



Are you programming women composers?

Links and resources

This document contains links, comments, suggestions and resources shared by the speakers during the guest speaker event on Friday 21 January 2022.

Hi everyone, Louise Stewart here, director of www.multitudeofvoices.co.uk, specialist nonprofit organisation (member of Making Music) supporting underrepresented and marginalised communities through music. We are the publishers of the anthology series 'Sacred Music by Women Composers'. Printed anthologies and digital off prints for all voices from tiny solos to large-scale choral works. Contact me on louisestewart@multitudeofvoices.co.uk – I am always happy to receive enquiries or 'wishlists' from choirs.

We have programmed Louise Ferrenc's 1st Symphony in our summer 2022 concert - can't wait!
(Shrewsbury Symphony Orchestra)

From Diane Wittry to Everyone: I have an edition of Louise Farrenc's Overture No. 1 and No 2 available for purchase. (score and parts)

Worth checking out the occasional blog link by Lisa Newill-Smith, an American soprano living in Germany.
<http://womenwhocomposed.com/2021/06/10/were-back/>

The Daffodil Perspective: <https://www.thedaffodilperspective.org>

The F-list: <https://thef-listmusic.uk/>

Women in Music (U.K.)'s Comps and Ops pages, regularly updated here
<https://www.womeninmusic.org.uk/compsandops.php>

For information, Trinity Orchestra (Harrow) is featuring women composers in all of its concerts this year. On 29th January we feature Emilie Mayer and Ruth Gipps. Farrenc, Fanny Mendelssohn, Doreen Carwithen (as well as her husband William Alwyn) <https://trinityorchestra.org.uk/concerts/>

Hi everyone. Just introducing who I am Tim Smithies www.carntocove.co.uk programming music and music societies in rural Cornwall where we are programming women composers some of the time! Could do better.

See Ciyadh Wells Youtube channel - plays solo guitar compositions by contemporary female composers

One Eye Publications has published 3 volumes of keyboard works by women composers:
www.oneeyepublications.com/shop

From Elizabeth de Brito - The Daffodil Perspective to Everyone: Hi everyone, thanks for listening to me earlier. My email is info@thedaffodilperspective.org, my website is <https://thedaffodilperspective.org>

At composersedition.com we have 19 women composers, many of whom have considerable experience working with leisure-time musicians: <https://composersedition.com/composers/>

And we pay special attention to music for leisure-time musicians (and certainly don't charge £££ for hire or sale!) : <https://composersedition.com/our-services/for-community-leisure-time-groups/>

DONNE, WOMEN IN MUSIC LINKS

THE BIG LIST: <https://donne-uk.org/the-big-list/>

PODCAST: <https://donne-uk.org/podcast/>

PLAYLISTS: <https://donne-uk.org/playlists/>

EDUCATIONAL VIDEOS: <https://donne-uk.org/videos/>

Research on the 100 orchestras around the world: https://donne-uk.org/wp-content/uploads/2021/03/Equality-Diversity-in-Concert-Halls_2020_2021.pdf

APPLE CURATORS PAGE: <https://music.apple.com/gb/curator/donne-foundation/1593102139>

AMPLIFY: <https://donne-uk.org/amplify/>

Donne's Website: <https://donne-uk.org/>

Some inspiration for you (happy to hear direct from you if anything takes your interest dan@composersedition.com) :-

<https://composersedition.com/marybellamy/>

<https://composersedition.com/emilydoolittle/>

<https://composersedition.com/bushrael-turk/>

<https://composersedition.com/erikafox/>

<https://composersedition.com/lizjohnson/>

<https://composersedition.com/toniako/>

<https://composersedition.com/catherinekontz/>

<https://composersedition.com/lizlane/>

<https://composersedition.com/annelebaron/>

<https://composersedition.com/odaline-de-la-martinez/>

<https://composersedition.com/silvinamilstein/>

<https://composersedition.com/lynneplowman/>

<https://composersedition.com/emma-ruthrichards/>

<https://composersedition.com/susannahself/>

<https://composersedition.com/angelalater/>

<https://composersedition.com/lindacatlinsmith/>

<https://composersedition.com/janestanley/>

<https://composersedition.com/aleksandravrebalov/>

<https://composersedition.com/alisonwillis/>

The Ethel Smyth is also in the RAM library I believe

Ruth Gipps' son sadly passed away recently. His widow, Victoria Rowe, is doing an amazing job cataloguing all of Ruth's work, which is mostly stored at their family home in Woking. Corra Sound recently performed part of her Goblin Market (with the RPO and at the Elgar Festival in Worcester), which was stunning.

Surrey Performing Arts Library <https://www.newspal.org.uk/> (now an independent charity)

Very interesting comments about the difficulty with scores. Something I didn't know. Our challenge is finding existing compositions by women for large choir and orchestra or band. Forgive my ignorance but apart from Ethel Smyth are there other examples? There are lots of compositions from both men and women for chamber choir and ensembles. So we have a commission with American/Indian composer Shruthi Rajasekar, premiering in October 2022, combining Indian Carnatic music with Western Classical. Really exciting and inspiring!

Nice to hear Ruth Gipps mentioned - I'm giving an online talk on her in March if anyone's interested:

<https://www.peterfender.co.uk/masterworks-unwrapped>

Our conductor downloaded the Clara Schumann Piano Concerto parts from IMSLP and then had to make corrections to the parts...!!!

I'm one of the organisers of Femmes Fortissimo, a women's brass band based in North Yorkshire:

<https://femmesfortissimo.weebly.com/> We do an annual charity concert and would love to be able to use more music from women composers & arrangers but they are somewhat under represented in the Brass Band repertoire. There was an initiative from Harrogate Brass Band back in 2017 to champion women, there is some info about this in their archive: <http://harrogateband.org/x-wmm.html>

I gave a talk on discovering Choral Music by Women from the Past, so this is specifically for choirs and only covers choral music. Here's my list of databases which have links to scores and recordings. (It's about half way down the blog): <https://oliviasparkhall.wixsite.com/sparkhallo/single-post/discovering-choral-music-by-women-from-the-past>

Multitude of Voyces is able to hire out copies of our choral anthologies: three volumes of wide-ranging choral works (on sacred texts) with 63 women composers spanning 800 years across three volumes. Vol 1- SATB anthems for use throughout the year: Vol 2-Upper Voices anthems from tiny solo to a work by Olivia Sparkhall for SSSSAA: Vol 3- Mixed Voices Anthems for use throughout the Christmas season. Our work is not-for-profit; most hours have to be donated to make the work possible: our composers receive preferential royalties (for digital off prints) and support (we make professional recordings of their works so that choirs can hear the pieces sung by tip-top professionals). Eventual profit from our anthology sales will fund further charitable work. [www.multitude of Voyces.co.uk](http://www.multitudeofVoyces.co.uk). This music is hugely expensive to research, edit, typeset, publish and sell: we really encourage choirs to consider spending money on new resources so that charitable orgs like ours can continue to support women composers.

It may be interesting to cite composers only by initial - I can't believe an audience cannot tell music created by a male of female composer. Use the mystery as a quiz - it might amuse the audience to discover their ears overcome prejudices!

Zinfonia – the music publishers database <https://www.zinfonia.com/>

Making Music corporate members <https://www.makingmusic.org.uk/about-us/corporate-members>

IMSLP https://imslp.org/wiki/Main_Page

CPDL <https://www.cpd.org/wiki/>

Light Music Society catalogue <https://lightmusicsociety.com/catalogues/>

Women's Philharmonic Advocacy https://wophil.org/repertoire-suggestions/?doing_wp_cron=1641986968.1309380531311035156250

Adopt a Composer / Adopt a Music Creator works <https://www.makingmusic.org.uk/resource/adopt-music-creator-rescored-pieces>

CoMA (Contemporary Music for All) <http://www.coma.org/category/composers/> If anyone has specific questions about repertoire or purchasing/hiring our scores, they are best to contact Liz Herbert at library@coma.org. If anyone wants to know more about getting involved with CoMA or advice in programming and commissions, they can contact tamara@coma.org.

Bachtrack <https://bachtrack.com/>

Ambache Charitable trust <http://ambachecharitabletrust.org/>

The Ambache Trust helped Lambeth Wind Orchestra stage a whole concert of music for concert band by women composers a few years ago called 'Breaking the Sound Barrier', featuring music from across several centuries (some of which I arranged and some brand new from living composers). The audience reaction was fantastic and it is definitely worth doing - we now continue to programme music by women in every concert we do.

List of works we have performed at Harmony Sinfonia

- Ethel Smyth – Wreckers Overture
- Cecile Chaminade – Concertino for Flute
- Nancy Dalberg – Capriccio for Orchestra
- Amy Beach – Symphony in E minor
- Florence Price – Symphony no 1
- Lili Boulanger – D'Un Soir Triste and D'Un matin de Printemps
- Grace Williams – Penillion
- Ruth Gipps – Horn concerto
- Debbie Wiseman – the Queen's 90th birthday march

The Ambache Trust has been great for us too - we only programme music for voices (and sometimes electronics) by women and we've been helped a good deal to record the work - and particularly to find women who are either from the UK or work(ed) here through the centuries - It's very tough finding songs and choral work by them sometimes - but there's some fantastic stuff and we are happy to share sources etc <https://minervascientifica.co.uk/composers/>

Couldn't agree more that using women's music in education is critical. Singers keep the repertoire they learn and often pass it on to the next generation

COMPOSER DIVERSITY PROJECT <https://www.composerdiversity.com/composer-diversity-database>

PRESENCE COMPOSITRICE <https://www.google.com/search?client=firefox-b-d&q=presence+compositrice>

WE are running a young singers programme online based entirely on women's music <https://www.francesmlynch.co.uk/young-singers-programme/>

As composers we strive to be performed in major concert halls, but we need to compose music for children as well, so there are pieces by women that is part of the music education repertoire.

Lambeth Wind Orchestra performed arrangements of Ethyl Smyth (Wreckers Overture), a Louise Farrenc overture, and an incredible work by Morfydd Owen, called Morfa Rhuddlan. All specially arranged for wind orchestra

is Anna Clyne too well known now? BBC Singers gave a super concert by women composers for International Women's Day a couple of years back

Conservatory Canada has added a lot of women composers to their syllabus to bring awareness of these wonderful compositions to students.

The ArrangeMe service from Hal Leonard has been a great way for me to get band arrangements of music by women published and available for sale online, though sheetmusicdirect and sheetmusicplus :)

Totally agree, Christina. I conduct Stoneleigh Youth Training Orchestra; I'm finding diverse music for younger players (grades 4-6) tricky to find. BBC 10 Pieces is obviously a great resource, but we've just about exhausted that - any recommendations, anyone?

New Tyneside Orchestra were lucky to perform Alma Mahler songs back in 2017 and we found the parts through Zinfonia (it's Universal Edition)

In case anyone is interested, I wrote a book for children in 2020 to give them a glimpse into the lives and music of over 90 Black Female Classical Composers with a free Spotify playlist attached. I think it's important not only to play their music in ensembles or music exams which might (for many reasons socio-economic reasons) be a barrier to discovery, but also teach children from a young age about the music women have made over the years

https://www.amazon.co.uk/gp/product/1999753038/ref=ewc_pr_img_1?smid=A3P5ROKL5A1OLE&psc=1

My group's specific issue is finding choral arrangements for female/upper voices, by female composers. The Elektra Women's Choir website is a fantastic resource for this: <https://elektra.ca/collections/women-composers/>

Impromptu, London Borough of Sutton - Women's Choir. We promote pieces by female composers as much as we can. Some of the ones we have incorporated into our programmes include Sarah Quartel (This Endless Night), Donna Gartman Schultz (arr Banks of Doon), Joni Jensen (various pieces), Sally Lamb McCune, Ilze Arne (Viva La Musica), Brenda Graham arr You Raise Me Up, Lyn Williams (Festive Alleluia).

Dan, check out <https://www.leadingtonesmusic.com> which is band orchestra and chamber for mixed level student and includes quite a few women composers.

Lin Marsh has a big repertoire of very singable music with infectious tunes

<https://www.linmarshmusic.co.uk/>

@Sharon and others - If one is in a single instrument group - Flute choir, Sax Orchestra, clarinet group - are there composers of music for these groups? Are there female composers (living or not) who have compositions for single instrument groups?

- it's easy to find music by female composers for flute choir. Not so much for saxophone groups I think although there are some out there - have you looked at Saxtet music and Forton Music who do have one or two female composers in their library?

The Musica International Choral Music database is a very useful source: musicnet.org - 11393 choral works by women composers are currently listed. Filter using „f“

Royal Northern Sinfonia seems to have an ongoing policy of including a work by a female composer in each programme. I have told them that this is Very Good.

No mention of YouTube as a source to hear music by women composers, it's an excellent source of recordings to explore more and share with other committee members to encourage more adventurous programming.

German Public Media (ARD Mediathek) has a series on female composers online:

<https://www.ardmediathek.de/sammlung/komponistinnen-entdecken/6Zf8fgC34B1NrSEjaJbfny/>

I find emerging young musicians from college are offering work they have rehearsed for contemporary female composers - effectively championing work of their own generation ... this is an interesting model but the critical thing is that there is no "name recognition" (apart from clearly the Judith Weir profile composers) for the public - in some of our audiences this does not matter (education environments) but for trad music soc audience for the composers so "convincing the programming panel that this is a "risk" worth taking is a challenge to navigate.

John Hess: the BBC Singers recently committed to 50:50 representation in their concerts and recordings. They are brilliant supporters of our work at Multitude of Voyces and are making an amazing difference within the world of classical sacred music programming.

Whether it's quotas or other specific decisions by performing groups, if stuck to this really helps to changing behaviour of any organisation.

To help source female composers not on Zinfonia or my other resources, as librarian I googled the pieces and some performances appeared so I phoned the orchestral librarians to get contact details and how much they paid for the hire. Then contacted the publishers or composers and negotiated as an amateur orchestra (different rates to professional orchestras). Sometimes I contact the soloists, who may have the publishers' details too. Hope that helps a little.

A quota on female composers - or arrangements of female composer music is a good idea, though the cost aspect has to be thought through especially for amateur groups - by all means have a strong desire, a target, but making it too hard could be impractical.

www.conservatorycanada.ca added more than 250 pieces by women and BIPOC composers to their piano syllabus, and will keep adding.

Eg on YouTube: <https://www.youtube.com/channel/UCRc-fEapKX4Zk65H1BZmrfg/videos> ALSO <http://www.mazemusic.biz/>

And don't forget working WITH composers which can be very exciting!

When you programme music by a woman composer, pair it with a reliable crowd pleaser .. audiences flock in to hear the Faure and Mozart Requiems! And the singers will already know them, which takes the strain off rehearsal time

Composers obviously need to be adequately paid, however with some creativity, access can be obtained more economically - through multiple ensembles paying for the acquisition of scores, and though digital copies of the parts etc.

Having a public discussion before your event (like a pre-concert talk) is a good way of engaging your audience with any music by women or under-represented composers as well as introducing your whole programme or featured soloist - this can be built into your marketing.

The marketing is part of a much wider conversation about marketing classical music concerts ... Alternative Classical has some interesting ideas on this <https://www.alternativeclassical.co.uk/>

The programming of the Proms tends to pair 'safe' repertoire with commissions / lesser known works - I think that this is sound policy.

Spotify playlist - "50 pieces for classical guitar by women composers" compiled by Heike Matthiesen <https://open.spotify.com/playlist/2trfmTcTr7t7gHsgKUb1gV>

Encore 21 database of music library holdings: <https://encore21.info/>

Commissioning a composer to write a companion piece to an existing well known and popular piece and then programming them together worked well for the London based choir Sonoro recently. It resulted in a fabulous version of Beati Quorum Via by Janet Wheeler alongside Stanford's version – played to a full house in Newcastle. We (Cadenza, Edinburgh) are programming them both in our August concert later this year.

Radio 3 Composer of the week recently featured both Errollyn Wallen and Amy Beach

Re the Proms, we have surveyed the balance of music programmed at the Proms over many years

<https://www.womeninmusic.org.uk/proms-survey.htm>

One Eye Publications has published three volumes of Keyboard Works by Woman Composers as well as a piano duet by Pauline Viardot. Some works by Hedwige Chrétien will become available in the next two weeks. Further works by women composers will follow. I checked on our shipping rates, and they seem to be quite reasonable - for example to ship the three volumes of Keyboard Works would be approximately 14 pounds sterling. Our publications are available on the web-site: www.oneeyepublications.com

List of female composers mentioned by Elizabeth de Brito during her presentation:

Hildegard von Bingen

Isabella Leonarda

Francesca Caccini

Barbara Strozzi

Marianna Martines

Clara Schumann

Amy Beach

Chiquinha Gonzaga

Florence Price

Modesta Bor

Chen Yi

Deborah Cheetham