudman	Elizabeth R. Austin	27
"Mademoiselle," Lili Boulanger, and Louise Talma	Deon Nielsen Price	27
Eleonor Bindman and Jenny Lin: <i>The Brandenburg Duets: Bach's Brandenburg Concertos</i>	Krystal J. F. Grant	28
Violeta Dinescu: <i>Dialog: Wünsche, Ängste, Träume</i> (Wishes, Fears, Dreams)	Monica Buckland	29
<i>Four Women</i> : Music for Solo Piano by Price, Kaprálová, Bilsland, and Bonds	Judith Mabary	30
Elena Ruehr: <i>Six String Quartets</i>	Tamara Cashour	31
Recent CD Releases		32
Reports		
Brazil:		
The Encontro Internacional de Cordas Festival	Rain Worthington	33
Canada:		
Kelly-Marie Murphy: Winner of Canada's Largest Composition Prize		33
The Association of Canadian Women Composers	Diane Berry	34
The Kapralova Society	Karla Hartl	34
China:		
China Goes Global Conference	Susan Cohn Lackman	34
Italy:		
A World Premiere by Giovanna Dongu		35
Switzerland:		
The <i>frauenkomponiert</i> Music Festival 2018	Karla Hartl	35
United Kingdom:		
BBC Proms Survey 2018	Jenny Fowler	36
The Hellenic Institute Performs Lydia Kakabadse's <i>Odyssey</i>		36
IAWM News		
Winners of the IAWM 2018 Search for New Music Competition		37
Meet IAWM's New Membership Chair and Three New Board Members		39
Awards and Honors		40
IAWM 2018 Annual Concert Competition		41
Members' News	Anita Hanawalt	41

New Initiatives

The Young Women Composers Camp: Amplifying the Voices of Young Women

CYNTHIA FOLIO

When Erin Busch first approached me with her innovative idea of creating a summer camp for high school girls at Temple University (Philadelphia), I was captivated! My immediate thought was that I wished this opportunity had been available when I was in high school from 1968 to 1972. I had no role models and had no idea that women could compose. Even today, most music classrooms and ensembles focus on the music written by men, which completely overpowers and diminishes the works written by women and sends the message to a younger generation that their creations are not as important, or not seen as being equally valid.

Erin is from a much younger generation, but she also felt isolated as a woman who wanted to compose. She had this vision of organizing such a camp for several years, and once I agreed that Temple University would be the perfect host institution, she immediately took on the awesome responsibility as both Founder and Artistic Director of what would be called the Young Women Composers Camp (YWCC).¹

As chair of the Music Studies Department at Temple, I became the facilitator and, ultimately, one of the teachers at the camp. Erin and I jointly applied for a grant from Temple University's Vice Provost for Research, the "Humanities and Arts Program Award," and received the full amount requested: \$10,500. Erin was able to bring in more revenue from various sources, including funding from PPA Project Stream, the Philadelphia chapter of the American Composers Forum, and several private donors. This money was used to reduce tuition costs from \$700 to \$350 per student, enabling the attendance of some of our students who come from lower-income households.

To our surprise, we not only received local applications from Philadelphia and the surrounding areas, but also from women composers from around the country, including young women in Oregon, South Dakota, Kentucky, Maryland, and Connecticut. We had not anticipated such a national response, and we suddenly realized late in the spring of 2018 that we would

need to reserve dormitories for these students who came from far away. We ended up hosting eighteen girls who came to the YWCC with various levels of compositional experience—some had never composed a piece before, while others had written chamber or orchestral works.

There was a mix of ages as well: our youngest student was 15 and our oldest was 19. A few of the older students had already been accepted as composition majors at universities for the fall 2018 semester, so the camp served as preparation for their university studies. Some high school juniors hoped to develop their skills in order to apply to universities during their senior year; these juniors now have a high-quality performance of the string quartet that they wrote during the camp. Others just came to explore what it might be like to be surrounded by other young women who were



Young Women Composers Camp Chorus

interested in composition. Regardless of age, experience, and musical backgrounds, the girls bonded during this two-week camp in a way that we could hardly envision. This mix of experience and age helped to foster an environment of mutual support and peer-to-peer learning in a way we never could have imagined. When it was time for everyone to go home, there were many sincere expressions of friendship and camaraderie, including tears and hugs.²

During the two-week camp (July 9-20), our students spent more than fifty hours in class, learning about various subjects related to music composition such as basic music theory, contemporary compositional techniques, writing for specific instruments, electronic music history and composition, orchestration, jazz improvisation, songwriting, setting text, notation, music publishing, and more. These demonstrations on various topics were presented by a combination of Temple faculty and local Philadelphia musicians. Our students also sang in a chorale in order to add a

performance component to the camp, appropriately singing music by women composers. Students spent many hours outside of class attending private composition lessons, studying the course materials, and working on their final composition projects. They also had opportunities to take field trips to various sites in Philadelphia; students attended a swing and blues concert, received a private tour of the Philadelphia Orchestra music library, and went to the Philadelphia Museum of Art, in addition to several night-time activities on campus (craft night, movie night, etc.).

We hosted guest composer Missy Mazzoli³ for a day. She talked to the girls about her experience as a woman composer and how she approaches her own compositional process. The students also took a one-day field trip to attend the Sō Percussion Summer Institute at Princeton University (SōSI), where they observed rehearsals of percussion works composed by Princeton Ph.D. composers, attended a workshop of a multi-percussion piece by Sō member Jason Treuting, and participated in an interactive discussion about the field of composition with Sarah Kirkland Snider⁴ and Caroline Shaw.⁵ Getting the chance to meet these incredible musicians while they were still in high school was not lost on our students; in an anonymous evaluation, one student wrote: "SōSI was epic! Never knew lamps were percussive instruments until this trip!"

The camp culminated with a recital of eighteen premieres for string quartet from all the participants (varying in length from thirty seconds to two minutes) by the awesome ATLYS string quartet—they rehearsed and performed these pieces in one day. Each piece was part of a set of four or five premieres, which alternated with several selections performed by the all-participant chorale.

The excitement generated by this camp resulted in significant media coverage. WRTI (Philadelphia's premiere radio station for classical and jazz, housed at Temple University) featured a news story by Meridee Duddleston⁶ and invited the girls for a Facebook Livestream performance.⁷ This video includes performances of three of the newly-created string quartets, performed live by the ATLYS quartet, along with interviews by the three featured

student composers. It also includes the chorale singing a Fanny Mendelssohn piece accompanied by the ATLYS quartet, under the direction of Marianne Gruzwalwski.

In their evaluations of this camp, student responses were overwhelmingly positive, with the girls listing this camp as a “life-changing experience,” saying that their perspectives on the music industry, community, and their own ability has been forever changed. The following excerpts are from anonymous evaluations: “I have [improved as a composer] because I’m surrounded by really talented people in our class and the teachers, who are exposing me to new things I wouldn’t know otherwise!” “This is the most challenged musically (in a good way) I have felt in a long time!” “I learned more about percussion instruments in that one day [the field trip to Princeton] than in six years in band! Now, I have goals to compose pieces for chamber percussion ensemble.”

Every student answered the question in the evaluation that they would consider coming back (some with the caveat that they will be too old next year). We are now planning the 2019 camp (check our website for dates), and we plan to offer several new expansions for the program, including a technology track for girls who are interested in electronic music composition and elective opportunities for all students. We also hope to collaborate with local music organizations to help provide year-round opportunities—again, stay tuned to our website for more updates on those efforts.

The YWCC would certainly not have been possible without the efforts of David P. Brown (Assistant Dean for Administrative Affairs in the Center for the Performing and Cinematic Arts—CPCA) and Julia Alford (administrative assistant to the chair), and would not have been as successful without the valuable instruction of all of our 2018 teachers and staff members. This inaugural summer camp also owes its success to the unwavering support of our Dean of CPCA, Robert Stroker, and the above-mentioned grant from Temple University. We hope that the YWCC will continue to grow and expand each year, and will contribute, in part, to closing the gender gap in music composition and creating more opportunities for young women around the world.

Cynthia Folio is Professor and Chair of Music Studies at Temple University, where she won the

Creative Achievement Award in 2012 and the Lindback Award for Distinguished Teaching in 1994. Her compositions appear on a number of CD’s, including three of her own—Inverno Azul; Flute Loops: Chamber Music for Flute; and Portfolio. Erin Busch is a current Ph.D. candidate in music composition at the University of Pennsylvania. She previously taught theory and composition at Temple University, where she earned a B.M. in Music Composition (’13) and M.M. in Music Composition and Cello Performance (’15).

NOTES

¹ www.youngwomencomposers.org

² The promotional video created by REC. TODAY: <https://www.youtube.com/watch?v=gFA285zY2s&feature=youtu.be&app=desktop>

³ <http://www.missymazzoli.com/>

⁴ <https://sarahkirklandsnider.com/>

⁵ <https://carolineshaw.com/>

⁶ WRTI radio feature by Meridee Duddleston (July 16, 2018): <http://www.wrti.org/post/new-summer-program-philly-focuses-teen-age-girls-learning-art-classical-composition>

⁷ The live video broadcast by WRTI on their Facebook Page: <https://www.facebook.com/WRTImusic/videos/2157447790945574/>

A New Force for Advocacy in the United States: The Boulanger Initiative

CORA COOPER

The Boulanger Initiative (www.boulangereinitiative.org) is a new Washington, D.C.-based organization founded by Joy-Leilani Garbutt and Laura Colgate, two young musicians whose doctoral work with women composers inspired them to become advocacy activists for women in music. The Initiative’s stated mission is “to work towards greater inclusivity, and to enrich our collective understanding of what music is, has been, and can be.” This positive message guides them towards imagining and helping to create a future more inclusive of women composers—past, present and future. The group plans to utilize a three-pronged approach to promote music composed by women. Activities are divided into the categories of performance, education, and commissions.

Performance: a concert series devoted to presenting music composed by women, past and present, striving to challenge established inequalities in concert programming.

Education: lectures, publications, workshops, school visits, and masterclasses to help expose students and audiences to

the idea that women have composed, and do compose, music.

Commissions: supporting the composition and performance of new music, to foster awareness, create possibility, and inspire creativity.

Currently focusing on the first two agenda items, the Initiative will celebrate women composers in a major launch festival that will take place at multiple venues throughout Washington, D.C. This event is scheduled for March 8-10, 2019, to coincide with International Women’s Day, and will present three days of nonstop musical and educational programming. In keeping with the mission, there will be concerts featuring chamber music groups, ensembles, and soloists, as well as masterclasses, demonstrations, panel discussions on inclusion in classical music programming, and more. While performers and presenters of all gender identities are welcomed and celebrated, the musical repertoire performed will come from the literature of music composed by women (past and present).

Each evening of the festival will feature one “main stage event,” which will be a performer or chamber music group of international recognition, in conjunction with a composer or composers that they have worked with or from whom they have commissioned works. These main stage performers will be involved in multiple events throughout the day, ending with a final performance or multi-faceted event between performer and composer (a Rob Kapilow “What Makes It Great”-esque production) at the end of the day. Daytime festival events will include local performers and ensembles. Following the festival in March, the Initiative will continue its performance series with a full season of concerts for the 2019-2020 season. Every concert will be dedicated to presenting music composed by women, with an initial focus on repertoire for chamber ensembles and soloists.

Education and outreach events will begin with school visits leading up to the festival in March. In conjunction with local educators, the Initiative is currently developing a lesson plan/presentation that can be adapted to elementary, middle, and high school classes. During the months of January and February, Boulanger Initiative Ambassadors (experienced musicians and educators) will visit schools in the D.C.