
Journal

of the

iaawm

international alliance for women in music



In this issue:

Cindy McTee

Barbara Strozzi

Grazyna Dacewicz

Ada Louise Comstock

Nadia Boulanger

Sylvia Constantinidis

Karen Siegel

Julia Werntz

Dafina Zeqiri

Ellen Taaffe Zwilich

IAWM News

Reviews

Reports

Members' News

Table of Contents

Volume 15, Number 2 (2009)

INTERVIEW

An Interview with Cindy McTee	Ralph Hartsock	1
-------------------------------------	----------------------	---

ARTICLES

A "View" of Barbara Strozzi	Susan Mardinly	4
A Tribute to Grazyna Bacewicz: Celebrating the 100th Anniversary of Her Birth	Laura Grazyna Kafka	12
"Our Grand Exception": Ada Louise Comstock Brings Nadia Boulanger to America, 1937-1939	Kimberly Francis	17

IAWM NEWS

Membership News	Deborah Hayes	24
IAWM Welcomes New Members: Sylvia Constantinidis, Karen Siegel, Julia Werntz, and Dafina Zeqiri		25
29th IAWM (2010) Search for New Music by Women Composers	Sherry Woods	29
Award Winners: IAWM 2009 Search for New Music by Women Composers	Violeta Dinescu	30
Winners of the Pauline Alderman Award Competition	Elizabeth Keathley	31
Report from the Advocacy Committee	Ursula Rempel	32
IAWM News and Events		34

BOOK REVIEWS

Jeannie Gayle Pool: <i>Passions of Musical Women</i>	Sally Reid	35
Sylvia Kahan: <i>Music's Modern Muse: A Life of Winnaretta Singer Princesse de Polignac</i>	Julie Cross	37

COMPACT DISC REVIEWS

Peggy Glanville-Hicks: <i>Etruscan Concerto</i>	Deborah Hayes	39
<i>Feminissimo! Women Playing Music by Women</i>	Nadine Sine	40
<i>Manhattan Stories: The Music of Faye-Ellen Silverman</i>	Margaret Lucia	42
<i>Jane Wang considers the dragonfly...and other music by Elena Ruehr</i>	Tamara Cashour	43
Karen Griebing: <i>Wildfire!</i>	Kimberly Greene	45
Margaret S. Meier: <i>...but Joy comes in the Morning</i>	Cheryl Coker	46
<i>Landscapes for Chamber Orchestra</i>	Kari Besharse	47
Kanako Okamoto: <i>Crystal Vision</i>	MJ Zank	48

CONCERT REVIEW

Women's Work 2009 Concert Series	Jeffrey James	49
--	---------------------	----

REPORTS AND ANNOUNCEMENTS

Feminist Theory and Music 10: Improvising and Galvanizing	Sabrina Peña Young	50
Report from China	Li Yiding	52
Report from Japan	Taeko Nishizaka	52
Report from London: BBC Proms Survey 2009	Jennifer Fowler	53
Ellen Taaffe Zwilich: Happy 70th Birthday		54
In Memoriam: Catherine Parsons Smith (1933-2009)	Leta Miller	54
Congratulations to Award Winners		55

MEMBERS' NEWS

.....	Anita Hanawalt	56
-------	----------------------	----

IAWM Welcomes New Members: Sylvia Constantinidis, Karen Siegel, Julia Werntz, and Dafina Zeqiri

The *IAWM Journal* welcomes the twenty-six new members in addition to the forty who joined earlier in the year. In the spring issue, the *Journal* initiated a column to introduce some of our new members. Obviously, the *Journal* does not have the space to publish the profiles of every new member, but we hope to "meet" some of you in future issues. In the current issue, we are introducing new member and advisor, Cindy McTee, whose photo is on the front cover, and four women—composers, conductors, performers, and music educators—who have joined the IAWM this year. We are delighted to welcome such accomplished musicians to our organization.

Sylvia Constantinidis

Sylvia Constantinidis's piano studies began at the age of three in Venezuela. At age five, after watching a video of Chopin's life, Sylvia decided to be a musician. As a child, she spent many hours alone in the room standing on top of the piano bench, lights turned off,

conducting in the air to the music of Haydn, Mozart, and Beethoven being played on the old phonograph records. Her interest in composing started then, while listening and trying to understand how all these beautiful sounds were put together so gloriously. She wrote her first compositions at the age of twelve, and she has not stopped. While still very young in Venezuela, Sylvia pursued conducting studies with the famous Japanese conductor, Akira Endo, and later at the University of Miami and in England at the Canford School of Music.

After studying in Paris, Sylvia came to the USA, where she completed two Master of Music degrees from the University of Miami: one in piano performance and a second in music composition. She is currently pursuing doctoral studies in music. She has been recognized by the Venezuelan Government with two "Artist-in-Residence" grants from the CONAC—Cultural Nacional Council—and two "Gran Mariscal de Ayacucho" grants for her undergraduate and later graduate studies. She has also

Letter to the Editor

I am a returning member of IAWM. I read Vol. 15, No. 1 of the *IAWM Journal* with excitement and applause for the success of the members. I also found in the *Journal* a common desire to address a continuing question. That is, in the words of Rain Worthington, how does a woman composer "chart a path" in this often illusive career? And, further, how does a young mother/teacher find the strength and support to continue along this difficult path?

Michelle Nagai, a young mother, wrote in this same issue that she hopes to discover through her research in her graduate studies at Princeton how parenting responsibility "shapes, shifts, supports or suppresses the work of female composers and music scholars." I am certain that many IAWM members have struggled, as I have, with the same questions. Many years ago sixty women composers participated in my study concerning these questions, and I then wrote a series of articles entitled "Women Composers: Motivation and Creativity,"⁵ which was published in the *ILWC Newsletter* (Winter, Spring, and Fall 1988). Subsequently, I also presented a paper on that topic at the Fifth International Congress on Women in Music in Heidelberg, Germany. Throughout my life, first with my children, then with my grandchildren, and now

with my aging mother, I have struggled to fulfill the needs of others and integrate composing and musical activities into my life. Ten years ago, as we moved across the country to Las Cruces, New Mexico, I almost gave up my musical activities. But it is such a powerful, deep-felt calling, that I have persevered, though not without some periods of stasis.

Recently, I rejoined IAWM, and I am glad that I did. I found in this issue of the *Journal* information that was both inspiring and informative. It made me realize that I was not so alone and that others were there to support me. I contacted several members, including Michelle Nagai, concerning our common interests and concerns. I was very interested in Rain Worthington's extensive list of networking possibilities as well as the new emerging technologies that can support our efforts. Also, those of us who are pianists or piano teachers can admire the creativity of Donna Gross Javel for her Living Composers: AnythingPiano Project as well as her writing of music for the young. She, too, expressed the desire to "share her passion for music with a greater number of people" and that is what IAWM enables all of us to do.

Cordially,
Linda Ostrander, D.M.A., Ph.D.

received scholarships from the University of Miami, the Canford Music Festival, and the Santander Paloma O'Shea Piano Festival in Spain, among others. Most recently, she received the 2009 ASCAP-Plus award as a composer of concert music.

Today, Sylvia describes her music as a "Nationalist Romantic Texturalism": A texturalism that reflects her intention of creating colorful fabrics of sounds representing color spectrums and intensity through sound tapestries. A Nationalism that reflects her inspiration in Latin American melodic and rhythmic materials, as well as geographic and cultural reminiscences. And an overall Romanticism characterized by the use of driving melodic lines charged with emotional intensity.

Some of her recent works include three commissioned scores for films, a commissioned piece for marimba and violin premiered at the University of Miami, a commissioned concerto for harpsichord and orchestra to be premiered in 2010, a suite for cello and piano performed in Prague, Czech Republic and recently recorded, and a collection of etudes for cello and piano recently performed at the Festival of Miami—Emerging Composers Night—and at the University of Louisiana "Composers Series." Also, her *Macondo Poems*, an international award-winning piece, was released in May 2009 by ERM media in the recording series Masterworks of The New Era, vol. 14, now being distributed by Naxos.

In June of 2009, Sylvia's *Treize Etudes Pour L'Orchestre* was premiered with great success by the Kharkiv Philharmonic in Ukraine in a concert that included symphonic works by Beethoven and Brahms. The work received a great ovation from a welcoming audience that enjoyed the Latin-American rhythms and melodic materials and the Latin-American instrumentation that was added to the orchestra. Sylvia describes the music as an orchestral work encompassing thematic materials generated from bird-songs and Amazonian sonic reminiscences.

Between working on several commissions, she is writing a composition for vocal ensemble to be premiered in Denmark in 2011. A concerto for marimba, violin, and orchestra is scheduled to be premiered in Latin-America and Europe in 2010-2011, a wind ensemble work is to be premiered in Scotland in 2010, and a guitar suite will be premiered in Canada. In addition, Sylvia is also contributing to the important musical activity of the famous "El Sistema" Venezuelan National Youth Orchestra Movement. She is presently working on two



Sylvia Constantinidis

orchestral compositions scheduled to be premiered by two different youth symphonies in the country in 2010.

As a performer, Sylvia has participated in music festivals in Spain, France, England, Czech Republic, and her native country of Venezuela, as well as in Central and South America and the USA. Recently, she has been working on recording two CDs: one of Venezuelan music, and the second of Latin American Music, to be released in December 2009, featuring her as piano soloist and composer.

One of Sylvia's great interests is the cultivation of new audiences for contemporary music. With this goal in mind, she founded the South-East Chapter of the National Association of Composers (NACUSA). This new chapter provides an avenue for the promotion and performance of new music as well as an avenue to introduce music to younger audiences. In addition, she founded and conducts the Omorfia Ensemble of Contemporary Music, which made its debut at the Festival of Miami in 2006, and the newly formed South-East Composers' Chamber Orchestra; in this way she is creating new mediums to present works by contemporary and living composers. Sylvia also works as media-broadcast coordinator for NACUSA, looking for ways to promote composers' music by radio broadcasting and new Internet outlets.

Sylvia Constantinidis is a strong advocate for music education. In the year 2000, she represented the State of Florida, in Washington DC, in a national team of MENC members who spoke to Congress about the benefits of music education. In addition, she was invited by the Spanish series "Primeros Pasos" (First Steps) to speak on television about the benefits of music education for early childhood development. For many years, this interview has been frequently broadcast on Ibero-American Television (more than seventy stations). Furthermore, her work as a music educator has been featured in a special edition of the *Miami Herald*.

As a music educator, Constantinidis has been the recipient of several awards including grants from "The Education Funds" for her "Opera Adventure Project" and a Miami Dade College "Learning Innovations Apple Grant." She has been honored with "The Music Note Award 2003," a recognition given by the Patronesses of the Opera and the Kennerly Foundation, for her three children's operas performed in Miami-Dade County to promote music in the schools.

In her early years in Venezuela, Sylvia held a teaching fellowship with the famous "El Sistema." Later, in South Florida, she created the South Hialeah Elementary String Orchestra for a Miami-Dade school. Under her artistic direction, this youth orchestra won three national first prizes for "Elementary String Orchestras" at the Music USA Festival in 2001, 2002 and 2003. From 2001 to the

summer of 2005, she was also an associate conductor of the South Florida Youth Symphony Elementary Division.

Sylvia currently resides in South Florida, where she divides her time between serving as artistic direction of the Music and Arts Center of Miami, acting as president of the NACUSA–Southeast Chapter, performing as a classical pianist, publishing educational music, attending frequent premieres and performances of her work, and producing commissioned pieces. Sylvia Constantinidis has come a long way from the early days of standing on the piano bench. Recently, she founded the Amadeus-YSF, a new youth orchestra program modeled after the philosophical ideas of “El Sistema.” Through this program, she hopes to help make a reality the musical dreams of many others, too.

Karen Siegel

Composer Karen Siegel draws on her experience as a vocalist in her creation of innovative choral and vocal works. *Sponge Squeezed Dry*, her 2008 piece for mixed chorus and horn, recently received the Starer Award for Composition at the City of New York Graduate Center, where she is a PhD candidate. Like many of her choral works, *Sponge Squeezed Dry* is a setting of an original text. In 2007 Karen was a winner of the Manhattan Choral Ensemble Commissioning Competition, which resulted in the work *Saguaro*, inspired by the desert landscape and history of Tucson, Arizona.

Karen’s solo vocal works include *October in Galicia*, for soprano and chamber ensemble with text by Evald Murrer, which was premiered by the Contemporary Music Ensemble directed by Joshua Feltman in May of this year. *October in Galicia* is the first of Karen’s works to incorporate pre-recorded and electronically manipulated materials, a direction she plans to continue exploring. Karen also composes instrumental works; she worked on the orchestral piece *Ruach* during a residency at the Kimmel Harding Nelson Center for the Arts in Nebraska City in the spring of 2008.

In 2005 Karen co-founded C4: the Choral Composers/Conductors Collective with a small group of composers, conductors, and singers in New York City. Now in its fifth season, C4 performs music composed within the last twenty-five years, and the ensemble has premiered many of Karen’s choral works. C4 continues to present cutting-edge contemporary programming, while also functioning as a workshop for its composer



Karen Siegel

and conductor members. C4 is run collectively by its members, with a group of conductors who take turns on the podium instead of a traditional music director. The ensemble’s next program will include a second performance of her humorous 2006 composition, *Confessions from the Blogosphere*, with text compiled from online blogs, along with a premiere of a new companion piece, *Obsessions from the Twittersphere*. (Please see www.c4ensemble.org for more information about C4 and this performance.)

Karen is adjunct faculty at the City College of New York, where she teaches Introduction to Music, a music appreciation and music history course. As a PhD candidate in music composition, Karen recently completed her studies with Tania León and is now embarking on a dissertation on the vocal music of Kaija Saariaho.

Karen joined the IAWM largely for the opportunity to be a part of this network of musicians, and she appreciates the sense of mutual support and encouragement within the IAWM community. Karen lives in Astoria, NY with her husband, Charles Natt. Samples of her music can be heard at the website www.karensiegel.com.

Julia Werntz

I began my professional musical studies in performance on the oboe at the New England Conservatory of Music, and by the time I finished my undergraduate degree I was very interested in musical composition. At that time I began several years of private study with composer Joseph Maneri, and also earned a doctorate in composition and theory at Brandeis University, where I studied with Yehudi Wyner, Martin Boykan, and David Rakowski. Since the mid 1990s my music, mostly chamber and solo pieces, has been almost exclusively microtonal. I use seventy-two equal divisions of the octave. With this many new pitches I feel I am able to describe my musical ideas and impulses more accurately, with more detail—similar to the way a painter would be able to work if she were given smaller brushes. The strange sonorities available with seventy-two pitches never cease to excite me.

I was taught early on that the value in my music would come from developing my own melodic and rhythmic style and my own structural logic, rather than falling back on formulas and mannerisms from preexisting musical styles. I am grateful to have been nudged in this direction, although by adhering to this principle, I think I have developed the sort of music that does not lend itself easily to commissions and awards, and that is favored by “off the beaten path” kinds of musicians and performance settings. Choosing to be this type of composer is certainly a choice of the slower road—especially when combined with parenting and teaching.