

# FONDAZIONE ADKINS CHITI: DONNE IN MUSICA



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[www.donneinmusica.org](http://www.donneinmusica.org)

## SEPTEMBER- SETTEMBRE 2010

News from the Foundation/Notizie dalla Fondazione  
**News from the rest of the world/Notizie dal Mondo**

Accogliamo le vostre notizie con piacere ma non devono eccedere 10 righe . [forum@donneinmusica.org](mailto:forum@donneinmusica.org)

**We look forward to publishing news items which should not exceed 10 lines [forum@donneinmusica.org](mailto:forum@donneinmusica.org)**



**Abbey Lincoln Moseka Aminata.** August 6, 1930 - August 14, 2010. Jazz vocalist, songwriter, and actress, she wrote and performed her own compositions expanding the expectations of jazz audiences. In 2003, she received the National Endowment for the Arts NEA Jazz Masters Award. A celebration of Life & Memorial will take place in approximately one month's time to celebrate the Life of this beloved pioneer of Jazz. Donations can be made in her honor to the Jazz Foundation of America. **"Saving jazz and blues ... one musician at a time"** <http://www.jazzfoundation.org> . "Ms. Lincoln's career encompassed outspoken civil rights advocacy in the 1960s and fearless introspection in more recent years. She was born Anna Marie Wooldridge in Chicago, the 10th of 12 children, and raised in rural Michigan. In the early 1950s, she headed west in search of a singing career, spending two years as a nightclub attraction in Honolulu, where she met Ms. Holiday and Louis Armstrong. She then moved to Los Angeles, where she encountered lyricist Bob Russell. It was at his suggestion that she took the name **Abbey Lincoln**, a symbolic conjoining of Westminster Abbey and Abraham Lincoln. In 1956, she made her first album, "*Affair ... a Story of a Girl in Love*" (Liberty), and appeared in her first film, the Jayne Mansfield vehicle "*The Girl Can't Help It*." During a visit to Africa in 1972, Ms. Lincoln received two honorary appellations from political officials: Moseka, in Zaire, and Aminata, in Guinea. She began to consider her calling as a storyteller and focused on writing songs. Moving back to New York in the 1980s, Ms. Lincoln resumed performing, attracting the attention of Jean-Philippe Allard, a producer with PolyGram France. Ms. Lincoln's first effort for the Verve Music Group, "*The World Is Falling Down*" (1990), was a commercial and critical success. Eight more albums followed in a similar vein, each produced by Mr. Allard and enlisting top-shelf jazz musicians. In addition to elegant originals like "*Throw It Away*" and "*When I'm Called Home*," the albums featured Ms. Lincoln's striking interpretations of material ranging from songbook standards to Dylan's "*Mr. Tambourine Man*." For "*Abbey Sings Abbey*" Ms. Lincoln revisited her own songbook exclusively, performing in an acoustic roots-music setting. When the album was released in May 2007, Ms. Lincoln was recovering from open-heart surgery." ("New York Times" 14.8.2010)

### IMPORTANT CALL FOR PARTICIPATION FOR 2011 SEASON CHIAMATA PER PARTECIPAZIONE STAGIONE 2011

Ensembles or soloists are invited to send **programme proposals for 2011**. Programmes must comprise works – of all kinds - by at least five women composers: duration 55 minutes: performers may be both male and female. We do not programme monographic events. Proposals with costs (including travel to Rome and fee requested) must be sent by POST – NOT EMAIL – including titles of works chosen, cvs and photographs for artists, bios for the women composers by the **30<sup>th</sup> September**. Materials arriving later will not be considered. Italy has enormous funding problems for the arts, therefore, precedence will be given to interesting and economical proposals that bear this in mind....

Complessi e/o solisti sono invitati ad inviare **proposte concertistiche per la stagione 2011**. Ogni programma deve includere lavori – di ogni genere - di almeno cinque compositrici, mentre gli esecutori

possano essere maschili o femminili. Non programmiamo concerti monografici. Proposte, complete con i costi (incluso i viaggi da e per Roma, cachet al lordo) debbono essere inviate per POSTA –non per internet – completa con titoli dei brani scelti, cv per gli artisti, e bio per le compositrici entro e non oltre il **30 settembre**. Materiali che arrivano dopo questa data non saranno presi in considerazione. Data la situazione economica per la cultura musicale in Italia, precedenza verrà data all' proposte di qualità ma contenute in costo.....

**FONDAZIONE ADKINS CHITI: DONNE IN MUSICA**

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**[WWW.DONNEINMUSICA.ORG](http://WWW.DONNEINMUSICA.ORG)**

**LAST CALL – ULTIMA CHIAMATA - - ÚLTIMA LLAMADA – ÚLTIMO CONVITO  
- LETZEN ANRUF - DERNIER APPEL –**

**WE ARE PREPARING THE ONLINE DIGITAL LIBRARY FOR GUITAR COMPOSITIONS**, for which we welcome published and unpublished scores for solo guitar and/or with one other instrument. The music will be viewable online but not printable nor downloadable. Interested parties will have to contact the composer or publisher directly. To participate we need: a score for each work submitted (maximum 6 pages); email address or website url; a 5 line curriculum for the composer in Times New Roman 12, including date and place of birth in any language PLUS English; photograph in JPG. Incomplete packets will not be processed. Materials to [library.donneinmusica@gmail.com](mailto:library.donneinmusica@gmail.com) before **30<sup>th</sup> September 2010**.

La Fondazione annuncia la creazione di una **biblioteca digitale online per musiche per la chitarra**. Accoglierà i lavori per chitarra solo o/e con un altro strumento. La musica sarà visibile online ma non stampabile. Chi è interessato ad acquistare e/o stampare la musica dovrà contattare direttamente la compositrice e/o editore. Per partecipare a questo progetto per le compositrici, deve inviarcì: uno spartito per ogni lavoro; un indirizzo di post-elettronica aggiornato o un url per un sito web; un curriculum di soli 5 righe (in times new roman 12) con data e luogo di nascita in italiano ed inglese; una fotografia in JFPG. "Pacchetti" incompleti saranno scartati. Inviare materiali a [library.donneinmusica@gmail.com](mailto:library.donneinmusica@gmail.com) **prima del 30 settembre**.

La Fundación anuncia la creación de una **biblioteca digital en línea** de composiciones para guitarra. Son bienvenidas obras publicadas y sin publicar para guitarra sola o con otro instrumento. La música será visible en línea, pero no se podrá imprimir ni bajar como archivo. Las interesadas tendrán que contactar directamente a la compositora o al editor. Para ser parte de este programa necesitamos: \* una obra por cada participante (máximo de 6 páginas)\* Dirección actualizada de correo electrónico o sitio web de la compositora.\*Curriculum de la compositora de 5 líneas, en letra Times New Roman 12, incluyendo la fecha y lugar de nacimiento, en cualquier idioma además de inglés. \* Fotografía en JPG. Los paquetes incompletos no serán procesados. Los materiales deberán enviarse a: [library.donneinmusica@gmail.com](mailto:library.donneinmusica@gmail.com) **(antes del 30.9. 2010)**

A Fundação anuncia a criação de uma **biblioteca online digital de composições de guitarra**. Damos as boas-vindas as partituras publicadas e não publicadas de guitarra solo e/ou com um outro instrumento. A música estará visível online mas não para impressão nem para download. Os interessados terão de contactar o compositor/publicador diretamente. Para ser a parte deste programa precisamos: uma partitura para cada trabalho submetido (no máximo 6 páginas); um endereço de correio eletrônico atualizado ou website de cada compositor; 5 linhas de currículo do compositor em fonte Times New Roman 12, incluindo data e lugar de nascimento em qualquer língua mais inglês; foto em formato JPG. Os materiais devem ser enviados para o endereço [library.donneinmusica@gmail.com](mailto:library.donneinmusica@gmail.com) **antes do dia 30.9.2010**. Os pacotes incompletos não serão processados.

Die Stiftung "Adkins Chiti: Donne in Musica" freut die Schaffung einer **digitalen Online Bibliothek für Gitarrenkompositionen** bekannt zu geben. Für diese Online Bibliothek heissen wir veröffentlichte oder auch unveröffentlichte Partituren für Sologitarre und/oder mit einem anderen Instrument herzlich willkommen. Die Musik wird Online zu sehen sein, aber es wird nicht möglich sein, sie zu drucken oder runterzuladen. Interessierte müssen sich an die Komponistin oder an den Verlag bzw. die/den HerausgeberIn direkt wenden. Um an diesem Programm teilnehmen zu können benötigen wir von den Komponistinnen: - Eine Partitur für jedes Werk das eingereicht wird (maximal 6 Seiten). - Eine aktuelle E-Mail-Adresse oder Websiteadresse. - Eine kurze Biografie der Komponistin (5 Zeilen, in Times New Roman 12), welche Geburtsdatum und Geburtsort beinhaltet. Dies in jeglicher Landessprache und in Englisch. - Ein Foto der Komponistin in JPG Abspeicherung. Unvollständige Zusendungen werden nicht bearbeitet. Das Material senden Sie bitte [LIBRARY.DONNEINMUSICA@GMAIL.COM](mailto:LIBRARY.DONNEINMUSICA@GMAIL.COM) **30.9.201**

La Foundation lance la création **d'une archive de musique « online »** axée sur la musique pour guitare. Les oeuvres pour guitare seule ou pour guitare et une autre instrument (voix-guitare, flûte-guitare etc.), éditées ou inédites, sont concernée par cette action. La musique sera consultée sur le site, mais ne sera ni téléchargeable, ni imprimable. Les personnes intéressées par les oeuvres seront obligées de contacter les compositrices et les éditeurs directement. Pour faire partie de cette action, la fondation aura besoin des éléments suivantes : 1. une partition pour chaque oeuvre soumise (6 pages au maximum), 2. Un adresse e-mail courant ou un url de site pour chaque compositrice, 3. Un esquisse biographique de 5 lignes pour la compositrice en Times New Roman 12, avec la date et le lieu de naissance dans n'importe quelle langue plus version en anglais obligatoire, et 4. Une photographie en format jpg. Les dossiers devraient être envoyés à l'adresse suivant **avant le 30. 9 .2010** : [library.donneinmusica@gmail.com](mailto:library.donneinmusica@gmail.com)

**Our New Centre with the Foundation's Library and Archives of Music composed and created by Women will be in the Centre of the Village of Fiuggi. Work has begun in a thirteenth century hall and completed by the end of the year. We shall have more space for music and recordings and the centre will open daily for scholars and the general public. We need new book cases and filing cabinets. Can you help us to purchase these please?** Contributions are fully tax deductible and will be acknowledged within a week of receipt. **Please visit [www.donneinmusica.org](http://www.donneinmusica.org)** for online payments.

To contribute through a Bank: **Cariparma E Piacenza Donazioni - Fondazione Adkins Chiti: Donne in Musica** ABI . 06230 . CAB . 03200 . Account 57059885 **IBAN . IT77D0623003200000057059885**

To contribute by check send to Fondazione Adkins Chiti: Donne in Musica, Via Proba Petronia 82, 00136 Roma, Italy Checks should be made out to **"Fondazione Adkins Chiti: Donne in Musica – Donation for Library"**

**T H A N K Y O U ..... BOARD AND STAFF – DONNE IN MUSICA.**

## **FROM MEMBERS OF THE INTERNATIONAL HONOUR COMMITTEE DA MEMBRI DEL COMITATO D'ONORE INTERNAZIONALE**



*Women in Music*

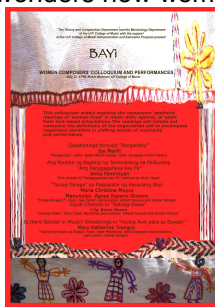
### **GREAT BRITAIN**

**in Music (UK)** has been doing a survey of the numbers of women represented in the BBC PROMS season. The Proms is the largest music festival in the world, with up to 76 evening concerts, nearly all for full orchestra, as well as chamber music concerts and other related events. Audiences in the Royal Albert Hall are of many thousands, and all the concerts are broadcast, many on television. The BBC generally has a good record with regard to women - for instance in their orchestras - so if the inclusion of women in the Proms seems low, one can take it that the story is probably worse in other festivals and concert seasons. **2010 Proms: Composers: 7/146 (4.1%)** This has gone down from the last 2 years, which were 5% & 4.6%. Two of the women composers are from Proms programmes resurrected from past years (1910 & 1919). Of the 5 living women composers, only two are to be performed in evening concerts at the Royal Albert Hall, and one of these is a piece only 5 mins long. The other 3 works by living women are for matinee concerts at a smaller venue. **The figure for living composers is: 5/38.** Conductors: 1/63 – much like last year. This is Isabelle van Keulen directing from the leader's chair for only 2 items out of 5 in this concert. Instrumental soloists: 13/61 (21%) – similar to the past few years. Looking at BBC commissions and co-commissions, we find 3 out of 14 have been given to women composers. These are: **Tansy**

**BBC PROMS SURVEY 2010** For some years **Women**



**Davies** for a substantial evening orchestral work, **Alissa Firsova** for a 5 min work, and **Thea Musgrave** for a choral work scheduled for an afternoon matinee. With 11 BBC commissions going to male composers, one wonders how women will ever catch up!



**PHILIPPINES . WOMEN COMPOSERS' COLLOQUIUM AND PERFORMANCES IN THE PHILIPPINES** by **Maria Christine Muyco, PhD** Ed. by **Jema Pamintuan** Philippine women composers celebrated their recent works in a colloquium cum performances entitled **"BAYi"** at the Music Museum of the University of the Philippines' College of Music on July 22, 2010, at 4 PM. Hosted by the Theory and Composition Department and the Musicology Department of the aforementioned university, **"BAYi"** widely explores the

composers' aesthetic readings of 'woman-hood' in music with, against, or apart from text-based articulations. The composers' readings followed by the performances of their works have initiated and to some extent, transcended the definitions of one's engendered self to encompass negotiated identities in shifting worlds of musicality and performance. These definitions were illustrated in the reading of *Questionings* by composer **Marie Jocelyn Marfil**; her music for strings entitled "Pangandoy" interpreted her personal quest for meanings between herself and her society. Composer **Mary Katherine Trangco** raised interesting points in her paper, *Is there Gender in Music?* She gave a comparative analysis of Philippine male and female composers in terms of gender associations and concluded that gender identity is indistinct. The process of her inquiry was reflected in her music entitled "Huling



Awit para sa Buwan." On the other hand, film composer **Jema Pamintuan** from the Ateneo de Manila University showed an excerpt of "**Ang Panggagahasa kay Fe**," (The Rapture of Fe, international title) a film directed by Alvin Yapan. Her music reinforced women's issues such as abuse and power which she raised in her paper entitled *Ang Poetika ng Bagting ng Tambuleleng sa Pelikulang "Ang Panggagahasa kay Fe"* (The Poetics of the *Tambuleleng's* Resonances in the film "The Rapture of Fe.") *Tambuleleng* is a Philippine southern chordophone cum idiophone. **Waway Saway**, a member of the Talaandig (a minority group in southern Philippines) personally crafted this particular instrument she employed for her film score. **Maria Christine Muyco**, composer and organizer of this event, explores the term *Bayi* in *Ang Pagsasalin ng Kasariang Bayi* (Translating the *Bayi* Category). *Bayi* is a collective term for and about women. This reflects a specificity of image, communality, and a culture of ways defined by individual voices in a society who find common aspects of being a "woman." This event was culminated with **Lily Anne Perez**' reading of *Equal Chances* in her chamber piece entitled "Sabrag-Dawa." Her modular score of "Sabrag-Dawa" portrayed the individualities of the musicians as they aim for equality among each other's parts in the music ensemble; figuratively, this aim for individuality reflects role-playing in social situations. **Dr. Verne dela Pena**, chairman of the Musicology Department, together with Dr. Jonas Baes, the former department chairman of the Theory and Composition Department, invited the audience for an open forum. The artistic endeavor and discourse in the lectures and performances have well served the objectives of this event, which include giving spaces to women's voices via musical expressions and is the its kind in the Philippines.

**URUGUAY - La Asociación Mujeres en Música, filial Uruguay** anuncia el recital de la soprano Isabelle Gibert y la pianista Raquel Fort, que tendrá lugar el miércoles 22 de setiembre de 2010 en el Centro Cultural de España en Uruguay. En programa, obras de las compositoras uruguayas **Elizabeth González, Marita Perdomo, Ana Pierotti**



**y de las compositoras españolas Mercedes Zavala Gironés, María Luisa Ozaita, Diana Pérez Custodio, Magaly Ruiz y Lola Fernández Marín.**

**USA - Works selected for IAWM's 2010 Annual Concert** Compositions selected for the IAWM's annual concert are: *Waterland* (1990/2010) by **Veronika Krausas, Canada** (*Ombrarchetto* (2003) by **Magdalena Dlugosz, Poland** *Emergent* (2009) by **Carrie Leigh Page, USA** *Mouthpiece* (2005) by **Judith Ring, Ireland**



*Pigeon Heart* (2005) by **Marie-Hélène Bernard, France** *Reminiscence R2* (2010) by **Ida Helene Heidel, Norway** These compositions, selected from 22 entries from seven countries, will be performed in, "IAWM's 2010 Annual Concert: An Acousmatic Evening," in Lyon, France, on **Oct. 22, 2010**, Musée des moulages de l'Université de Lyon II, in conjunction with the Music Season 10/11 of Grame, National Center for Music Creation. The jury consisted of James Jiroudon and Anne Sedes TAO Yu, Chair  
[http://www.iawm.org/press\\_release/2010annualconcert.pdf](http://www.iawm.org/press_release/2010annualconcert.pdf)

**COSTA RICA - The Asociación Mujeres Costarricenses en la Música** had a wonderful concert for Mother's Day, last august the 13th at Universidad Nacional, in the city of Heredia. We had Lullabies, Flute and piano music,



from costarrican women composers **Brunhilda Portilla and Ana Isabel Vargas**, with the participation of two young women musicians: Amanda Mesén and Paula Vega. Then we heard the Suite of Danzas Criollas from Ginastera, in a performance by the pianist Flora Elizondo and finally, the choir of Universidad de Costa Rica- Sede de Occidente, conducting by Beverlyn Mora. We also had our new banner from the association ready for this activity.

## NEWS FROM THE REST OF THE WORLD/ NOTIZIE DAL RESTO DEL MONDO

**Dr. Gabriella Bianco, librettist.** I am looking for a composer - a jazz musician - for a text of mine in Spanish EXTASIS - dedicated to Miles Davis and Astor Piazzolla. Thank you. Gabriella Bianco [gbvenice61@yahoo.ca](mailto:gbvenice61@yahoo.ca)

**Concorso di Composizione 'Dante in Musica', scadenza 31 ottobre 2010.\*** La fondazione 'Casa di Dante in Abruzzo', attiva da trent'anni nel campo della ricerca iconografica dantesca, con prestigiose mostre e pubblicazioni annuali famose in tutto il mondo, bandisce il primo Concorso di Composizione ispirato alle opere di Dante Alighieri, per un organico di non più di otto strumenti, scelti liberamente tra quelli elencati nel bando. Il concorso è aperto a tutti gli stili musicali, non esige limiti di età, e non richiede tasse di partecipazione. I membri della giuria saranno comunicati entro la fine di ottobre. Le composizioni premiate (Tremila Euro per il primo classificato, Duemila Euro per il secondo e Mille Euro per il terzo classificato) saranno eseguite in occasione della chiusura della Mostra, che quest'anno avrà per tema '*Dante e l'Antipurgatorio*'. Per scaricare il bando in italiano e in inglese ed informazioni consultare : [www.casadidante.eu](http://www.casadidante.eu)

**'Dante in Musica' Composition Competition**, deadline october 31st 2010.\* 'Casa di Dante in Abruzzo' Foundation, active for 30 years in the field of Dante iconography, with every year prestigious Exhibitions and book publications worldwide announce the first Composition Competition inspired by the works of Dante Alighieri, for no more than eight instruments freely chosen between the ones listed. The competition is open to all musical styles, has no age limits and there are no participation fees. The components of the Jury will be made public at the end of october. The awarded compositions (three thousand euro first prize, two thousand second prize, one thousand third prize) will be performed during the closing ceremony of the 'Casa di Dante in Abruzzo' whose subject, this year, will be '**Dante e l'Antipurgatorio**'. To download in italian and in english and information, please contact [www.casadidante.eu](http://www.casadidante.eu)



**L'Associazione "Pietro Mongini"** organizza il 1° **Concorso Pianistico Internazionale "Clara e Robert Schumann"** che si terrà a Milano dal 17 al 20 Novembre presso il Circolo della Stampa in Corso Venezia, 16. Le domande dovranno pervenire entro il 31 Ottobre 2010. Per informazioni - Direttore artistico M° Adriano Bassi [3.adriano\\_bassi@fastwebnet.it](mailto:3.adriano_bassi@fastwebnet.it)



**Hessische Frauen Musik Woche** (Laia Genc) October 10 – 16, 2010. Since 1998 this week is organised from the Women Music Office and a coop-partner Waggong in Frankfurt/Main. Those

workshops are held by professional musicians from Germany and abroad who work with several ensembles from Jazz to Rock. In this year the following ensembles are offered: **Swing/Bigband** mit **Silke Eberhard** (Saxofon, Berlin) **Singing & Songwriting** mit **Jule Unterspahn**, (Gesang, Berlin) **Jazz** mit **Laia Genç** (Piano, Köln) **Rock, Pop & mehr** mit **Silke Fell** (Gitarre, Berlin) **Hot Hot Hot Caribbean Reggae** mit **Lexi Rumpel** (Bass, Mainz) **Percussion: Funky modern Grooves** mit **Michaele Mohr** (Percussion, Dortmund)  
<http://www.frauenmusikwoche.de> Infos <http://www.frauenmusikbuero.de> and <http://www.melodiva.de>

**Hessische Frauen Musik Woche Rock-Pop-Jazz Workshops für Musikerinnen 10. bis 16.**

**Oktober 2010 Veranstalter: Frauen Musik Büro und Waggong, Frankfurt** Die "Frauen Musik Woche" bietet musikbegeisterten Frauen eine intensive Workshop-Woche. In sechs Workshop-Gruppen werden die Teilnehmerinnen von bekannten Profimusikerinnen unterrichtet. Dieses Jahr stehen eine Swing-Bigband sowie Ensembles in Rock-Pop, Caribbean Reggae und Jazz auf dem Programm, dazu kommt eine Percussion-Gruppe sowie eine Gruppe für Singer/Songwriterinnen. Außerdem gibt es in diesem Jahr zum erstenmal das Angebot, sich als feste Band für ein Coaching anzumelden. Neben der musikalischen Weiterbildung gibt es hier neue Kontaktmöglichkeiten zu anderen Musikerinnen und Bands. Abendliche Jamsessions und ein öffentliches Werkstattkonzert zum Abschluß runden das Programm ab. Das genaue Programm: **Swing/Bigband** mit **Silke Eberhard** (Saxofon, Berlin) **Singing & Songwriting** mit **Jule Unterspahn**, (Gesang, Berlin) **Jazz** mit **Laia Genç** (Piano, Köln) **Rock, Pop & mehr** mit **Silke Fell** (Gitarre, Berlin) **Hot Hot Hot Caribbean Reggae** mit **Lexi Rumpel** (Bass, Mainz) **Percussion: Funky modern Grooves** mit **Michaele Mohr** (Percussion, Dortmund) Alle Infos: <http://www.frauenmusikwoche.de> <http://www.frauenmusikbuero.de> und <http://www.melodiva.de>

**10<sup>o</sup> Corso Nazionale di Formazione AIGAM** Roma e Torino "L'educazione musicale del bambino da 0 a 6 anni secondo la Music Learning Theory di E. E. Gordon". Corso rivolto ad insegnanti di musica e musicisti, ufficialmente riconosciuto dal Prof. E. Gordon in esclusiva per l'Italia, accreditato dal Ministero della Pubblica Istruzione. 12 fine settimana da Ottobre a Giugno. Docenti: Apostoli, Borsacchi, Biferale, Ricciotti, Toti, Braga, Fabarro. a numero programmato. Info: 06/58332205; Info: 011/8178968 [segreteria@aigam.org](mailto:segreteria@aigam.org)  
<http://www.aigam.org/formazione>

**CITY CHORUS COMMISSION COMPETITION: CITY CHORUS (LONDON, ENGLAND)** is celebrating its 90th birthday season in 2010-2011: the culmination of our anniversary year will be a concert in July 2011, which will feature a newly commissioned 20-minute work for chorus. Composers from around the world are invited to apply for this GBP2000 commission. City Chorus is an adult mixed choir, open to all without audition, and our 'ideal' composer will be able to write music that is original and exciting, yet within the capability of our amateur singers. Deadline: 3 December 2010. for full details, please visit: <http://www.citychorus.info/>



**NEDERLANDS - 'Vrouwen en/ in Muziek'**, dat is de naam van de nieuwe cursus die vanaf september wordt gegeven door de musicologe Olga de Kort-Koulikova van het Dongens muziekbureau {aKKOlade}. In drie bijeenkomsten vertelt zij over de rol en plaats van de componerende en musicerende vrouwen in de muziekgeschiedenis van Italië, Engeland, Frankrijk, Rusland, Duitsland en Nederland. De cursus wordt opgeluisterd door vele muziekfragmenten (zowel cd-opnamen als live pianospel) met de werken van de vrouwelijke componisten uit de 12e-21e eeuw, van **Hildegard von Bingen, Francesca Caccini, Clara Schumann-Wieck** tot de hedendaagse componisten **Renske Vrolijk, Claudia Rumondor, Svitlana Azarova en Olesya Rostovskaya**. De cursus wordt gegeven in Dongen, op woensdagochtend (8, 22, 29 september, 09.30-11.30) en maandagavond (13, 20, 27 september, om 20.00-22.00). Prijs: €35,00. [www.aKKOlade.nl](http://www.aKKOlade.nl), [info@akkolade.nl](mailto:info@akkolade.nl) tel.06-51662366.

**We are honored to invite you to participate in the 13th International Conference of the Répertoire International d'Iconographie Musicale (RiDIM)** and the **1st Brazilian Conference on Music Iconography** entitled **Enhancing music iconography research: considering the current, setting new trends**.

The Organizing Committee invites online presentation proposals in expanded abstract format. Presentation proposals should focus on the following topics:

1. Source study/research on Latin American, Asian, African and Oceanian music iconography - case studies concerning Latin American, Asian, African and Oceanian music iconography research: dance, music iconography, instruments, musical practices, colonial/exchange, interchange; postcolonial topic, art vs. popular;
2. Meta-discourse: theoretical and methodological topics concerning dance iconography, music iconography, inter- and exchange between mainland and colony creating identity.

Presentation proposals can be submitted in **English, Spanish or Portuguese**. Presentation proposals written in **Spanish or Portuguese have to include an abstract in English** While **regular paper presentations** should not exceed a limit of **20 minutes** (including its further discussion), **very short papers, focusing a single picture** (which will be allocated **10 minutes** presentation time) are also welcome. If you choose the **short presentation** option, please include the phrase "**SHORT PRESENTATION**" after the title of your proposal. **Submission Deadline: September 25, 2010** Reviewers' evaluation deadline: **October 25, 2010** Program Committee decision: **December 20, 2010** Presenters will be notified of acceptance before **December 31, 2010** The Conference – to be held in South America for the first time in RIdIM conferences history – will be hosted by the RIdIM-Brazil Commission Mixte and the Federal University of Bahia in Salvador, Bahia (Brazil) from 20 to 22 of July 2011 through the joint efforts of the RIdIM International Commission Mixte and the RIdIM-Brazil Commission Mixte. The Conference Program scheduled 3 keynote lectures, paper sessions, and ceremonies to be held at the "Arlindo Fragoso" Cultural Complex of the Federal University of Bahia Politechnique School. <http://www.ridim-br.mus.ufba.br/ridim2011/> > or contact us by email < [ridim2011@gmail.com](mailto:ridim2011@gmail.com) >

Estamos honrados de lhe convidar a participar no **13º Congresso Internacional do Repertório Internacional de Iconografia Musical (RIdIM) e 1º Congresso Brasileiro de Iconografia Musical** intitulado **Ampliando a investigação em iconografia musical: considerando o atual, definindo novas tendências**. A Comissão Organizadora convida a apresentação de propostas on-line em formato de resumo expandido. As propostas enviadas devem versar sobre algum dos seguintes tópicos: Estudos de fontes / pesquisa sobre iconografia musical de América Latina, Ásia, África ou Oceania - Estudos de caso relativos à América Latina, Ásia, África ou Oceania: Iconografia de música, de dança, instrumentos e práticas musicais; relações coloniais/ pós-coloniais; arte Vs. popular; Meta-discurso: temas teóricos e metodológicos relativos a iconografia de música, de dança, e inter-câmbio entre a metrópole e a colônia na criação de identidades. As propostas podem ser escritas em **Inglês, Espanhol ou Português**. As propostas escritas em **Espanhol ou Português devem incluir um resumo em Inglês**. Enquanto a **apresentação de trabalhos normais** não deveria ultrapassar o **limite de 20 minutos** - incluída a sua discussão posterior, **apresentações de trabalhos breves** (de **até 10 minutos**), que discutam **apenas uma imagem**, também são bem-vindas. Se você optar pela **apresentação de trabalho breve**, por favor inclua a frase "**SHORT PRESENTATION**" depois do título da sua proposta. **Prazo final para submissão: 25 de setembro de 2010** **Conclusão da Avaliação dos Pareceristas: 25 de Outubro de 2010** **Decisão da Comissão Científica: 20 de Dezembro de 2010** Os autores dos trabalhos aceitos serão notificados até **31 de Dezembro de 2010** O Congresso - a ser realizado na América do Sul pela primeira vez na história dos congressos do RIdIM - será apresentado pela Comissão Mista do RIdIM-Brasil e a Universidade Federal da Bahia, em Salvador, Bahia (Brasil) de 20 a 22 de Julho de 2011, através da esforços conjuntos da Comissão Mista Internacional do RIdIM e a Comissão Mista do RIdIM-Brasil. O Programa do Congresso agendou 3 conferências, sessões de apresentação dos trabalhos aceitos e as cerimônias a realizar-se no Espaço Cultural "Arlindo Fragoso" na Escola Politécnica da Universidade Federal da Bahia. < <http://www.ridim-br.mus.ufba.br/ridim2011/> > ou entre em contato conosco pelo e-mail < [ridim2011@gmail.com](mailto:ridim2011@gmail.com) >



**News of a House Concert in Holland in mid September.....**



**BIANCA MARIA FURGERI** - Vi segnalo che il 23 Settembre 2010, alle ore 21, avrà luogo nella Certosa di Bologna un concerto di musiche antiche, eseguito dalla Cappella Artemisia diretta da Candace Smith. In esso verrà inserito, come brano di musica contemporanea, il mio brano vocale "ROSA RORANS". Il brano eseguito è una versione a tre voci, a cappella, in parte modificata, del brano che a suo tempo venne scelto dalla **Fondazione Adkins Chiti: Donne in Musica** per l' esecuzione in S. Pietro, alla presenza del Papa Giovanni Paolo II, per la cerimonia di chiusura delle celebrazioni romane in onore di S. Brigida di Svezia.  
**KOMPONISTINNEN UND IHR WERK, Leitung Christel Nies**

► Freitag, 24. September 2010, 20.00 Uhr Lutherkirche

**Neue Musik von Komponistinnen für Akkordeon und Blockflöten. Duo Windspiel:** Werke von Younghi Pagh-



Paan, Liza Lim, Georgina Derbez, Ana Lara, Calliope Tsoupaki, Keiko Harada

Eva Zöllner, Akkordeon; Verena Wüsthoff, Blockflöten. (Konzertmitschnitt Deutschlandfunk)

► Freitag, 03. Dezember 2010, 19.30 Uhr Rathaus Kassel, Bürgersaal

Konzert zum 20-jährigen Jubiläum der Konzertreihe KOMPONISTINNEN UND IHR WERK

**Streichquartette von zeitgenössischen Komponistinnen**

**Isabel Mundry** *Linein, Zeichnungen (2004)*

**Sofia Gubaidulina** *Streichquartett No.2 (1987)*

**Hilda Paredes** *Cuerdas del Destino (2008)*

**Sofia Gubaidulina** *Reflections on the theme B-A-C-H (2002)*

**Patricia Almeida** *Nocturna Itinera (2008)*

**Kaija Saariaho** *Terra Memoria (2006)*

**Arditti-Quartett** Irvine Arditti, Violine Ashot Sarkissjan, Violine Ralf Ehlers, Viola Lucas Fels, Violoncello

► Sonntag, 19. September 2010, 18.00 Uhr Alte Brüderkirche

**Arnold Schönberg „Pierrot lunaire“** Christel Nies, Sprechstimme; Anne Proske, Flöte/Piccolo; Katalin Hercegh,

Violine/Viola; Daniel Geiss, Violoncello; Sascha Rattle, Klarinette/Bassklarinette; Julia Okruashvili, Klavier. **Klaus**

**Hinrich Stahmer „Die Landschaft in meiner Stimme“**



**Ursula Mamlok „Panta Rhei“ für Klaviertrio** Sprache: Gabriele Heppe-Knoche – Kunst:

Milen Krastev Christel Nies Sängergeweg 3 34125 Kassel [www.komponistinnen-konzerte.de](http://www.komponistinnen-konzerte.de)



Concert of original works by women composers 'On the steps of Chopin and Liszt' will take place in world premiere in Brussels by the European Trio Elisabeth Deletaille, violin, Bruno Ispiola, cello and André Grignard, piano. The Women composers are, following the photo above: **Krystyna Pettersson, Sweden, Simona Simonini, Italy, Canary Burton, US, Caroline Wright, UK, Monica Conversano, Italy, Li Yiding, China, Irma Bilbao, Belgium, Leticia Armijo, Mexico, Anne Martin, Belgium, Danielle Baas, Belgium Olga Viktorova, Russia.** Address : **Abbaye de Dieleghem rue Tiebackx, 14, 1090 Brussels: October, 23, 2010 at 5:00 Pm**



Giovanna Dongu ha vinto il 1°Premio assoluto al Concorso per Pianisti Compositori Franz Liszt, tenutosi a Bellagio il 27/28 Agosto. Le opere presentate sono: **"In Antitesi"**, tre frammenti per Pianoforte (1998); **"Respiri di un'antica terra"** (2004).



**Dafina Zeqiri – Kosovo – Dream** 23 September 2010 The third of "Four Late Evenings at the British Museum" with violinist Peter Sheppard Skærved. Dafina Zeqiri is one of eight composers featured in a programme entitled "Trade and Travel", (part of "History of the World in 100 Objects") Great Court, The British Museum, Great Russell Street, London, WC1B 3DG, <http://www.peter-sheppard-skaerved.com/projects/british-museum-photos-by-richard-bram/>



**Rossella Spinosa – Italia** - Venerdì 3 settembre 2010, ore 21.30 - Senigallia, Musica Nuova Festival Auditorium San Rocco - "**Above Bernadotte**" per pianoforte 4 mani **NEW MADE:** A. Calcagnile - R. Spinosa, pf a 4 mani  
Mercoledì 11 settembre 2010, ore 21 - Milano, Auditorium Asteria Orchestra I Pomeriggi Musicali "**Contro L'Uomo Seduto**" per 2 pianoforti ed orchestra da camera Solisti al pianoforte: A. Calcagnile - R. Spinosa Direttore: P. Mainiti

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