



*Under the patronage of  
The Director General of UNESCO  
The President and Regional Council of Lazio, Italy*

**FONDAZIONE ADKINS CHITI: DONNE IN MUSICA**

*in collaboration with*

**CITY OF LOS ANGELES DEPARTMENT OF CULTURAL AFFAIRS**

*and*

**INTERNATIONAL MUSIC COUNCIL OF UNESCO**

*presents*

# A CELEBRATION OF WOMEN IN MUSIC





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*for the*

**WORLD FORUM ON MUSIC**

**3<sup>rd</sup> OCTOBER, 2005, 8.30 P.M. RICARDO MONTALBÁN THEATRE, HOLLYWOOD**

The colours used throughout this programme represent the Five Continents:

*Red for the America; Green for Africa; Blue for Oceania; Golden yellow for Asia; Silver Grey for Europe.*

*With the Patronage of*  
**THE DIRECTOR GENERAL OF UNESCO.**  
**THE PRESIDENCY AND REGIONAL COUNCIL OF LAZIO, ITALY**  
**THE CITY COUNCIL OF LOS ANGELES**  
**THE INTERNATIONAL MUSIC COUNCIL OF UNESCO**

*With special thanks to all the Institutions, Donors and Sponsors who have made it possible for the composers,  
musicians and scholars to be in Los Angeles this evening.*

The Mayor, Councillors and Staff of the City of Los Angeles  
The President, Secretary General and Staff of the International Music Council of UNESCO  
The President and Region Council of the Lazio Region  
The Foreign Ministry of Austria  
Relações Exteriores, Brasil  
National Commission for Culture and the Arts, Philippines  
Mexican Consulate General in Los Angeles  
Institutul Cultural Roman, Rumania  
Accademia Nazionale di Danza, Italy  
Fondazione Amici della Cattedrale di Novara, Italy  
National Conservatory of Amman, Jordan  
University of Alaska Fairbanks College of Liberal Arts, Alaska  
Hamline University, St. Paul, Minnesota  
Music Department, Cleveland State University  
The Women's Sacred Music Project, Inc., Philadelphia  
Painesville Music & Drama Club, Painesville  
Stan Chovnick & Metropolitan Records, New York  
Church Publishing, Inc., New York  
Remo Inc., Los Angeles  
Musik Fabrik, France  
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Mr. Curtis Berak, Los Angeles

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**The President**  
**Fondazione Adkins Chiti: Donne in Musica**  
**Fiuggi Città and Roma**  
**Italy**



3rd October 2005

What do the tangos and milongas, traditional Arab songs, chamber music, baroque liturgy, jazz, live electronics, medieval chants, fanfares, hymns and spirituals in this evening's programme have in common? The composers and creators are women.

Unfortunately, the world forgets – and often ignores – the contribution made by women to the creation of music of all genres. By non-performance of contemporary works we are limiting our heritage; by the lack of recordings of oral traditions we are losing our past. The myriad of “*women in music*” organisations throughout the world, contribute to the information necessary for those who are the main players in exercising and creating music in our societies: organisations, institutions, governments, teaching establishments, the “*gatekeepers*”, and the public.

My gratitude goes to our International Honour Committee and extended network who have enthusiastically proposed artists, composers and scholars for participation in the World Forum on Music. A special **thank you** to the composers who have written a new work for Los Angeles (today's new music is tomorrow's heritage), to all the artists who are donating their performances this evening (music must be heard as often as possible), and for the scholars and educators present. Your advocacy ensures that women's voices are heard.

**Tangible** refers to that which is, concrete, perceived by sight and touch; **Intangible** refers to that which is spiritual rather than physical, and, thus, to the sound of music that envelopes us, passes on and remains in our hearts. Music knows no barriers: it crosses all frontiers, lives on from one generation to another and goes where it will. Humanity would be poorer without women's contribution.

**Patricia Adkins Chiti**

## Mayor City of Los Angeles



Dear Guests,

3 October, 2005.

On behalf of the City of Los Angeles, welcome to tonight's Gala Concert: *A Celebration of Women in Music*. This evening we are here to enjoy various genres of music by a talented array of artists who have dedicated their lives to creating and performing fantastic works. I extend my enthusiastic congratulations to these women for their accomplishments and contributions to the field of music.

Los Angeles, the world's most creative city, is the perfect place for the World Forum on Music. Music has shaped the cultural landscape of Los Angeles, and from Los Angeles, the world. We have been home to the popular jazz clubs of the 1930's and 1940's on Central Avenue. Literally thousands of musicians and composers call Los Angeles home. Our new Walt Disney Concert Hall in downtown Los Angeles is an homage to the beauty of music. Soul, R & B, country, classical, and more are found in theaters, clubs and performance venues throughout Los Angeles, reflecting our City's colorful diversity, creativity, and vibrant energy. I am so glad you are here to experience all this with us.

Congratulations to the Fondazione Adkins Chiti: Donne in Musica organization, the International Music Council, and City of Los Angeles Department of Cultural Affairs for their unwavering determination in making this concert and the World Forum on Music a beautiful success.

I hope you enjoy this evening's fine performance and your stay in Los Angeles.  
Very truly yours,

**Antonio R. Villaraigosa**



Dear Friends

Roma, 4 luglio 2005.

I wish to send my personal greetings to all the guests present at this evening's important event, and at the same time send many thanks to everyone within the Fondazione Adkins Chiti: Donne in Musica. For many years now this organisation, with the support of the most important institutions, has worked to promote the music of women in every part of the world and in many different ways: from research to concert activities. Unfortunately, even in this field, the road for real equality between men and women, is still very long.

To work, with energy, for equal opportunities in every sector of society – from employment to culture – is one of the first duties of every institution. For this reason, the Administration that I have the honour to represent, intends to continue our twenty year support of Fondazione Adkins Chiti. Not only do we share all of the objectives of this important Foundation, above all we appreciate their results.

This esteem grows year by year and we all remember the unforgettable experience in which we both participated during the Jubilee Year, 2000, in Rome. The event in Los Angeles is another big step towards female emancipation and another great occasion for cultural enrichment.

It is with great enthusiasm, therefore, that I send you the most sincere greetings from the Lazio Region.

**Piero Marrazzo**



Paris, August 2005.

Article One of the UNESCO Universal Declaration on Cultural Diversity, adopted unanimously during the General Conference in 2001, is the founding act of a new ethic promoted by UNESCO at the dawn of the 21st century. Subtitled “*Cultural diversity: the common heritage of humanity*” it confirms that “Culture takes diverse forms across time and space.... embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations.

The International Music Council strongly believes that understanding and appreciating the existence of musical diversity contributes to *respect* for other people. Every music has its owners, fellow human beings for whom a particular music is a vital part of their life and identity and opens an important gateway to *human interaction* across cultural borders. However, cultural freedom must be *obtained*, and can be obtained only through education, access to information, opportunities to create and participate, communal support and sometimes protection – by empowering people to make and assert their own cultural identity through their specific traditional and creative expressions. We at the International Music Council cannot create musical diversity anywhere, but we can contribute to the *empowerment* of those who are the main players in exercising and creating diversity in music in any society: *artists, musical organisations and institutions, governments* and other decision-making bodies.

It is especially meaningful that one of the largest networks in our membership, “Donne in Musica - Women in Music” is present this evening in Los Angeles, with a celebration of women’s contribution to music history, cultural diversity, education, information and new contemporary production worldwide. Thank you all - composers, performers, scholars – and the Fondazione Adkins Chiti: Donne in Musica - for the work that you undertake, daily, to achieve mainstreaming and empowerment for women’s music and for those who create, teach and transmit this important part of our musical heritage.

**Kifah Fahkouri**

**General Manager  
Department of Cultural Affairs City of Los Angeles  
and  
Chair for World Forum on Music**



Los Angeles, October 3 2005

Dear Guests, Friends,

The City of Los Angeles Department of Cultural Affairs is honored to welcome the talented performers of tonight's Gala Concert: A Celebration of Women in Music. This evening you will experience music by some of the world's finest women composers and musicians across five continents. These performances will span the musical spectrum from traditional pieces to electronic music, and from medieval compositions to jazz improvisations.

This event is a collaboration between the Department of Cultural Affairs, the International Music Council, and the Fondazione Adkins Chiti; Donne in Music (Women in Music). We offer our sincere gratitude and thanks to the Fondazione Adkins Chiti; Donne in Music for their tireless efforts, uncompromising vision, and generous spirit. We congratulate them on realizing their dream to perform at the World Forum on Music, and are thrilled they are here tonight to share their musical talents with us.

So, I welcome you to this evening's performance. Thank you for joining us as we enjoy the legacy and celebrate the future of women in music at the World Forum on Music.

**Margie J. Reese**



WORLD FORUM ON MUSIC

# A CELEBRATION OF WOMEN IN MUSIC

## PROGRAMME

Creation and Artistic Direction

PATRICIA ADKINS CHITI

## PRELUDIO IN THE THEATRE AND FOYER

Alaska Fanfare (2005) – *Courtney Miklos, USA* \*\*  
Quintetto Secondo (2005) – *Irma Ravinale, Italia* \*\*  
Dovey Junction (2005) – *Rhian Samuel, United Kingdom* \*\*  
Séate la terra leve – *Illuminada Perez Frutos, Spain* \*\*  
Celebration – a Fanfare (1974) – *Violet Archer, Canada*

## FANFARE

A Celebration of Women in Music (2005) - *Joanna Bruzdowicz, Poland* \*\*

**Borealis Brass Quintet, Alaska:**

**Karen Gustafson, Hannah Bjornstad** Trumpet, **Jane Aspnes** Horn, **James Bicigo** Trombone,  
**James Murphy McCaleb**, Bass Trombone, **Courtney Miklos**, Flugelhorn,

## ARCHAIC AND MEDIEVAL INVOCATIONS AND CHANTS

Jesce Sole *Traditional invocation to the Sun, Italy*  
Cuncti Simus Concanentes *Medieval Hymn to the Black Madonna of Monserrat, Spain*

**Alessandra Belloni**, Voice and Tambourines

## BAROQUE LITURGY

Credo “Missa n°1”, opus 18 (1678)  
Magnificat n° 10, opus 19 (1690) *Suor Isabella Leonarda (1620 – 1704), Italy*

**Cappella Strumentale del Duomo di Novara.**

**Carlo De Martini** First Violin, **Giambattista Pianezzola** Second Violin, **Claudia Poz** Violoncello,  
**Nicola Moneta** Violone, **Alberto Sala** Organo, **Marta Calcaterra** Soprano, **Sabrina Pecchenino** Contralto,  
**Enrico Iviglia** Tenor, **Lorenzo Battagion** Bass,  
**Paolo Monticelli**, Conductor

**Los Cancioneros Master Chorale**  
**Joanna Nacheff**, Director

## TRADITIONAL WOMEN'S SONGS OF LIFE AND LOVE FROM JORDAN

Wala latba' Mahboubi (I will follow my beloved)  
Ridaha (Jordanian Medley)  
Asmar Khafif Al Rouh (A lively Brunette)  
Dumet Ward (a bunch of flowers)  
Dakhlek ya Zayzafounch (A song for a tree that grows in Jordan)

**Arab Women's Music Ensemble, National Conservatory of Amman , Jordan**

**Mai Hajjara**, Oud, **Rania Kayyali**, Nai, **Tala Kayyali**, Qanoun, **Obaida Madi**, Violin, **Hind SabaneKh**, Percussion  
**Ramz Al Sahouri**, Voice, **Shireen Hassan**, **Nadin Qubain**, **Lina Abu Hassan**, Chorus

## THE SPIRITUAL

Oh That Bleeding Lamb - *arranged by Undine Smith Moore, USA*  
**Los Cancioneros Master Chorale**  
**Joanna NacheF**, Director

## INTERLUDIO

Choral et Variations: Choral, Pastourelle, Rigaudon (1979) *Germaine Tailleferre, (1892, 1983) France*  
Playford Dances: Newcastle, Chirping of the Nightingale, St. Martins, Splendid Shilling (2005) *Sheri Throop, USA \*\**

**Borealis Brass Quintet, Alaska**

## CONTEMPORARY CHINESE CHAMBER MUSIC

Zhaxi Island Rhapsody (2001) - *Li Yiding, China*  
**Deon Price**, Pianforte, **Berkely Price**, Clarinet  
Fughetta and postlude (1989) - *Wang Qiang, Hong Kong*  
**Timothy Landauer**, Violoncello, **Nico Abondolo**, Double Bass

## MULTIMEDIA, DANCE AND LIVE ELECTRONICS

Reverberations for tube, percussion, processed voice, tape and dance (2005) - *Mihaela Vosganian, Rumania\*\**

### Inter-Art Ensemble

**Andrei Kivu**, Tuba, **Mihaela Vosganian**, Percussion, **Irinel Anghel**, Processed voice,  
**Liliana Iorgulescu**, Choreography and Dance

## TANGOS Y MILONGAS

O vale do amor, “La Suite Vales” (2004) - *Maria Helena Rosas Fernandes, Brazil*  
Tango Blues, “Homenaje a Piazzola y Bill Evans” (1999) - *Alicia Terzian, Argentina*  
El viento, “Siete Piezas Latinas” (1980) - *Graciela Agudelo, Mexico*  
Sureño, “Homenaje a Piazzola” (1994) - *Beatriz Lockhart, Uruguay*

**Daniel Noli**, Pianoforte

**Yari Molinari** and **Petra Conti**, Dancers, **Adriana Borriello**, Choreographer

## WOMEN IN JAZZ

What a difference a day made (1934/19) *Maria Grever, 1894-1951, Mexico*  
So many Songs about love (2002) *Debbie Gifford, USA*  
The Journey (2003) *Linda Presgrave, USA*  
I Love Being Here With You (1960) *Peggy Lee, 1920 - 2002, USA*

**Debbie Gifford**, Vocals, **Linda Presgrave**, Pianoforte

**Sherry Luchette**, Double Bass, **Ricky Exton**, Drums

## GRANDE FINALE WITH ALL ARTISTS

Jazz It (2000) – Alice Gomez, USA

\*\* - First performance of a new work invited by the Fondazione Adkins Chiti: Donne in Musica

# COMPOSERS



No country is without women making music.  
 Humanity would be poorer without our contribution.  
 When children are born, mothers sing!

Irma Ravinale , Sheri Throop, Courtney Miklos , Rhian Samuel, Iluminada Perez Frutos  
 Madonna di Monserrat, Violet Archer, Joanna Bruzdowicz, Suor Isabella Leonarda, Undine Smith Moore,

# COMPOSERS

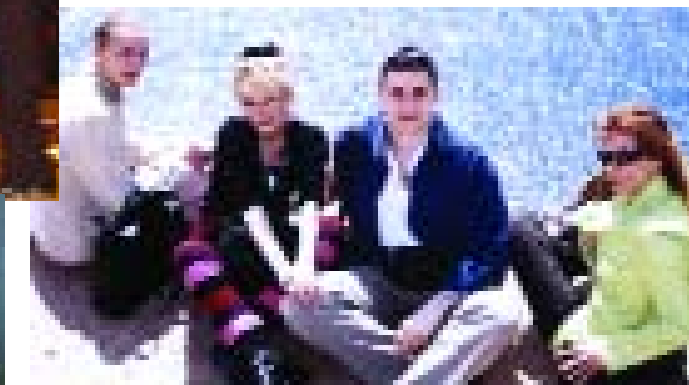


*En todos los países del mundo las mujeres hacen música.  
 La Humanidad sería mucho más pobre sin nuestra contribución.  
 Cuando los niños nacen, ¡ sus madres cantan!.*

Germaine Tailleferre, Li Yiding, Wang Quang, Maria Helena Rosas Fernandes, Alicia Terzian  
 Graciela Agudelo, Beatriz Lockhart, Maria Grever, Peggy Lee, Alice Gomez



# ARTISTS



Cappella Strumentale del Duomo di Novara, Inter-Art Ensemble,  
Borealis Brass Quintet, Arab Women's Music Ensemble.

# ARTISTS



Joanna Nachev, Alessandra Belloni, Daniel Noli, Yari Molinari and Petra Conti,  
Nico Abondolo, Timothy Landauer, Deon Price, Berkely Price  
Debbie Gifford, Linda Presgrave, Ricky Exton, Sherry Luchette,

## COMPOSER BIOGRAPHIES IN ORDER OF PERFORMANCE

**Courtney Miklos (1979) USA** was born in Norfolk, Virginia. A fine performing musician currently working with the *Borealis Brass Ensemble*, she received a Bachelor of Arts Degree in Music from Brevard College, North Carolina in 2001 with special attention to composition and music education. She has also received a Master of Arts in Music Composition from The University of Alaska Fairbanks, where she intends to complete a second Bachelor's degree in Music Education in the spring of 2006 and to compose music while teaching music in schools.

**Irma Ravinale (1937) Italy.** Academician of Santa Cecilia, recipient of the Gold Medal for Culture and the Arts, studied with Goffredo Petrassi at the Rome Conservatory of Santa Cecilia and followed master classes with Nadia Boulanger in Paris and Karl Heinz Stockhausen in Köln. Winner of many international competitions she is author of works for symphony orchestra, chamber ensembles and for the theatre. She was Director of San Pietro a Maijella Conservatory in Naples until 1989 and then Director of the Conservatory of Santa Cecilia until 1999. She is member of the International Honour Committee of the Fondazione Donne in Musica.

**Rhian Samuel (1944) Wales,** lived in St Louis, USA, for many years before returning to Britain and is professor of Music at City University, London. Her music for large orchestra includes 'Tirluniau/Landscapes', performed at the BBC 2000 Proms, London. She has set the words of women poets including 'The White Amaryllis' for mezzo-soprano and orchestra (May Sarton), 'The Witch's Manuscript' for soprano and brass quintet (Gillian Rumens) and 'Daughters' Letters' for soprano, strings and percussion (Anne Stevenson). She is co-editor of the *Norton/New Grove Dictionary of Women Composers*.

**Iluminda Pérez Frutos (1972) Spain,** studied composition in Granada where she won the Premio Extraordinario Fin de Carrera and then with Mauricio Sotelo, William Kinderman, Salvatore Sciarrino, Brian Ferneyhough and Cristóbal Halffte. She won the International Competition "Pablo Sorozábal" for string quartets. Her trio "Donde Habite el Silencio", was commissioned by the Fondazione Donne in Musica in 2001. Performances of her works have been given throughout Spain with important soloists and ensembles including Ensemble Intercontemporain, Trío Arbós. She is a teacher at the Conservatorio Superior de Música "Victoria Eugenia" de Granada.

**Violet Balestrieri Archer (1913-2000), Canada.** One of her country's most important twentieth century composers and advocate for other women, was born in Montreal into an Italian family. Composer, educator, pianist, organist, adjudicator she studied with Douglas Clarke, Claude Champagne, Béla Bartók, Paul Hindemith and at Yale University. Her enormous catalogue of music has been performed across Canada and the United States, Latin America, in Eastern and Western Europe, Japan, Australia and New Zealand. Until her death she was a member of the Fondazione Donne in Musica's International Honour Committee.

**Joanna Bruzdowicz (1943) Poland.** Composer, pianist, journalist, critic studied with Kazimierz Sikorski in Warsaw and Paul Schaeffer, Olivier Messiaen, Nadia Boulanger in Paris. Founder of the Société Frédéric Chopin et Karol Szymanowsky in Belgium and of « Femmes et Musique » in France, she has written operas, symphonic and chamber music, ballet music, electroacoustic and electronic music. She writes for films including “Sans toit, ni loi” (“The Vagabond”- Golden Lion in Venice, 1985) by French director Agnès Varda. Together with her husband writes screen-plays and television series, TV Serial “Stahlkammer Zurich”, produced by Bavaria for German TV.

**Jesce Sole, Invocation for the Sun, Italy.** For thousands of years before the arrival of the Great Mother Goddess, associated with the Moon, the Sun (*Sole* in Italian) was worshipped in Asia Minor and the Mediterranean. The *Aeneid*, the long Latin poem written in the first century B.C. begins with an invocation to the Sun. **Jesce Sole** is even quoted by Boccaccio in his twelfth century novel *Decamerone*. The words and music have been an inspiration for generations of Neapolitan composers but this evening we hear the oldest known form, accompanied by tambourine (*Topf Miriam*), an instrument used only by women in ancient Mediterranean rituals.

**Montserrat Black Madonna, Spain.** There are hundreds of chants and hymns celebrating the famous and venerated Statue of the Virgin Mary. Similar statues are found all over Europe and represent the face of the Great Goddess of Neolithic times. Her shrine is usually to be found in caves, wells or mountains, and the dark skin represents her winter aspect. The shrine at Montserrat, near Barcelona, dates back to the early Middle Ages and her beautiful clothes determine her role as spiritual Mother-Queen of the Middle Ages. She was venerated above all by women who undertook the pilgrimage to pray for the arrival of children.

**Suor Isabella Leonarda (1620 – 1704) Italy.** Born into a Noble family in Novara, at the age of sixteen she took the veil in the Ursuline Order in Novara and there she remained until her death. Today she is considered one of the most important Italian composers of the Baroque. She left twenty volumes of musical works, three of which are still to be found, with over 200 liturgical, sacred and secular works. Famous during her lifetime she was known as the “Musa Novarese” (The Muse of Novara) and performances of her works attracted a vast public. Her *opera omnia* was dedicated to Maria Santissima, Madre di Dio (Mary the Holy, Mother of God).

**Traditional Women’s songs of Life and Love from Jordan.** The first flowering of Arab music took place during the Umayyad Dynasty thousands of years before the arrival of Islam. During the Prophet’s lifetime female orchestras were an important element in cultural life. When there were celebrations - including engagement and wedding parties, and funerals - singing, dancing, and playing the *daire*, like a tambourine was permitted and encouraged. In performance the solo vocalist is supported by an accompanying ensemble and interprets both text and melody through appropriate use of modulation, ornamentation, melodic improvisation and cadence with repetition and segmentation of words and phrases.

**Germaine Tailleferre (1892 - 1983) France**, is the only European Composer of her generation to have worked in America and is a member of the famous so-called Les Six group of French composers (with Poulenc, Milhaud, Auric, Durey and Honegger). She never stopped composing and wrote for almost every kind of instrumental and vocal ensemble, and in this way is one of the most prolific French composers of the nineteenth and twentieth centuries. Her stage works include the 1921 collaboration with other members of Les Six in Cocteau's "Les mariés de la Tour Eiffel", the 1923 opera *Marchand des oiseaux* and the 1961 chamber opera *Le maître*. **Choral et Variations for Brass Quintet (1979)** receives a first USA performance today.

**Sheri Throop (1968) USA** received a BA in Music Theory and Composition from Southern Utah University in 1991. While in school she was active in chamber and concert choirs, orchestra, and wind ensemble. She has taught high school music and spent several seasons with the Utah Shakespearean Festival as a performing musician, lecturer, and arranger. Sheri Throop is currently pursuing an MA in Music at the University of Alaska, Fairbanks. Her Suite - **Playford Dances** - receives its first performance this evening.

**Mihaela Vosganian (1961) Rumania**. Composer and performer, has a degree in composition and PhD in Musicology from the Buchares Music University where she is Professor of Counterpoint, Analyses and Composition. Recipient of national and international honors and composition fellowships in Amsterdam and UK she is President of **ARFA**, affiliate of the Fondazione Donne in Musica, artistic coordinator of Inter-Art and Director of MutiSonic Fest. Her music has been recorded on personal or collective CDs, performed in Romania and internationally. **Reverberations** - in a new version for the World Forum on Music - receives its first performance this evening.

**Undine Smith Moore (1904 - 1989) USA** The "Dean of Black Women Composers," composer, educator and lecturer, granddaughter of slaves, graduate of Fisk University and New York Juilliard School of Music, earned her master's degree at Columbia University. Until 1972 she taught at Virginia State Colleg, where she was co-founder of the Black Music Center. Moore received the National Association of Negro Musicians Distinguished Achievement Award and the Virginia Governor's Award in the Arts. She is best known for her choral music and **Oh That Bleeding Lamb** is one of her most popular settings. *Scenes from the Life of a Martyr*, on writings by Dr. Martin Luther King Jr., was nominated for a Pulitzer Prize.

**Li Yiding (1949) China**, graduated from Shenyang Conservatory of Music in 1982. She works permanently for the China Central Television Company (CCTV) as senior composer in Beijing and has composed scores for nearly 100 films and TV plays (winning awards for seventeen of these) and writes for chamber ensembles and symphony orchestra. Her music has been performed for the Fondazione Donne in Musica, International Congresses on Women in Music (IAWM) in London, Washington and Seoul, with the China National Symphony Orchestra and Shenzhen Symphony Orchestra. She won the M.G. IAWM Prize in 2004. **Zhaxi Island Rhapsody (2001)** based on Chinese melodies has often been performed by the *Price Duo*.

**Wang Qiang (1935) Hong Kong**, Professor and Composer entered the Shanghai Conservatory of Music to study composition in 1955. After graduating with honor in 1960, she was elected to join the faculty body within the Composition Department and remained there until 1991 when she moved to Hong Kong. She founded Chinese Woman Composers' Association in 2002 and is the actual President. **Fughetta and postlude** is one section of a suite for cello and bass in which Chinese idioms are wedded to harmonic and contrapuntal techniques derived from the Baroque (hence the homage to Johann Sebastian Bach).

**Maria Helena Rosas Fernandes (1933) Brazil**. She graduated from the “Conservatório Brasileiro de Música do Rio de Janeiro” and also has a Bachelor's Degree in Composition and Conducting from the “Escola Superior de Música de Santa Marcelina. Alongside her own activities as teacher and composer, for many years she has been promoting music by Brazilian and Latin American through a series of annual festivals in Minas Gerais. **Vale do Amor** is profoundly mystical connecting us the great universal themes, such as love and pain, with the grandiosity of the Brazilian nature and the traditional music of the Indians as an underlying theme.

**Alicia Terzian (1936) Argentina**. Composer, conductor, member of the Honour Committee of the International Music Council of UNESCO studied in Spain and Argentina and with composer Alberto Ginastera. Her music is well known and performed world wide and includes more than 80 works for large ensembles. As Resident Director, since 1968, of the *Grupo Encuentros*, dedicated to the performance of contemporary Argentinian and Latin American music, she has conducted over 300 concerts for the most important festivals in the five continents. Tango Blues, **“Homenaje a Piazzola y Bill Evans” (1999)** perfectly interweaves jazz rhythms and sounds with the colour and sentiment of the tango.

**Graciela Agudelo (1954) Mexico**, is the author of a vast number of musical compositions, teaches, promotes music, lectures and runs a series of popular radio programmes. In 2002 she was awarded the *Xochipilli* Prize (Comuarte/INBA), for her work on behalf of Mexican music. She is currently the President of the National Music Council of Mexico and since the year 2004 is President of COMTA, the Music Council of the three Americas for the International Music Council of UNESCO. **Días de lluvia** evokes the clear and tranquil air after a rainy day in the Mexican countryside, and the pulsating Brazilian rhythms remind us that music moves without frontiers throughout all Latin America.

**Beatriz Lockhart Genta (1944) Uruguay**. Composer, teacher and advocate for women's music, she studied at the Escuela Universitaria de Música. In 1969 she attended the “Centro Latinoamericano de Altos Estudios Musicales” in Argentina, and then studied with Franco Donatoni in Italy. She is the President of the “**Mujeres Musicas** » in Uruguay, the organisation working on behalf of Women composers. **Sureño**, **“Homenaje a Piazzola” (1994)** was originally written for orchestra and bandoneon and then rewritten for piano. The work has a very strong personal profile, without any special reference to Piazzolla, even though its strength and expressivity evoke the dramatic power of Piazzolla's tangos.

**Maria Grever born María Joaquina de la Portilla y Torres (1885 – 1951) Mexico**, known as **la Madona de la canción**. Her Spanish father moved the family to Spain during the Mexican Civil War and she studied with Franz Lehar and Claude Debussy in France. She is credited with more than 850 songs, an operetta “*Cantarita*” and soundtracks for 20th Century Fox and Paramount; her first big success was with “*Bésame*” in 1921. “*Cuando vuelvo a tu lado*” (1934), was revived in 1959 as **What a Difference a Day Made**, a bestseller for Dinah Washington. She is one of the few women composers in the world to have a Theatre named after her: “Teatro Maria Grever”, in León, Mexico.

**Debbie Gifford (1957) USA** composer, arranger and music educator, received a Bachelors Degree in Music Education from Cleveland State University and will receive her Master in Vocal Performance spring 2006. Her compositions include works for Jazz and Blues as well as classical compositions. “Without You I’m Nothin”(2000) had its first public performance in Cleveland, Ohio during the premiere of “Millennium” a symphony composed by Dan Rager. In 2001 she released her CD “You Taught My Heart to Sing” in the United States as well as abroad. In the fall of 2005 her second CD “Close Your Eyes” will include **So many songs about love (2002)**.

**Linda (Brophy) Presgrave (1951) USA** jazz pianist, composer, arranger, and recording artist, author of *The Journey* (2003) She received her Bachelor of Music Education degree from Webster College and a Master of Music in Performance Practices from Washington University in St. Louis Missouri. Prior to moving to New York, Linda was adjunct faculty at Washington University (jazz piano and French horn instructor) and Webster University (French horn instructor). After teaching for many years she now concentrates on jazz performance and composition. Her cd is published by Metro Records Publishing and recorded on Metropolitan Records Label.

**Peggy Lee (1920 - 2002) USA.** Singer, song writer, musician and actress. She began to work with Benny Goodman in 1941 and offered her own ideas to the Band; “I Got It Bad and That Ain’t Good”, followed by “Blues in the Night”, “The Way You Look Tonight” (all 1942). She married musician Dave Barbour in 1943 and they worked on many popular songs together including “It’s A Good Day” (1947), and “I Don’t Know Enough About You” (1946). She continued to write for and with Quincy Jones (“New York City Blues”), Cy Coleman (“Then Was Then”), Ellington (“I’m Gonna Go Fishin”), and in 1960 I Love Being Here With You .

**Alice Gomez (1960) USA** Composer, arranger, teacher and performer. Drawing on her multicultural heritage (Mexican Indian and Latino) she creates unique recordings where she plays guitar, synthesizer, percussion, and vocal chants. She is currently an Assistant Professor of Music at the San Antonio College, Texas. In 1998, Alice Gomez received an American Society of Composers, Authors and Publishers (ASCAP) award for the fifth year in a row. **Jazz It (2000)** has been chosen to conclude this evening’s “Celebration” because it combines musical elements representing many different ethnic traditions and cultures.

## ARTISTS' BIOGRAPHIES

### PRELUDIO, FANFARES AND INTERLUDIO

**Borealis Brass**, Alaska, was formed in 1994 to present performances of brass literature and commission new works. The permanent ensemble is trumpet, horn, and trombone and additional instruments are added as needed. To date **Borealis Brass** has commissioned new works from over forty women composers from the Americas and Europe. They performed for the Jubilee series “*Women In Music: The Paradox of Love*” created by Fondazione Adkins-Chiti: Donne In Musica and the Vatican, in Italy, Japan, Puerto Rico and across the United States and are currently recording their first CD of music by women composers. Members of the group are University of Alaska Fairbanks faculty **Karen Gustafson**, trumpet, **Jane Aspnes**, horn, and **James Bicigo**, trombone who perform as soloists and with ensembles in North America, Asia and in Europe. They are joined in Los Angeles by **Hannah Bjornstad** -Trumpet, **Murphy McCaleb** - Bass Trombone, **Courtney Miklos**, Flugelhorn.

### ARCHAIC AND MEDIEVAL INVOCATIONS AND CHANTS

**Alessandra Belloni**, born in Italy, resident in the USA, performer, composer and ethnomusicologist, is the only woman percussionist specialised in the use of the different kinds of tambourines as well as being an expert in ritual songs and dances of the Mediterranean, including those for the Mother Moon and the Black Madonna. She studied with legendary Alfio Antico and for over twenty years has researched tarantella and pizzica as healing dance. She performs internationally and taught tambourine to Glen Velez, Jamey Haddad (Paul Simon), Gordon Gottlieb of New York Philharmonic, Mauro Refosco (David Byrne). She is also the only woman percussionist to have her own line of instruments, “Alessandra” with Remo Drums.

### BAROQUE LITURGY

**The Foundation for the Friends of the Cathedral of Novara** in Italy's Piedimonte Region, was created in 1996 to promote the ideals of spirituality, culture and art which for nearly a thousand years have been an important part of the Cathedral's life. The Foundation re-opened the famous **Cappella Strumentale del Duomo di Novara**, which since 1564 is responsible for the liturgical celebrations within the Cathedral. The Foundation runs the historic Cathedral Archives and promotes ancient rituals for “May Salt” and the “Children's Christmas”. Conductor **Paolo Monticelli**, studied in Milan, Bologna, Vienna and Bruxelles. In 1982 he was nominated Director of the Chamber Orchestra of Gallarate and in 1995 appointed Permanent Director of the **Cappella Strumentale del Duomo di Novara**. Alongside concert and liturgical activity he transcribes and promotes the *opera omnia* of composer Leonarda. With the Fondazione Adkins Chiti: Donne in Musica, the **Cappella** celebrated her 200<sup>th</sup> anniversary in the Italian Parliament and in Saint Peter's Basilica in Rome. The third volume of Leonarda's works for Libreria Musicale Italiana, Lucca is now ready with the third CD for TACTUS, Bologna.

## TRADITIONAL WOMEN'S SONGS OF LIFE AND LOVE FROM JORDAN

The **Arab Women's Music Ensemble** from the **National Conservatory of Amman** and the **Queen Noor Foundation** in Jordan, represents one of the oldest traditions in the world: that of the all female orchestra. Under the direction of Sakher Hattar, the present Women's Music Ensemble, consists of eight performers born in **Jordan, Kuwait, Lebanon and Sudan**. All have studied, or are still studying in the National Conservatory of Amman. The Orchestra is made up of diverse instruments (the oud, nai, ganun, duff, gasabah and the durbakkah and violin) a soloist and a small choir. The traditional and popular music chosen reflects that performed for many centuries by Jordanian Women, passed on from mother to daughter, it speaks of being in love, of beauty, laughter and sorrow; an important intangible cultural inheritance.

## THE SPIRITUAL

**Los Cancioneros Master Chorale** began in 1949 when neighbors in the Hollywood Riviera section of Torrance, California, formed a small chorus as an independent, non-profit organization. The founding singers selected a Spanish name meaning "The Singers" to reflect the heritage of the South Bay and Peninsula area. Fifty-six years and later, the ensemble still brings excellent choral music to the South Bay community. The current group has toured Eastern Europe, British Columbia and performed twice at Carnegie Hall, New York. The repertoire ranges from classical to contemporary works by sacred and secular composers.

**Dr. Joanna Medawar Nachef**, Director of Choral Activities at El Camino College, a native of Beirut, Lebanon, is on the faculty of California State University Dominguez Hills, the California Academy of Mathematics and Science, and Artistic Director for Los Cancioneros Master Chorale. She is recognized internationally for her conducting and has toured extensively with her choirs. In May, 2005, she made her conducting debut at Carnegie Hall, New York with the New England Symphonic Ensemble and a 240 voice choir presenting Schubert's *Mass in G*.

**Los Cancioneros:** Lauren Beale, Gay Durward, Edgar Labor, Paul Moore, Karen Basiulis, Sue Munson, Mike Bergan, Heinrich Muller, Faye Schwartz, Melanie Jones, Paul Strand, Brad Stine, Susan Weimer, Carolyn Kinahan, Joe Skelley, Jim Sellars, Julie Woods, Warren Weimer. **Accompanist:** Patricia Breitag.

## CONTEMPORARY CHINESE CHAMBER MUSIC

**Deon Price** is a prize-winning pianist, commissioned composer and published author. She serves on the Board of the International Alliance for Women in Music and is President of The National Association of Composers. She has introduced international audiences to many new works and her own compositions supported by grants from many important institutions including the Arts International, Barlow Foundation, Mu Phi Epsilon, Alaska and Midwest Arts Councils, Meet the Composer, the American Composers Forum and Ministries of Culture in Greece, Spain, Panama, and Austria.

**Berkeley Price**, Doctor of Musical Arts from the University of Rochester Eastman School of Music, is a Professor of Clarinet, a free-lance performer and recording artist whose solo and ensemble tours take him to Europe, Japan, Australia, New Zealand, Panama, Canada, and throughout the USA.

**Timothy Landauer**, violoncello, was hailed in 1983 when he won the Concert Artists Guild International New York



Competition Award. He has given acclaimed recitals at Carnegie Recital Hall, Ambassador Auditorium in Los Angeles, Montreal Oxford Arts Centre, Hong Kong and Germany and is soloist with the Russian Philharmonic Orchestra, the Gulbenkian Orchestra in Lisbon, the Hong Kong Philharmonic Orchestra, Taiwan National Symphony Orchestra, and Grand Teton Music Festival.

**Nico Abondolo** is an internationally recognized double bass soloist who in 1983 was the first to win the International Geneva Competition. He performs throughout the United States and Europe, and for eight seasons was principal bass with San Francisco's New Century Chamber Orchestra; he is soloist for many film composers including John Williams, Thomas Newman and Hans Zimmer. He plays an 1852 Raffaele and Antonio Gagliano instrument.

## **MULTIMEDIAL, DANCE AND LIVE ELECTRONICS**

The **Inter-Art** group brings to the Romanian contemporary art scene, a unique initiative of mixing live performances of new music with original choreographic creations. Its goal is to present a special dynamics of the performance, conceived as a miraculous travel between different cultures, using ethnic or unconventional instruments. The ensemble has a flexible formula which can include a variable number of participants (instrumental/vocal soloists, dancers, visual-artists). Beginning in 1998, it has participated in a variety of artistic events or tours In Romania and internationally (USA, Switzerland, France, Italy, Greece, Israel, Japan).

**Reverberations** is a multi medial experience by performer composer, **Mihaela Vosganian**. Her music has been recorded and performed in Romania and internationally.

Also on stage are composer and performer, **Irinel Anghel**, artistic director and member of the **Pro Contemporania** Ensemble, devoted to experimental music. Tuba player, **Andrei Kivu** has worked with great artists such as Marc Coppey, Martine Joste, Daniel Kientzy (France), George Lewis, David Hykes, Dinu Ghezzo and performed in major festivals. Choreographer and dancer, **Liliana Iorgulescu** has received Scholarships in France and was choreographer for the Contemporary Dance Festival, Comique Opera – Paris .

## **TANGOS Y MILONGAS**

**Virtuoso concert pianist, Daniel Noli** was born in Montevideo, Uruguay. He made his debut at age seven performing works by Mozart and Handel and then completed his studies in Rumania, Russia and France. He is the winner of numerous international piano competitions including those in Geneva, Milan, Naples and Paris. A resident of Mexico City and San Diego, Daniel Noli performs as a member of the group “**Concertistas de Bellas Artes**” and regularly tours throughout Europe and America, as a chamber soloist and with major symphony orchestras. He has championed a number of Mexican composers, performing and recording their music and for this evening's Gala has chosen to present milongas and tangos from Brasil, Argentina, Mexico and Uruguay.

**Italian dancers Petra Conti**, aged sixteen and **Yari Molinari**, aged eighteen, are talented graduating students of the National Dance Academy in Rome. They have won major national dance prizes including the prestigious “Don Lurio Dance Scholarship”, international prizes and have been praised by great ballerinas such as Milorad Miskovic, Jurij Grigorovic, Jean Babilee, Maja Plisetskaja and Vladimir Vasiliev.

**Adriana Borriello**, choreographer and professor of dance composition, completed her studies with Bejart's Mudra. Founder member of the Belgian group *Rosas* with de Keersmaecker in 1996 she founded her ensemble in France and in Italy and has worked throughout Europe, North and South America.

## **WOMEN IN JAZZ**

**Debbie Gifford**, a native of Cleveland, Ohio, is a composer, arranger and vocalist. In 2001 she released the CD "You Taught My Heart to Sing" currently playing in the United States. November of 2004 marked her Italian debut for "**ControCanto:Donne in Jazz**" created by the Fondazione Adkins Chiti: Donne in Musica. She performs in top jazz clubs and concert venues and will shortly release her CD "Close Your Eyes".

**Linda Presgrave**, New York jazz pianist, composer, arranger, and recording artist, writes jazz compositions recorded on the Metropolitan Records jazz label and published by Metro Records Publishing. Together with her quartet she performs extensively in New York City's jazz clubs and festivals including the JVC Jazz Festival.

Cleveland born bassist **Sherry Luchette** studied at Youngstown State University subsequently playing for five years with Down Beat Award Winning Jazz Ensemble I and many jazz greats: Bill Watrous, James Moody, Ralph Lalama, Terry Clark, and Jiggs Wigham. She continues studio work including sound track credit and performances on rock, blues, and jazz recordings.

**Ricky Exton**, percussionist, composer and arranger has been active since his debut with Cleveland Tri C Music All Stars. He studied at the Berklee College of Music in Boston, Ma and performs for jazz festivals, concerts, television appearances, and corporate events. He has played with Lou Rawls, Wynton Marsalis, Rufus Reid, Cyrus Chestnut, Joanne Brackeen, Kim Nazarian (New York Voices), and guitar virtuoso, Neil Zaza.

**Patricia Adkins Chiti**, President of Fondazione Adkins Chiti: Donne in Music, musician and musicologist with a distinguished international career in opera houses as an opera singer is an acknowledged "pioneer" in her field of musicological research and advocacy on behalf of women composers. She has published books, essays and research projects, run her own television series and directed major events including those for the Millennium Celebrations in the year 2000 for the Vatican. In 2004 the President of Italy honoured her with the title of "Cavaliere Ufficiale".

**Marco Filippetti**, Italy, painter, scenographer, is graphic designer for many important Italian and European industries, as well as presenting his works in many international exhibitions. He has been working with Donne in Musica since the year 2000.

**Daniele Davino**, Italy, light designer and engineer works with many important Italian companies and producers and is resident at the Teatro Palladium in Rome.

**Roberto Bortoluzzi**, Italy, composer, sound technician for Italian Festivals including those of Donne in Musica, is resident at the Palladium Theatre in Rome.

# WORLD FORUM ON MUSIC

This first-ever conference is a global-knowledge building platform on music and society in the twenty-first century. Presented by the City of Los Angeles Department of Cultural Affairs and the International Music Council, the World Forum on Music provides unprecedented opportunities for government officials, private sector professionals, scholars, artists, and students to engage in dialogues about music education and training, technology and public access, social change, and legal issues.

The World Forum on Music reviews current trends with an eye towards future prospects to develop strategies related to the production, promotion, and accessibility of diverse music. It provides opportunities for knowledge building and professional networking. The conference features an in-depth program of daily plenary sessions, seminars, technical workshops, and diverse music productions.

## Department of Cultural Affairs City of Los Angeles

Established in 1925, the goal of the Department of Cultural Affairs is to enhance the quality of life for Los Angeles' 3.9 million residents and 25.1 million annual visitors. The Department of Cultural Affairs accomplishes this goal by generating and supporting high quality arts and cultural experiences. The Department ensures access to those experiences through grant making, marketing, development, communication, and building relationships with its local, national, and international partners.

### ACKNOWLEDGEMENTS:

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**The International Music Council** was founded in 1949 by the Director General of UNESCO as a non-governmental advisory body to the agency on musical matters. It is based at UNESCO headquarters in Paris and functions independently as an international NGO maintaining a formal associate relationship with UNESCO. In the course of its existence, IMC has developed into a highly influential network. This is due in large part to its geographic extension and the variety of competence of its membership. With a presence in all continents, IMC's membership is made up of 77 National Committees, 27 International Organizations, 9 Regional Organizations as well as 35 Members of Honor and Individual Members, chosen among the world's outstanding professionals, educators, performers and composers. Through its members, IMC has direct access to over 1000 organizations and millions of members across the world, creating a network of knowledge and experience that touches on every aspect of music. In addition to working with its members on local, regional and international projects, IMC and its members participate in a number of UNESCO's projects and initiatives in the fields of culture, education and youth.

The mission of IMC is to serve as a leading professional organization dedicated to the promotion of diverse music worldwide. The organization builds knowledge, creates networking opportunities and enhances the visibility of initiatives that help sustain people's participation in music and cultural life. IMC work promotes the right for all children and adults to participate in music experiences in all freedom, and the right for musicians to promote their music heritage and to obtain just recognition and remuneration for their services. Accordingly, IMC programs aim to contribute to the development and strengthening of friendly working relations between all the musical cultures of the world on the basis of their absolute equality, mutual respect and appreciation. IMC considers the experience of music and music-making a vital part of everyone's daily life, and values the basic right for all people to express themselves and communicate through music. The membership, governance, staff and consultants of IMC are diverse.

### ACKNOWLEDGEMENTS:

**Damien Pwono, Ph.D**  
Secretary General

**Erica Eyrich, Ph.D**  
Deputy Secretary  
General

**Silja Fischer**  
Operations Manager

**Caroline Descombris**  
Membership Liaison  
Officer

**RICARDO MONTALBÁN**  
**AND THE THEATRE THAT BEARS HIS NAME.....**

**Ricardo Montalbán**, a legendary film and television actor on the Mexican, European and American scene, was a known star when an American producer discovered him in 1942. He became a popular contract actor for MGM from 1945 to 1955, and he starred with Hollywood's most glamorous leading ladies. In the late 1970's, Montalbán emerged as a television icon, playing the distinguished "Mr. Roark" of *Fantasy Island* fame. In 1982, he reconfirmed his Hollywood clout with his critically acclaimed role in *Star Trek II: The Wrath of Khan*.

In 1970, having endured racial typecasting in Hollywood, Ricardo Montalbán founded a nonprofit theater group called *Nosotros*, meaning "us" in Spanish. Still thriving today, the Foundation seeks to improve the image of Latinos/Hispanics as they are portrayed in the entertainment industry, to expand Latino/Hispanic employment opportunities in the industry, and to discover creative youngsters in the community and encourage them to enter the profession. Its original board included Desi Arnaz, Vicki Carr and Anthony Quinn, and it became a training ground for actors such as Eddie Olmos, Salma Hayek, Lupe Ontiveros, and Lorenzo Lamas. *Nosotros* bought the Doolittle Theatre, a long time landmark theatre in the heart of Hollywood, in 2000, and Mr. Montalbán graciously gave the theatre his name.

In 1998, Pope John Paul II bestowed the Honor of Knight Commander of Saint Gregory the Great to Montalbán for his extensive national and international charitable work, often extending beyond the Latino community. Currently, Montalbán serves as *Nosotros'* Founding President and Chairman of the Board of Trustees, and he continues to work on other projects that improve the climate of Latino/Hispanic culture and arts.

**Donne in Musica (Women in Music)**, came into being in 1978 as a movement promoting and presenting music composed or created by women worldwide, of all genres and in all times. The **International Adkins Chiti: Women in Music Foundation** organises festivals, concert series, exhibitions, research projects, publications, conventions, and master classes. Its library and archives house over 32 thousand scores of women's music. The Foundation is an Italian cultural organisation, partner within cultural agreements undersigned by the Italian Foreign Ministry, member of UNESCO's International Music Council and the European Music Council, and is internationally recognised for its activities advocating equal opportunities in the cultural sector.

How many women composers and creators are included in textbooks and encyclopaedias? Far too few. Those present are there because other women – musicians, scholars and historians – have wanted to celebrate their contributions. If music is not performed, it is not perceived to exist; women's music is part of world heritage. Making it known is the mission of **Women in Music**.

**The Women in Music Foundation**, the members of the **International Honour Committee**, (comprising national associations, composers, musicologists and distinguished women), together with a **network of musicians** in 116 countries, gives visibility, safeguards and sustains research regarding historic artistic production, encourages contemporary creativity and the musical and cultural diversity of women composers.

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# WORLD FORUM ON MUSIC

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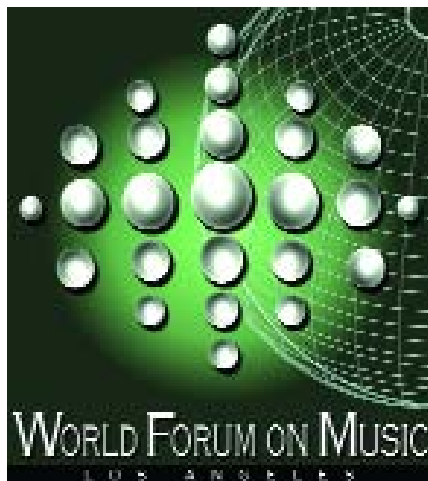
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