



WOMEN'S SYMPHONIC ORCHESTRA OF MADRID

2012



NATIONAL AUDITORIUM OF MUSIC OF MADRID



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The Women's Symphonic Orchestra of Madrid, OSMUM, is a cultural project set up by women and directed towards all those who love music and are enthusiastic about innovative projects which explore unexplored fields.

This Orchestra, first of its kind in Spain and Europe, is supported by the accumulated experience of its components over the years and is, in its majority, made up of professors from the different conservatories in Spain.

The OSMUM has been promoted by Miss María Isabel López Calzada, a woman conductor, having a solid cultural and business background, as a product of many years of experience directing national, as well as international, orchestras and musical companies.

Music is the priority of this orchestra, along with its investigation and expansion. From its conception basic objectives were defined to govern all of its activities: the renovation of repertoire, the support of Spanish music and musicians and the creation of new audiences. Like all permanent orchestras, its repertoire intends to cover all composers, times and styles, but special attention will be placed on those works which until our time, have been left behind despite their quality. These are the many works written by women throughout the long history of music and have received very little or no attention at all. At the same time, many elite instrumentalists who have come across many obstacles are given the real opportunity to be a part of a great orchestra with many other elite instrumentalists who, due to their gender, also found numerous obstacles in their goal towards being accepted under equal conditions to symphonies all over the world.

These objectives are served by a modern awareness shown by public organisms and private companies towards the expansion of social values through culture and knowledge. Thanks to this new mentality, they support each other and sponsor such ambitious projects as these. This philanthropy permits numerous cultural projects to be promoted, where they could have never been before, with the subsequent loss of people's cultural identity.

The initiation of the Women's Symphonic Orchestra of Madrid was on March 27th, 2004 with a concert in the National Auditorium of Madrid, where a vast repertoire was offered from Tchaikovsky, Fanny Hensel Mendelssohn and Edgard H. Grieg.

After this first concert, the Orchestra has maintained a constant labour of collecting and investigating, not only classical music but also incursions into modern music, accompanied by famous singers like Joan Manuel Serrat, flamenco with Carmen Linares or interpretations of pop music accompanied by different singers and groups.



THE CONDUCTOR

The Conductor of the Orchestra was born in Madrid and she studied at The Royal Superior Conservatory of Music of Madrid. She finished her studies with the maximum grade, obtaining the degrees of Superior Professor of Orchestra Conducting, Post-graduate of Orchestra Conducting, Superior Professor of Sol-fa, Theory of Music, Transposition and Accompaniment, Professor of Harmony, Counterpoint, Composition and Instrumentation and Professor of Piano. At the Universidad Autónoma de Madrid she obtained the Diploma of Advanced Studies of the Third Cycle of university studies through the Doctoral program of Music and she teaches various courses for the Doctoral Program of Music for the same University.

Standing out among her teachers are: Gianluigi Gelmetti, Sebastián Mariné, Emilio Mateu, Karl Osterreich, Francisco García Nieto and José Peris Lacasa.

She did a Master of Orchestral and Choral Conducting under the direction of Karl Osterreich and Francisco Navarro Lara, a Master of Administration and Musical Promotion at the UAM and Orchestral Conducting at the Musical Academy Chigiana, in Siena, under the direction of Gianluigi Gelmetti, conducting the Festival Orchestra of Sofía.

As a Conductor, she conducts and works with different orchestras such as OSRTVE, Orchestra of Sofia, The Municipal Symphonic Band of Madrid, the Classical Orchestra of the Superior Conservatory of Madrid, the Barcelona Chamber Music Orchestra and the Young Munich Orchestra of München Münchner Jugendorchester.

Her readiness to transmit to others her knowledge and spread her passion for music, has led her to write a biography of W.A. Mozart, published by EDIMAT in 2004, as a part of its series of Great Biographies. She is also a frequent speaker, an invited guest on the radio and member of the jury INJUVE.

She is the promoter and Conductor of the Women's Symphonic Orchestra of Madrid, and has reaped many successes in her career. Among her last concerts we could point out: The Overture by Fanny Mendelssohn, Concert for piano and orchestra by E. Grieg, Romeo and Juliet by Tchaikovsky in the National Auditorium of Madrid, the symphony of Serrat in Madrid, The Fantastic Dances by J. Turina and the Spanish Rhapsody by M. Ravel in Alicante and the National Auditorium of Madrid, the Amor Brujo by M. de Falla with Carmen Linares, in Segovia, the Magical Flute by Mozart, the Traviata by Verdi, the Barber of Seville by Rossini and Preludes of Zarzuela in Las Palmas de Gran Canaria and the Auditorium of Zaragoza. Her international concerts include the Christmas Eve Concert in 2007 in Bethlehem, Palestine, in the Plaza of the Nativity, with works by Mozart and Beethoven, and the Three King concert in 2008 in Ramallah and Nazareth.



THE ORCHESTRA

The Women's Symphonic Orchestra of Madrid is born with the firm and determined vocation to occupy a space within the musical panorama taking over a vast space which up to now has been scarcely treated or envisioned.

Music is a priority in this orchestra, but also its investigation and expansion. From its conception the basic objectives to be defined were set up for the orchestra in all of its activities: renovation of repertoire, the support of Spanish music and musicians and the creation of new audiences. Like all permanent symphonic orchestras, the repertoire tries to cover all composers, times and styles, but special attention is given to those works which until our day have been overlooked despite their quality. There is a vast range of compositions created by women throughout the history of music which have been paid little attention to or none at all.

As a mere sample of this forgotten state, we need only mention the recent study by the General Society of Authors in Spain where it is stated that in the cultural programmes of the last five years in our country, only 16,4% corresponded to Spanish composers, and of these, not one was a woman.

An important part of the activity of OSMUM will be its dedication to the investigation of this large number of works and the search for new repertoires, looking into unpublished works of incalculable artistic value as well as their expansion, not only through periodical concerts, but also through taping sessions and international tours.

....of Women....

OSMUM is an orchestra composed of professional women with a vocation for permanency in the international musical panorama. The orchestra is integrated by a recognized prestigious Conductor and between sixty to ninety professional instrumentalists, all women. Why women? But, why not women? If music has no gender, why should orchestras have one?

OSMUM was born for music, but we cannot deny that in its composition and the selection of members there has no doubt been a sad reality derived from the fact that at present women instrumentalists, and of course women conductors, are relegated to the last music stands, and the difficulties to access as a professional in an orchestra, are even greater if it's a woman. In the end, it's easier to have a career as a soloist than to be an integral part of a professional orchestra.

For this reason, to support this project is not only to support music, but to also support an enterprise of the utmost importance and also, "why not?" to support women in the workforce.



... about Madrid...

OSMUM is the first Women's Symphonic Orchestra which exists in Spain and in Europe. This fact makes it even more international. Its components come from all over Spain and from different countries from all over the world, and its intention is to be the emblem of all women who fight to occupy the place they deserve as great professionals in any part of the world.

But it is Madrid, where this project has taken shape that all the instrumentalists have come together to give birth to the Women's Symphonic Orchestra and from where it will be launched towards the world.

This has not been the only reason why Madrid was chosen as the city in our name. Culture is one of the most dynamic and promising of sectors in future development. And Madrid is a clear example of this development.

Madrid's society is demanding more and more cultural services, as is manifested in the high percentage of attendance to concerts by its citizens (38%). With over eleven million tickets sold and the amount of over two million euros in box office annually, we can truly say that these shows, whether they be musical, choreographic or concerts, are on the rise. Each year, cultural events such as those offered by the Network of Theatres of the Madrid Community, show a desire in this community to impulse and facilitate the access to quality culture.

Madrid has a great foundation which supports cultural awareness and which means a great and flourishing business, thanks to official as well as private programmes.

As businesswomen as well as musicians, we recognize the cultural market and the advantages which we can give to the same, since we handle an unknown but huge repertoire which will allow for important financial and cultural benefits. These same benefits are what we contribute to all public, private and national business sectors which collaborate or will collaborate with us in the future of our Orchestra.



THE REPERTOIRE

"Once I thought that I had creative talent, but I have discarded this idea; a woman shouldn't want to compose. If none has been able to do so, why should I suppose that I can?"

These words, written by the great composer Clara Schumann in 1839, reflect the worry of a woman eclipsed by the fame of her husband Robert Schumann and to which she dedicated all of her life, spreading her husband's work instead of her own.

This is not a sole case. The repertoire of women throughout history goes back to the Middle Ages, to compositions from the end of the 11th century and the beginning of the 12th with Hildegarda von Bingen, to whom musicologists have paid great attention. In her wake, women's musical compositions are lost in the darkness of time, in the majority of cases because their works weren't transmitted from generation to generation as were the works of men and have been lost for all time.

To recuperate these swatches of history is what the Women's Symphonic Orchestra of Madrid is dedicated to: the repertoire of forgotten women in a musical limbo. Many of these works have been the object of investigation by musicologists who, especially from the 20th century on, have started to be interested in these original, innovative and tremendously rich pieces. But despite this awakening of interest by these experts, the majority of these compositions have never been published let alone interpreted or taped by great orchestras. There is much to be done and a great field to be explored.

From von Bingen there have been many more. In general, in the Middle Ages and in the Renaissance there were many women composers as well as profane and religious medieval lyrics. This is where we can mention Madalena Casulana, Vittoria Rafaella Aleotti, Francesca Caccini or Barbara Strozzi. In Spain the figure of Marianne Martínez is outstanding (1744-1812), brought up in Vienna, neighbour and later student of Joseph Haydn in clavichord and piano, member of the Philharmonic Academy of Bologna from 1773 ... her work is huge, of great quality and covers almost all types of music during that era, especially catholic religious music and pieces for piano, with the exception of the opera since women had no chance to premier in the theatre. More than 200 of her works are known although only 70 have been conserved.

To the social difficulties which these women had to face for their works to be known, we must add that many of them were kept in the shadow of a great man musician, who was of course recognized. The clearest cases were those of Fanny Mendelssohn or Fanny Hensel using her husband's surname, as important a composer as her brother Felix. In fact, in many of these works it is difficult to separate what one has done from the other, because up until their latest years the collaboration between Felix and Fanny was very close.



And Clara Wieck, better known by her husband's surname, Robert Schumann, who upon their marriage promised her a musical life in common. Reality was very different, however; eight children, a sick husband and the need to dedicate herself exclusively to his works, especially the Trio op 17 and the Concert for piano op. 7, songs and music for piano, and among music lovers she is still considered the unselfish wife of Schumann, the faithful friend of Brahms and little more.

In the twentieth century the referent is Alma Mahler-Werfel, the wife of Gustav Mahler, who had similar difficulties as Fanny Mendelssohn. Even before their marriage, Gustav Mahler made her leave her composing and only in 1910, after the death of their elder daughter and the following depression, and above all, the strong marital problems they suffered, which made Gustav fear she would abandon him, did he accept that she write and publish some songs. But her future husbands did permit her to compose. All of them understood that a wife should owe herself to her husband and her family.

These are some of the most well-known names in a long list of women who weren't even lucky enough to have a well-known father, brother or husband who permitted them to access the annals of history even in the twilight. It is not due to a lack of quality, rather a lack of knowledge which has impeded their occupying their place.

The repertoire is therefore great, unpublished, unknown and without a doubt passionate because of its novelty. The Women's Symphonic Orchestra of Madrid brings them back to life.

But since music is the important thing, it will be the protagonist without the distinction which during centuries has left great women composers in the dark. This is the reason why great women composers have their space in the OSMUM's repertoire: Mozart's serenades, Dvorak or Tchaikovsky; the Bullfighter's Prayer by Turina; Mendelssohn's Schubert's or Brahms's symphonies; Prokofiev, Donizetti or Stravinsky are some of the many works and composers included in its concerts.

From the year 2004, the Women's Symphonic Orchestra of Madrid also attends to the musical necessities of shows which go from quartets to great symphonic orchestras, among which we must point out flamenco and pop music concerts. These shows have received the increasing approval of audiences as well as professionals and critics; a complete success can be achieved.



CRITICISM OF SPECIALIZED PRESS CLASSICAL

Women's Symphonic

The eternal feminine

Women's Symphonic Orchestra of Madrid

Conductor: María Isabel López Calzada/ **Soloist:** Marcelino López Domínguez (piano) /
Works by Fanny Mendelssohn, Grieg, Zavala and Tchsiknovskil **Venue:** National
Auditórium/ **Date** March 27th. **Evaluation:** ***

CARLOS GÓMEZ AMAT

MADRID: The sad day of March 11' should have been honoured, but it was finally offered the day before yesterday, after the necessary minute of silence. This Women's Symphonic Orchestra of Madrid, which was founded and conducted by María Isabel López Calzada should be welcomed for its happy reality and also for its intentions. The reason isn't to substitute men with ferocious feminism, but to show a feminine and deeply artistic manifestation. Far from the masculine ideals which have reigned, for example, in the Philharmonic of Vienna, Spanish orchestras have counted on feminine elements for a long time.

The sound of the ensemble is, with these artists, of a high symphonic quality because there is not only individual technique, but also enthusiasm and effort. María Isabel López Calzada conducts with Base and very good musical sense. She has details of independence in her hands, which can be appreciated in these times of monotonous simultaneous movements. One of the goals of this orchestra is to cultivate a repertoire of women composers, so previously abandoned. In this first occasion, one of them has been recuperated, historically: the dear sister of Felix Mendelssohn, Fanny, with an overture very near the style of the great romantic. Also a contemporary Spanish woman, Mercedes Zavala, who is in the feminine group without the need of quotas or percentages. What is meant is to compose or play well, without gender being decisive. The ocean without a name is an ambitious and somewhat sombre page, with literary motifs. Very well written, clear, with a variety of timbre and a desire for free tonality. The author received a great applause. López Domínguez starred in the Grieg Concert with impulse and without concessions towards blandness. A passionate Romeo and Juliet finished the show off, in benefit of the Valle Foundation.

Goethe said that the eternal feminism raises us to heights. With music as well.

Periódico EL MUNDO, Lunes 29 de marzo de 2004.



Orquesta Sinfónica de Mujeres de Madrid

PRESS

Segovia

El concierto de la Orquesta Sinfónica de Mujeres de Madrid, que se celebró el pasado sábado en la plaza de toros de Segovia, fue un éxito. La formación, dirigida por Carmen Linares, interpretó un programa de música clásica y contemporánea, que incluyó obras de Beethoven, Chopin y Debussy. El público, formado por un centenar de personas, disfrutó de una actuación de gran calidad. La Orquesta Sinfónica de Mujeres de Madrid es una formación única en Europa, formada por 70 mujeres. Su director, Carmen Linares, es una compositora y pianista española. El concierto fue organizado por el Ayuntamiento de Segovia, en el marco de las actividades culturales de la ciudad.



Las violonchistas de la Orquesta Sinfónica de Mujeres de Madrid en un momento del concierto.

Femenismo musical

El movimiento de mujeres en la música ha sido un fenómeno reciente, pero que ha cobrado fuerza en los últimos años. En España, este movimiento ha dado lugar a la creación de colectivos como la Orquesta Sinfónica de Mujeres de Madrid. Estas formaciones buscan promover la participación de las mujeres en el mundo de la música, tanto como compositoras como intérpretes. La Orquesta Sinfónica de Mujeres de Madrid es el primer colectivo de este tipo en España. Su director, Carmen Linares, es una compositora y pianista española. El colectivo está formado por 70 mujeres de diferentes edades y procedencias. Su repertorio incluye obras de compositores clásicos y contemporáneos. El concierto del pasado sábado en Segovia fue un ejemplo de su compromiso con la música y el feminismo.

Dejad que las chicas se acerquen al sinfonismo

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Carmen Linares: «La música no tiene sexo»

Carmen Linares, directora de la Orquesta Sinfónica de Mujeres de Madrid, afirma que la música no tiene sexo. Ella cree que la música es un lenguaje universal que trasciende las barreras de género. Su compromiso con el feminismo musical es una forma de promover la igualdad y la participación de las mujeres en el mundo de la música. Linares es una compositora y pianista española. Su obra incluye obras para piano, guitarra y orquesta. Su directorio incluye la Orquesta Sinfónica de Mujeres de Madrid y el Conservatorio de Segovia. Linares es una mujer apasionada por la música y el feminismo.

Cultura y espectáculos

La Orquesta Sinfónica de Mujeres de Madrid, la primera formación exclusivamente femenina en Europa, prepara el concierto «El amor brujo» es cosa de chicas

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Segovia. Será la primera vez en el mundo que una formación exclusivamente femenina interprete el ballet «El amor brujo» de Manuel de Falla. La Orquesta Sinfónica de Mujeres de Madrid, dirigida por Carmen Linares, interpretará el ballet en la plaza de toros de Segovia el próximo sábado. El concierto será un ejemplo de su compromiso con la música y el feminismo. «El amor brujo» es un ballet de Manuel de Falla, que narra la historia de una mujer que se enamora de un brujo. El ballet es uno de los más conocidos de Falla. La Orquesta Sinfónica de Mujeres de Madrid es una formación única en Europa, formada por 70 mujeres. Su director, Carmen Linares, es una compositora y pianista española. El concierto fue organizado por el Ayuntamiento de Segovia, en el marco de las actividades culturales de la ciudad.



La Orquesta Sinfónica de Mujeres de Madrid en un momento del concierto.

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EL MUNDO (A PARTIR DE LOS 16 AÑOS) EL MUNDO UVE UN VERANO EXTRA

- Arquitectura** Santiago Calatrava presenta para Chicago el edificio más alto de 200 metros.
- Rock** El nuevo disco de los Rolling Stones, en septiembre, girará en torno al origen del rock.
- Jazz** La noche de los '60s vuelve a la radio con el estreno del concierto de Louis Armstrong.
- Album** Nicole Kidman abandona al mar por un año, el cine para dedicarse a sus hijos.



Falla, en manos de 70 mujeres

La Orquesta Sinfónica de Mujeres de Madrid, la primera formación sin hombres de Europa, prepara «El amor brujo» que interpretará mañana en la plaza de toros de Segovia junto a la cantante Carmen Linares.

La Orquesta Sinfónica de Mujeres de Madrid, formada por 70 mujeres, interpretará el ballet «El amor brujo» de Manuel de Falla en la plaza de toros de Segovia el próximo sábado. El concierto será un ejemplo de su compromiso con la música y el feminismo. «El amor brujo» es un ballet de Manuel de Falla, que narra la historia de una mujer que se enamora de un brujo. El ballet es uno de los más conocidos de Falla. La Orquesta Sinfónica de Mujeres de Madrid es una formación única en Europa, formada por 70 mujeres. Su director, Carmen Linares, es una compositora y pianista española. El concierto fue organizado por el Ayuntamiento de Segovia, en el marco de las actividades culturales de la ciudad.



Para mí la música es...

Existe una orquesta única en Europa en la que los hombres entran sólo como invitados. Es la OSMUM, y sus intérpretes son exclusivamente mujeres. Así viven ellas su pasión por la música.

«Cada una tiene su historia con la música», afirma Carmen Linares, directora de la Orquesta Sinfónica de Mujeres de Madrid. «Para mí la música es...»

«La música es un lenguaje universal que trasciende las barreras de género. Mi compromiso con el feminismo musical es una forma de promover la igualdad y la participación de las mujeres en el mundo de la música.»

«La música es un lenguaje universal que trasciende las barreras de género. Mi compromiso con el feminismo musical es una forma de promover la igualdad y la participación de las mujeres en el mundo de la música.»

