I want to start off by expressing my deepest gratitude to the professional development for helping to make my goal of recording Emma Lou Diemer’s complete works for violin and piano come to fruition. Emma Lou is a local legend with a national reputation; I knew and appreciated her music long before I arrived to Santa Barbara. Consequently, recording this CD with her at the keyboard was a special honor.

**Goals**
I worked this summer to complete a two year long project of learning, performing and ultimately recording and releasing Emma Lou Diemer’s works for violin and piano on CD format as well as on the web. This goal was met in August while the CD was released on November 1\textsuperscript{st}, 2009 both virtually on the web through iTunes and through hard copy online distributors.

**Description of project activity**
We (Emma Lou Diemer and I) began work on learning these compositions in 2007, performing each work at the Santa Barbara Music Club. During the summer months of 2009, we recorded the complete works over the course of six weeks, then edited them and completed the graphic design. The master was submitted for duplication at the end of August. On October 25, 2009, Emma Lou and I performed a CD-release concert at First Presbyterian Church, which was well attended. The press took notice through a positive review of the CD in the *Santa Barbara Independent* (October 22-29, Vol. 23/no. 197) as well as featured/starred (“Must See”) status in the *Santa Barbara News Press* arts calendar (Oct. 20). A positive review of the concert appeared in the *Santa Barbara News-Press* (Oct. 28). An interview about the new CD release will be featured on the L.A.-based classical radio station KUSC and I recently found out about various other radio stations across the country that will start playing the CD, expanding its exposure to nationwide.

**Summary**
The CD, entitled *Summer Day*, has been a success so far insomuch as we can tell; however, much remains to be done: sending the CD to more radio stations nationwide, submitting it to periodicals for review, submitting it for consideration to music libraries across the country etc. However, the initial results are encouraging. Just as important as its popular reception is the fact that this pioneer for females in a very male-centric profession such as music composition, has had this opportunity to demonstrate how she would interpret her own works onto a recording (something she only did once before on a recording that is now out-of-print and unavailable). Hopefully others will listen and be inspired to interpret her works as freely as she herself does.

Respectfully submitted,

Philip Ficsor