

# Secret Agendas in Orchestral Programming

Patricia Adkins Chiti<sup>1</sup>

## Cultural Diversity – Musical Diversity

It is a universal human right to make and have one's own music. The result is a world filled with musical diversity. Music is a universal language and phenomenon, a vehicle for expression and communication used by all peoples in the world in the past as well as in the present. Like cultural diversity, musical diversity is closely linked to notions of identity, pluralism, human rights and freedom, creativity, the common heritage of humanity and sustainable development. No one will dispute that creativity is a fundamental prerequisite for the development of the human culture in a broad sense. Albeit slowly, there seems to be a growing appreciation of the fact that human creativity is nurtured and hence dependent upon challenges from that which is different and unexplored. It is diversity which is the source of these challenges. We who live today, responsible as we are for the culture we pass on to the next generations, must nurture and sustain human creativity in the context of cultural diversity<sup>2</sup>.

It is realised also that the continuing strength of any species is dependent upon its genetic/biological diversity. The music composed by women is part of all cultural and musical diversity – what is composed depends upon many different factors: age, race, religion, country in which the artist is born and that in which she is educated, the aesthetic canons that have been passed on through history and the teaching and specific training received, as well as many outside influences

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1 *Patricia Adkins Chiti* is the President of the International Adkins Chiti: Women in Music Foundation, she has been recognised world wide as a pioneer in the field of research regarding women in music. She has written 40 books and over 800 scholarly articles about women as composers and creators of musical culture, the history of women composers, of singers and musical families for publishers in Italy, Europe, Asia, the United States and Latin America as well as preparing critical music editions of works by women for publishers in Italy and the USA. She created, directed and produced a long series of television programmes for RAI TV entitled «Women in Music». Since 1980 she has directed festivals, concert series and study symposiums in Italy and abroad and also works closely as an expert in cultural policies with universities in Europe, the USA and Asia. She was a member of the Italian National Commission for Equal Opportunities when in March 1988, with an invitation from the General Director of UNESCO, she presented her own proposals for women at the World Intergovernmental Conference for Cultural Policies for Development.

2 *Many Musics Action Programme*. Slightly revised version (December 2002) of the document endorsed by the IMC Executive Committee in Berlin in July 2002.

– popular culture, economic conditions, climate, biological age.

Strong forces – political and commercial – counteract the growth of cultural diversity, to impose uniformity. The status of women musicians and composers is constantly under threat. Awareness of the dramatic changes experienced by women across the world has not been translated into corresponding levels of their participation and influence in public life, or into recognition that women's civic participation and hence cultural presence in the mainstream is severely constrained by the marginal and under-sourced nature of their organised activities<sup>3</sup>.

### **Policies for Culture and Equal Opportunities**

The Amsterdam Treaty (1998) has underlined that equality between men and women is one of the principal objectives of the European Union while the Charter of Rome (1996) states that «more than half the citizens in Europe are women. A democratic European Society must be based on the real equality of all its citizens».

Generally speaking creative activity and its complex relation to society is today poorly recognised and accommodated by cultural policy. And if this is the case even for so called mainstream artists and composers (who are seen to be mostly male) we can all understand why the necessity to help and encourage women creative artists is even less recognised by those in decision making positions. The need to develop art as a vital hermeneutic process is misunderstood or ignored by most decision makers who tend to favour «safer investments» in a timeworn heritage. Creative work needs to be reinstated into the contemporary cultural context and the new media technologies used to extend debate on the place of art in society to usually «silent» (i.e. unheard) geocultural groups, and above all to the place of women as creators in all fields including that of music<sup>4</sup>.

A painting can be seen, a theatrical work can be read, handicrafts and many forms of visual art used, but music remains a mysterious form of art that only comes to life when an intermediary reads and gives breath and sound to a series of conventional symbols on a page (in Western, Asian and Arab traditions). If there is no performance – and this includes music that is «created» in public as in many cultures (including Asian, African, Indian and indigenous) then music is not perceived to exist and this problem is common to ALL music production. Public performances (even in Churches) depend upon a complicated system of funding,

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3 World Commission on Culture and Development. *Our Creative Diversity*. UNESCO, Paris, 1995.

4 Preparatory notes for the World Intergovernmental Congress on «Cultural Policies for Development», UNESCO, Stockholm 1998.

patronage, decision making and power play: it was so in the past and, with less money being made available for the artist, it is still the case today.

Although statistical information throughout Europe tells us that women are more highly trained than men throughout the cultural sector, we are in fact to be found in subordinate positions in almost every cultural or artistic field where a hierarchical structure exists. The rights of women artists and creators are consistently subjected to various forms of gender based discrimination and even the absence of information about our contribution to history from school and university textbooks (and courses) shows that the world's current artistic and creative education is by no means multicultural, nor does it respect the guidelines laid down in Article 27 of the «Declaration of Human rights» nor articles 25 and 29 of the «Recommendations for the Status of the Artist».

The Action Plan for Cultural Policies (Stockholm 1998) states that «cultural policies should promote creativity in all its forms, facilitating access to cultural practices and experiences for all citizens regardless of nationality, race, sex, age, physical or mental disability, enrich the sense of cultural identity and belonging of every individual and community and sustain them in their search for a dignified and safe future.»

Article 8 of the same document states that «cultural policies must respect gender equality fully recognising women's parity of rights and freedom of expression and ensuring their access to decision making positions».

As members of the tax paying public we are usually unaware of how State income is used to finance the arts and culture. We often have no idea of how much money is being distributed by national, regional and local bodies for the arts and what it pays for – conservation, research, commissions, representation, education, international projects, salaries, rental payments? How much money goes towards the upkeep and support of our regional symphony orchestra, multi-ethnic wind bands, choral societies and all that they produce in terms of public performances? What share of their programming is being given to contemporary women?

Subsidies for the maintenance, activities and promotion of symphony orchestras and festivals should, if we read the Treaty of Amsterdam correctly, be used to give visibility equally to men and women composers, creators of contemporary music and sound. But it is not. Why are our governments allowing public money (at least 50% of which comes from women tax payers and contributors) to be used to maintain, promote and underwrite projects which continue to project male musical aesthetics and canons? Probably because the relevant national, regional, local authorities have not been sufficiently made aware that they should be monitoring the use of public money for the arts.

## Economic Status of Female Composers Working in Europe

In today's Europe all composers - in the classical sense – men and women - are unable to earn a living generated only from their musical compositions and performing rights. In many countries, the music-generated income is well below national poverty levels. Few countries in the EU give creativity sabbaticals, stipends, worthwhile commissions, guaranteed number of performances of new works, finance for research, recording, promotion and production. Recent surveys carried out by music periodicals in France and Italy have underlined that only about 85 living classical music contemporary European composers live through commissions and Performing Rights – of these 2 only are women: Sofia Gubaidulina and Kaija Saarihao. The numbers are probably over simplified and were based on the most «visible» composers in today's current orchestral programming.

In most countries, however, composers, if they declare themselves as such for tax purposes, would appear to be members of a hitherto «unclassified» profession. In some countries, they fall into the category of «anomalous» workers. Frequently, composers are unable to obtain tax or VAT relief or reductions for the essential tools of their trade: instruments, repair and maintenance of, paper, computers, hard and software, copying costs, books, recordings, travel, tickets for performances, etc.

«To make a living as a professional musician is very difficult - true for men as for women. Speaking personally, if it wasn't for the fact that I have a second profession with which to earn money, I would be unable to continue composing and producing CDs»<sup>5</sup>.

The number of composers is increasing every year – data confirmed by the number of young people who enter conservatories and universities to study composition. Those of us working as musicians, or responsible for the presentation of music, know that there is a possible large audience, curious and willing to listen to, and participate in, new music, if a bridge could be built between the composer and the public. But in many parts of Europe financial restrictions, and cuts in public funding for the arts, are leading to a diminishing number of performing ensembles from symphony orchestras and opera houses to string quartets and full-time professional chamber groups. In an ideal world, these form a vital part of the composers' research and development environment. Composers must be

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5 *Composer Iris Litchfield* (English) is a classical contemporary composer (mathematician by profession). She writes only piano music and already has works on compilation CDs in Holland and South Korea. One track was chosen by a French Advertising Company from the whole of MP3 as background music to a CD ROM advertising the famous «Four Seasons George V Hotel» in Paris. Other works of hers are used for a new Nature DVD and for commercial CD's in collaboration with Chick Holland of Lahaina UK. She has agents working for her in America, France, Australia and New Zealand.

able to hear what they are writing and it is essential that research and development projects bear this in mind.

A serious crisis is already taking place: many countries including Ireland, Holland, Austria Germany, Italy, Spain have cut down on the number of radio programmes, opera houses, symphony orchestras and professional choirs that they can economically maintain. Are we aware that many younger composers will never be able to write or listen to a work composed for a full orchestra in the traditional western sense? Are we aware that the limitation imposed upon composers by restrictions regarding the number of instrumentalists or performers available, and the ever-diminishing rehearsal time that professional musicians are prepared to devote to the preparation of new music, constitutes a very serious threat to the artistic patrimony, and future musical heritage, of the western world<sup>6</sup>?

### **Distribution Channels – Are the Media Programming Works By Women?**

Available quantitative data and a wealth of anecdotal evidence suggest that a major decrease of range of choice of music available on radio and television has already taken place in recent years, despite concurrent quantitative evidence underlining the major increase in creative activities.

«Another area, in which women in Europe are dismally represented is in broadcasts of their music. This is at least as important as that of live performances, since broadcasts reach very large numbers of listeners»<sup>7</sup>.

It might also be added that broadcasts also bring in performing rights money at considerably higher rates than live performances sometimes.

Radio Mona Lisa in Holland did a survey and found that in that rather advanced country less than 2% of all air time is devoted to music by women. Empirical research in Germany and Great Britain give the impression that the situation is even worse and that almost no music by women is broadcast in either country on a regular basis. Many women composers now have professional recordings of their music and they, and the record companies with catalogues of contemporary music send many CDs to European broadcasters, but, it would appear with very little result. The reason given is that there is less time available for contemporary classical music and that they can't air everything they receive. The other side of this

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6 Patricia Adkins Chiti, contribution to *Conditions for Creative Artists in Europe*, report from the EU Presidency Seminary in Visby, Sweden 30th March to 1st April 2001.

7 Quotation from a woman composer who would prefer to remain unnamed.

question refers to something referred to in the popular music business as «payola» – or «other means of convincing radio programmers to give air time» – these other means have always ranged from after office drinks and meals to tickets for special events, concerts and paid invitations to festivals in other parts of Europe.

However it is also probably true that, in a very large context, contemporary music is probably less understood and less loved (and therefore less supported by the public and consequently by the organisers) than ever before in music history. Only a handful of contemporary composers are regularly performed throughout Europe<sup>8</sup>. Many are performed in one area of Europe (North, Centre, South or East) but may be almost unknown in others.

One of the interesting *results* of the research that has been carried out for this particular project, is the information as to which women composers are being performed regularly and in how many countries a particular name is recognised or programmed. The Annex provides an interesting list of names in this context.

Media access for music in the classical sense is diminishing. Rarely do we see composers on television: their inaccessibility as media objects may be due to the very nature of their work. It is quite clearly easier to promote a poet with a book in his hand, than a composer whose creation lives through a live performance. One solution might be the preparation of «brief videos» of new music. Access to dissemination channels and therefore, to a potential audience, is of critical importance for creators so that they may develop an ability to interact with their environment, and to survive. Any limitation of such access is a major threat to creativity. In the field of music, both the traditional channels (radio, TV, live performances) and the new technologies (digital networks) are of critical importance.

However, it must be clearly understood that not every musical experience in one physical or critical context can automatically function in every other media channel, but the basic principle of supporting a wide range of choice and access, subject to editorial independence, is vital. Here again empirical research across Europe tells us that apart from special reportages for International Women's Day, very few women are ever seen on television for their work as composers – unless they are in the field of popular or film music. The two exceptions to the rule are Sofia Gubaidulina (born in Russia and resident in Germany, winner of the Imperial Prize in Tokyo) and Kaija Saariaho (born in Finland and resident in France, widely known for her opera performed in Salzburg in 2001).

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8 I use the term «handful» because even 85 contemporary composers are nothing compared to the nearly one thousand names used regularly in concert programmes, names covering a period of time from the sixteenth century to the beginning of the twentieth century.

## Orchestras are Turning Female, Fast! But Where Have All The Women Composers Gone?

The BBC magazine «Music» devoted its March 2003 cover to the question of women in major symphony orchestras throughout Europe and confirmed that in some orchestras there are now more women than men in the ranks and files.

«Figures in the recent Youth Music report, *Creating a Land with Music*, confirm that female students are on average the majority of 52.48% in English conservatories. The figure would be closer to 60 percent but for Leeds, which has an atypical 73.27% male majority. Already in the professional sphere, the Hallé Orchestra has performed as a majority female orchestra, while the Bournemouth Symphony Orchestra had just one man in the second violins. This isn't just a British phenomenon. Tuula Sarotie, chief executive of the Finnish Radio Symphony Orchestra said 'I've been in this job for a year and we've appointed ten new players in that time. Guess how many were female. All of them!'<sup>9</sup>

This is very interesting and important news, but at no time in the article is any reference made to the musical content of the programmes that the «new orchestras» are presenting – women as violinists make news – absence of women as composers of the music does not.

Quite clearly the rather visible lack of women in major orchestral programmes and international festivals has not caused sleepless nights for the artistic directors, administrators, music-going public and journalists. Even though major orchestras, festivals and opera houses are publicly funded, to date, no public administrator, member of parliament or equal opportunities officer has thought that it might be useful to see why public money was being used only for works composed by men.

A number of European conferences and congresses have raised the issue. For example, the Paris conference regarding the access of women to musical and artistic creation organised by IRCAM and the La Sorbonne University in March 2002, a meeting on Gender Power and Culture hosted by the University of Strathclyde, Royal Scottish Academy of Music and Drama in November 2002, and another organised in Rome in December 2002, «Una Visione Diversa», by the *Fondazione Donne in Musica*<sup>10</sup>. Articles have appeared in the press in France, Scotland and

9 Terry Grimely, «Will Orchestras be Female in the Future», *BBC Music Magazine*, March 2003, UK.

10 In 1978 *Donne in Musica* (Women in Music) burst onto the music scene as a grass roots movement promoting and presenting music composed by women, in all times, parts of the world and in all genres and became an international foundation in 1996. *Donne In Musica* organises festivals, concert series, exhibitions, musicological research projects, conventions, master classes,

Italy but notwithstanding the temporary interest in the plight of women composers, no Ministry of Culture has thought about monitoring the use of public money for *contemporary artistic creation*.

## Defining Quality

When women composers are interviewed they complain that their work is subject to «quality control». Within fields where artistic directors or single administrators define «quality», one can see that only a minority of women achieve their objectives. «Promotion» or «career progress», «commissions», «performances», «programming» depend upon that magic word – «quality». When a woman is never considered for any of the above one hears that a «woman would have been invited if they had had the same qualities as a man». Interesting when one remembers that «quality» is more often defined by men than by women<sup>11</sup>.

There are still barriers, hurdles, gates and moats to be passed through and across and the gate-keepers are above all men who still talk about «quality» and not about the wheels behind the scenes that help them to take and make their decisions: the old boys network, party politics, industrial finance, investments from publishers and record companies, particular friendships including sexual discrimination. A well known English composer told me that she had personally heard some powerful «movers and shakers» in the music world express the opinion that women are incapable of being good composers. A few are strongly prejudiced. Most probably are not, and are surprised when imbalances are pointed out. Thus the activity of pointing this out can help in the long run.

## Donne in Musica in Europe

Twelve European countries were invited to carry out research into the music programming of six of their major symphony orchestras and two major (international) festivals. The field researchers chosen were invited to read through the

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possesses a vast library and archives pertaining to music by women (more than 28 thousand scores, CDs, videos, books, lithographs etc.). The Foundation collaborates with music institutions and research centres worldwide. It is a member of UNESCO's International Music Council, the European Music Council, and coordinates a network of women composers, performers, teachers, researchers and associations in over 100 countries. Donne in Musica works to ensure the participation of women composers in the formulation and implementation of cultural policies at all levels and to encourage, safeguard and further female creativity, production, musical and cultural diversity.

11 Patricia Adkins Chiti, «Una voce fuori del coro». In Danielle Cliche, Ritva Mitchell and Andreas Wiesand (eds.), *Pyramid or Pillars, Unveiling the Status of Women in Arts and Media Professions in Europe*. ARCult Media, Bonn, 2000.



concert and festival programmes presented in the period between 1998 (year when the Treaty of Amsterdam came into force) and the year 2002. Note was to be made of (a) number of concerts given (b) number of works programmed – including repetitions in the course of a season and (c) number of men composers and women composers whose works were presented. Finally we asked to have the percentage of works by women that had been programmed.

This work was seen to be necessary because although «we all know that women are not being programmed on a regular basis by major orchestras, no one has official figures with which to confront anyone- and without facts and figures you don't get very far.»<sup>12</sup>

From the countries on the original list we received materials from Austria, Finland, France, Germany, Great Britain, Italy, Portugal, Spain and Sweden and also from two Eastern European countries that wish to enter the Union – Rumania and Ukraine. A summary of the results are presented below.

During the early stages of this research and the preparation of the materials it quickly became apparent that no two countries in the Union have the same understanding of the terms «major symphony orchestras» and «international festivals». Countries like Portugal and Ukraine do not have six top level symphony orchestras, and many countries, including Finland and Great Britain do not have two international contemporary music festivals.

Obtaining the data was even more complicated. Letters were written to the National Music Councils in the respective countries and researchers contacted the national offices of IAMIC (International Association of Music Information Centres) as well as the press and artistic directions of the chosen orchestras and festivals. At one point in the research it was necessary to send circular letters to composers themselves asking when they had had performances with certain orchestras and festivals.

Four different areas of surprise came quickly with the research results.

*First.* No country has a complete record of all the music that has been programmed in any one year. Some orchestras do not have all of their archive materials on electronic data bases and others were not prepared to hand over copies of concert programmes without official requests from the Fondazione Donne in Musica. Others wanted personal phone calls, telefaxes and written explanations as to where the «materials would be used». Some – and I quote as an example the famous Maggio Musicale Fiorentino in Italy – asked incredulously «is the question of women in the programming really an issue?» and then proudly told the

12 Patricia Adkins Chiti, Essay in «Prospettiva Persona», Pescara 2002.

researcher that they had never presented music by women because there aren't any women composers; in a country that hosted a 30 programme long television series on the National Network – RAI – about women in music, and that has more contemporary women composers than any other country at the time of writing. Many PRS (performing rights and collecting companies) are bound by «privacy acts» to «not release» information about performance figures, names and numbers.

*Second.* Many organisations, including the orchestras and festivals, never bothered to reply to any of the requests for information: since they all run their activities using public money it is to be supposed that they ought to be publicly transparent in their organisation and this should include answering questions posed by taxpayers and therefore their contributors.

*Third.* The figures themselves. «*It is a universal human right to make and have one's own music.*» Not apparently for the «gate-keepers» running orchestras and festivals – it is their right to decide what the public wants, what will be programmed and who are to be considered «composers». They have their own «secret agendas» which are very rarely discussed publicly. According to the programming figures (and it is only by seeing what has been programmed that we can have any idea as to the «musical aesthetics» in vogue) the public prefers music composed by men (preferably white, bearded and long dead) and works that they have been listening to for the last five generations. Today's composers (with very few exceptions) are still white Europeans and male. Even in countries where women composers are visible – they teach composition in conservatories and universities, they run music organisations, sit on boards and commissions and have success in middle level music organisations – the figures for their inclusion in top level programming is far lower than anyone could have imagined. Most countries in the survey gave less than 1% of their programming resources to music created by women. The same countries had figures (official and non) showing that women ranged from 8 to 42% of the total number of national composers.

*Fourth.* The researchers (composers, musicologists, women in music organisations) accompanied their research with information about the problems that they felt might be contributing to the lack of programming for women's music. Where pertinent I have included these in the following notes about each country and the results obtained.

AUSTRIA: The percentage of works by women composers in the seasons planned by the Austrian Symphony Orchestras is of 6.76% of the total music programmed. When however we looked at the festivals quoted (some of which have not programmed music by women and some with as few as 0,013% works by women) the general total in this survey drops to 1% only.

«Studies in Austria show that the position of women composers has declined a lot since the early 80's. Less than 6% of all current composition students here are women. Those women who are being encouraged at all, mostly at the entry level, are being steered primarily into electronic music. I think the reason is obvious – they are not then competing for audiences and performances.»<sup>13</sup>

Very few Austrian women sign themselves on to a union or professional organisation so it is impossible to have an idea of how many women are facing problems with gate-keepers. The *Women in Music* organisations set up in the eighties and early nineties have disappeared due to the lack of state funding for activities proposed by women. There are a number of active associations working on behalf of women in culture generally, «Fiftitu» and the Women's Theatre in Vienna, but these do not have women composers among their members. A recent dictionary of Austrian Women Composers confirms that there are about 80 living women composers.

FINLAND: The data coming from this survey confirms that while the situation in 1997 was of 0.3% of works by women composes and 4% of works by women programmed in 2001, there is still a great deal to be done to change the situation. According to Taru Leppänen, director of NAMU, Finnish Women in Music organisation less than ten percent of all composers in Finland are women and she gives these as 10 women out of 129 composers who are members of the Musician's Union. Women composers have been considerably more visible when special events have been organised for them – and these are primarily those set up by NAMU<sup>14</sup>. Women composers complain that it is impossible to find financial

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13 *Composer Nancy Van de Vate* (USA) now resides in Vienna and holds dual Austrian and American citizenship. She has composed 26 works for orchestra and orchestra with chorus, 9 operas and music theatre pieces, and many chamber works. Founder and for 7 years first Chairperson of the International League of Women Composers, she is currently President of the CD recording company, Vienna Modern Masters. Her opera, *Im Westen Nichts Neues*, will be premiered in Osnabrück, Germany in Sept. 2003.

14 *Musicologist Taru Leppänen* (Finland) received her Master of Arts degree at the University of Turku in 1991 and taught flute at the Conservatory of Turku from 1994, receiving her masters diploma in the same institute in 1995. She gained her degree as Doctor of Philosophy at the Turku University in 2000 and is currently president of NAMU, the Finnish association for women in music.

contributions for special projects that they might wish to prepare and produce. Sponsorship would appear to be unheard of and at the time of writing there are no women composers teaching composition in State Conservatories or Musical Institutions. From Concert Calendars 1997-2001, published by the Association of Finnish Symphony Orchestras and Programme books of each festival it can be seen that the most highly performed woman composer is Kaija Saariaho.

FRANCE<sup>15</sup>: It was impossible to have access to all the programmes presented by the orchestras and festivals to which application was made. The listing of works by women programmed is due to the help given by Madame Marianne Lyon, President of the Centre for Documentation for Contemporary Music in Paris, who opened up the centers' archives to our researcher. The listing gives an idea of the small number of works by women that were presented in the period surveyed. The prestigious «Grand Prix de Rome» was first won by a woman, composer Lili Boulanger, in 1913 and since her «breakthrough», it has been won by as many women as men. The conservatoire in Paris and those in the provinces have women teaching composition but, as was explained in the 2002 congress in Paris hosted by IRCAM and the La Sorbonne University, notwithstanding the rising numbers of women composers, preference is still given to men. France has two organisations working on behalf of women in music: the newly created «Femmes en la Musique» and the Union des Femmes Professeurs et Compositeurs de Musique which for over 25 years has worked on behalf of women performers, music teachers and composers. Last year's Paris congress at IRCAM underlined that financial cuts have led to fewer orchestral works being commissioned and that there are fewer opportunities for women even though numerically they are growing.

GERMANY: The lack of space given to women composers is dramatic here with many orchestras not programming any women's music at all and those that do limiting themselves to one token woman composer per season. For example the famous Gewandhausorchester in Leipzig programmed one work by Sofia Gubaidulina in a season in which 209 different compositions were presented. The WDR

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15 Compiled by *composer Paola Livorsi* (Italy) born in 1978 and studied at the Conservatory of Music « G. Verdi » of Turin, with Riccardo Piacentini. She has been studying electronic music in France (Lyon and Paris, CCMIX 1999-2000, IRCAM, 2000-2001). Presently lives in Helsinki and is a member of the Society of Finnish Composers. She has received various commissions from the Foundation Adkins Chiti (2002), the Saarländischer Rundfunk (Musik in 21. Jahrhundert 2003, Klangforum Wien), and from some Finnish musicians.

(Westdeutscher Rundfunk) concert season 1990/91 and concert season 1999/2000 has a slightly better track record and would appear to be more woman composer conscious. In the 1990/91 season only 6% of the music programmed was by women, in the period 1999/2000 the percentage rose to 19%. This increase is surely due to the work carried out in the NordRhein Westphalian Länder by a very efficient equal opportunities team headed by Frau Dr Theda Kluth of the Ministry, by the presence of an ongoing women in music organisation, «FrauMusicaNova», directed by musicologist Martina Homma, and by a number of prizes awarded by the Länder each year to women composers. Germany has a number of associations working on behalf of women composers, including: *GEDOK*, an organisation working on behalf of women in the arts in the German Speaking countries and active since the early 1920's; a fine library of music by women, the «*Frau und Musik Archives*»; an energetic publishing company, *Furore*, that presents historical and contemporary works by women and a number of associations and university organisations working on behalf of gender issues in the performing arts and feminist music theory. Germany has hosted many festivals, scholarly conventions and also has an ongoing magazine about women in musica «*Viva Voce*» but notwithstanding such very important activities, women's voices are not being listened to.

GREAT BRITAIN: The overall percentage of works by women composers is of only 1.63% as far as the orchestras involved in the survey are concerned. The BBC Promenade concerts (among the most popular in British music history) has presented only 2.5% of music by women in the five year period under study and there have been some years when no music at all by women was programmed. The Huddersfield Music Festival is a 10-day Festival of Contemporary Music held annually each November since 1978. In the period under survey a total of 871 contemporary works were presented – 49 by women – which means that women had a total share of 5.6% of the total programming. The arrival of a woman director, Susanna Eastburn, in 2001 has not improved matters for women. 12 works were programmed by the outgoing director Richard Steinitz in 2000 out of 138 works, and in 2001 Ms Eastburn programmed 12 works by women in a calendar of 171 works in total. According to composer Sara Rodgers<sup>16</sup>

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16 *Composer Sarah Rodgers* (English) works in the field of classical concert music, with a specialisation in liturgical music and cross-cultural music. Several of her works have been broadcast and released on CD and her main publishers are Stainer & Bell and Impulse Edition. Her works have been performed by ensembles such as the City of London Sinfonia, the London Handel Orchestra and the Choir of St George's Chapel, Windsor. Sarah is Concert Chair of the British Academy of Composers and Songwriters, a Trustee of the British Music Information Centre and a Fellow of the Royal Society of Arts.

«There is no particular policy of positive discrimination towards women among the government funded institutions although schemes are occasionally advertised as particularly welcoming applications from women composers. The British Academy of Composers and Songwriters treats all its members equally and is just as likely to promote, celebrate or listen to its women composers and songwriters as to its men. However, there is currently only one woman composer on the Board of Directors (myself!). The Board of the British Academy of Composers and Songwriters has 9 executive board members and 2 non-executive board members plus the CEO. I also sit on the Board of the MCPS (UK mechanical licensing collecting society) where I am the only woman writer director. There is also a woman publisher-director. The Board has 12 publishers and 4 writers. The third Board I sit on is the MCPS/PRS Alliance (managing company of both UK Collecting Societies. This has 6 writers and 6 publishers and here again I am the only woman. The PRS Board (where I am not a director) has one woman publisher director on a board of 12 writers and 12 publishers. It is important to say that my position on these Boards is as a representative of all composers and that occasions where women can be promoted are very much indirect. Being there however, is half the battle.»

Not all the women who replied to our questionnaires were listed on the British Music Information Centre. Few British women composers are teaching in important establishments, many are earning their livings outside the world of music and for this reason tend not to identify with the BMI. The British Women in Music organisation promotes women composers and are occasionally able to offer commissions in association with their festivals such as the Chard Festival of Women in Music and the Hotbed Festival.

**Table 1**

Works by Women Composers Performed by British Symphony Orchestras

Period	Symphony Orchestra	Total Works Programmed	Women Composers	Works by Women	
				Total	%
Oct 1997- Oct 2002	London Symphony Orchestra	640	3	8	1.3%
Oct 1997- Oct 2002	London Philharmonic Orchestra*	433	3	4	0.9%
Oct 1997- Oct 2002	Halle Orchestra (Manchester)	820	1	1	0.12%
Oct 1996- Oct 2001	London Sinfonietta	669	15	22	3.3%

Source: Compiled by Jennifer Fowler, 2002

Note: In all cases, works repeated in the same concert within a few days, are not counted more than once.

\* London seasons only

ITALY: As presented in Table 2, the total percentage of works by women performed and covered by this survey was 1.4%. The CIDIM (Italian National Music Council) Year Book currently lists 400 men composers and 7 women. Since the Fondazione Donne in Musica has a listing for over 300 women composers it is clear that the «official records» are sadly off course. Many men are not listed in the CIDIM yearbook either. The Fondazione's estimate is that there are 5 women composers to every 7 men composers in Italy at the present time. There is no official composer's union in Italy. The SIAE (Performing Rights Society) will not give names or percentages (men to women) because of the *Privacy Act*.

The research regarding concert programming carried out by the most important artistic institutions has revealed a negative situation for the Italians, although in part acceptable (bearing in mind that an average concert programmer still prefers music from the classical and romantic periods) – 4 to 10 foreigners – while the difference between men and women remains constant both for Italian and foreign composers. This situation leads us to ask how much of the budget for Italian orchestras and festivals (coming from State funding) goes towards the real promotion of Italian composers (men and women) and how much of the budget goes towards contemporary music. Within the general report, there is contradictory data regarding the programming of music by women and men; 4 works by women for every 100 by men. If we look at the programming of works by Italian women composers this figure is even lower – we might say that Italian women composers are almost totally excluded since their presence represents only 0.5% of the total music programmed. Considering this information in a socio-cultural context (since the Italian State funds most of the artistic activities in the country through the redistribution of taxes paid by men and women) and considering that the proportion of women composers to men in Italy is 5 women for every 7 men, it is clear that there is a dichotomy between the reality of the artistic-musical world and that of the Large Institutions who receive the Large Subsidies. This situation constitutes a cultural limit for us all since the contribution of women to creative art and in all other fields could, and should be an important element for the intellectual and creative development of our entire society<sup>17</sup>. Women in Music (Donne in Musica) came into being in Italy 25 years ago. The Fondazione Donne in Musica does not enrol members but there are organisations for Women Composers in Milan, Turin, Pescara, Ancona, Bologna and Naples.

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17 Compiled by *composer Salvatore Piras* (Italy) who gained his diploma under the guidance of M Gian Paolo Chiti at the Conservatorio S. Cecilia di Roma. He has had works performed in the concert series organised by the Fondazione Adkins-Chiti, and collaborates with the foundation on research projects and for the copying of scores. He has just completed his master course at the l'Accademia Chigiana di Siena with M A. Corghi gaining a Merit Diploma.

**Table 2** Representation of Works by Women Composers in Italian Music Festivals and in Symphony Orchestra Programming

Period	Festival and/or Symphony Orchestra	# of Concerts	# of Works Programmed	Women Composers	Works by Women
1998-2002	Settembre Musica (Torino)	135	147	4	6
1998-2002	Ravenna Festival	113	268	7	10
1999-2002	La Biennale di Venezia	70	348	10	10
2002-2003	Maggio Musicale-Fiorentino (Firenze)	33	58	0	0
1998-2001	Orchestra Filarmonica della Scala (Milano)	231	257	0	0
1998-2002	Orchestra Nazionale di Santa Cecilia (Roma)	181	426	0	0
1998-2002	Orchestra Sinfonica della RAI (Torino)	180	400	0	0
1998-2002	Orchestra Regionale della Toscana (Firenze)	139	400	3	3
1998-2002	Orchestra del Teatro Lirico di Cagliari	90	194	1	1

Source: Data compiled by composer Salvatore Piras, Fondazione Donne in Music, 2002

PORTUGAL: From an accurate study of figures collected it would appear that less than 1% of the total programming in the institutions surveyed has been devoted to music by women.

The Portuguese section of the ISCM (International Society for Contemporary Music) informed us that the number of contemporary women composers alive is 14 and there are a further 6 (probably younger) women composers whose works are programmed by smaller festivals and music associations, and that there are 56 living male composers so that the official proportion of women to men is 24%<sup>18</sup>. Contemporary works programmed by the Calouste Gulbenian Foundation in other sectors of their activities – for example the «Rencontres Festival», as shown in the report, indicates that 21% of the Portuguese compositions are by women – a figure very near to the actual number of women composing.

In the opinion of the women composers questioned for this report, neither men nor women are sufficiently programmed in Portugal, contemporary music

18 *Paula de Castro Guimarães (Paula Azguime)*, composer and currently the President of the Portuguese Section of ISCM, founded the Miso Ensemble in 1985; a flute and percussion duo, highly praised by critics and audience alike. She has received commissions from public and private institutions and foundations. Besides her intense activity as a composer and instrumentalist, she actively promotes contemporary music as the director of the Música Viva Festival since 1992.



is not sufficiently supported, promoted and respected and the needs of the composers to live from their work are not taken into consideration in the Ministry of Culture's policies or by any of the national and local institutions of the country (town councils), in the three national orchestras, national opera, national radio and television. The only organisation that has received any kind of «credit» from composers is the Calouste Gulbenkian Foundation which programmes and commissions Portuguese contemporary music. Further empirical material also demonstrates that there are a number of women directing concert societies and contemporary music events, but that the number of new works by women is not significantly high.

«In my generation (20/30 years old), there is a lack of opportunities. In the elder generations, there are less women composers... I don't know why. I think it's easier to programme older composers as their names are already recognized. (...) I think we still live in the shadow of the well known names (and most of the times, the names are known because of other members of the family, etc.)»<sup>19</sup>

The number of women teaching in conservatories and in music schools represents about 40% of the total number of teachers and it would appear that from 10 to 15 women actually teach composition. There is no Women in Music organisation in Portugal.

RUMANIA: The percentage of works by women composers programmed is of 1.5% and it is quite clear that this is a concession to pressure applied by a group of national composers – in fact, with the exception of one work by a composer from Taiwan – only Rumanian women have been programmed. The explanation for this is that the space given for contemporary music is very limited and the programmers know little or nothing of women's role in music history. The changes brought about by a more democratic government have introduced forms of self-determination (and freedom of choice) for all members of the artistic professions. However, the actual low budget available for the arts has meant that many of the infrastructures within the business, formerly easily and readily available for composers, now no longer exist. This has limited the budget available for the production and presentations of new works. A further explanation is that scores and orchestral parts from foreign countries are too expensive

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19 *Diana Ferreira, composer*, is represented regularly in International Festivals of Contemporary Music in Portugal, France, Belgium and Germany. Besides the creation of the festivals Aveiro\_Sintese (electroacoustic music - 2002) and Jornadas Nova Música (contemporary music - 1997.) together with two young Portuguese composers, she takes part in the organisation of other events including multimedial performances.

for Rumanian organisations and they are, therefore, obliged to programme national works for which they do not have such costly rental expenses. Orchestras generally dislike playing contemporary music and do not trust women's talent and that most conductors will accept women's music only for personal reasons. Some conductors or performers will play women's music if she is able to set up other concerts in exchange abroad<sup>20</sup>. Unfortunately, very few women promote other women if they are composers, too. Men will do so if they are very sure of their own success and think they can afford to be generous. It happens if they are much older or they have been those women's teachers<sup>21</sup>. Although women in Rumania declare that they have equal opportunities in every field, in reality they face a great deal of artistic discrimination every way. Some State organisations have women on their Boards but the number is not sufficient to make a difference for women creative artists. Rumania has an active organisation for women artists and creators A.R.F.A.

SPAIN: For this research seven organisations were investigated. The highest number of women programmed refers to the International Festival of Contemporary Music of Alicante for which composer Consuelo Diez was artistic director (8.78%). The national total in the period investigated shows a presence of 1.62% of works by women. This will explain why there are two organisations working for women in music «Mujeres en La Musica» and «Euterpe mujeres y la musica». One of the points raised by many composers during the collection of materials is that it is impossible for a composer in Spain to live from his/her work as a creator of music. The Spanish Ministry for Culture, Education and Sport has been cutting down on funding for contemporary music since 1985, and is now encouraging the transformation of State organisations into private foundations. The CDMC (Centre for the Promotion of Contemporary Music) is responsible for commissions. However, it would appear to be easier for interpreters (rather than the composers) to find sponsorship for performances of new works, which means that composers must write without any kind of payment. National and regional radio stations give only 2% of total playtime to contemporary music. The authors' society, however, gives special premiums for first performances of works and financial help for

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20 Compiled by the Association of Women in Art – ARFA – a professional organisation that promotes the creation of Romanian Women in Art within the contemporary artistic context. Founded in April 2001, ARFA became, during the same year, a Member of the International Honour Committee of the Foundation Donne in Musica. Presently, ARFA has approximately 50 members, involved in different art fields: composers, choreographers, performers, conductors, dancers, critics, actresses etc. ARFA organises Romanian Artists in Residence.

21 *Composer Mihaela Vosghanian*, President of A.R.F.A

foreign travel, recordings and concerts<sup>22</sup>.

Women, are included in the contemporary repertoire which is only a minimum part of the current programming in the Spanish orchestras. There are only 4 women conductors, and 2 of them will not programme works by women composers, going to the extent of refusing to discuss the issue<sup>23</sup>.

**Table 3**

Works by Women Composers Programmed by Spanish Symphony Orchestras and Music Festivals

Period	Music Festival	Total Works Played	Women composers	Works by Women	
				Total	%
Sept 1997 – Sept 2002	International Festival of Contemporary Music (Alicante)	421	26	37*	8.78%
1997, 2001, 2002	International Festival of Santander	327	6	11	0.29%
2001, 2002, 2003	International Festival of Music and Dance (Granada)	415	3	3	0.72%
Various**	Radio Televisión Orchestra of Spain	337	0	0	0
Oct 99 – Oct 2003	Orchestra and Choir of the Comunidad de Madrid	240	2	2	0.83%
Various***	National Orchestra and Choir of España	263	2	2	0.76%
Oct 99 – Oct 2000	Symphonic Orchestra Of Madrid	27	0	0	0

Source: Compiled by composer Consuelo Diez, 2002

\* The great majority of these women composers were programmed during the years 97, 98, 99, and 2000, when Consuelo Diez was the Director of this Festival.

\*\* Oct 92 – Oct 97; Oct 99 – Oct 2000; and Oct 2002 – Oct 2003.

\*\*\* Oct 93 – Oct 95; Oct 98 – Oct 99; and Oct 2002 – Oct 2003.

22 Compiled by *Consuelo Diez, composer*, born in Madrid, graduated in composition, piano, theory (Royal Conservatory) and art history (Complutense University). Doctor of Music and Master of Arts at Hartt School of Music (University of Hartford, USA) and a Fulbright fellow. Prizes and works performed in Europe, America, Asia and Australia. Dean of Comunidad de Madrid Conservatory; Director of Centro para la Difusión de la Música Contemporánea (CDMC) of Ministry of Education and Culture, Spain, Director of the Festival Internacional de Musica Contemporánea, Alicante, 1998 she is a member of the Executive Committee of European Conference of Promoters of New Music.

23 Composer Consuelo Diez.

SWEDEN: The data regarding 7 Swedish symphony orchestra comes from an article which appeared in the magazine *Efterpe*, in 2001, by journalist and musicologist Eva Rajan and was elaborated by musicologist Margaret Myers<sup>24</sup>. She contacted every Swedish symphony Orchestra to see what they had been doing in the period between 1999 and 2000. The Swedish National Music Council did not reply to the request made by *Efterpe* to come up with figures for the preceding period or for the period between 2000 and 2002. It is clear that out of the 686 works presented only 4 were by women. The percentage is thus about 0.75% whereas the presence of women composers in the Union in the same period was 5.5%. Today this latter figure has risen considerably but the programming remains constant. Women musicians are asking themselves where is the famous «equality» that their country says it has achieved.

**Table 4**

Number of Women Composers Performed by Swedish State Supported Symphony Orchestras 1999-2000

Orchestra	Total Works Played	Female Composers	
		Total	%
Gävle Symphony Orchestra	95	0	0
Gothenburg Symphony Orchestra	119	0	0
Hälsingborg Symphony Orchestra	70	0	0
Royal Philharmonic Orchestra	144	1	0.01%
Malmö Symphony Orchestra	47	0	0
Norrköping Symphony Orchestra	79	0	0
Swedish Radio Symphony Orchestera	132	3	0.02%

Source: Nomuskatalogen 2000 and the orchestra programmes, 1999-2000

An additional part of the original research consisted of asking musicians if they could name any women composers. All the names given belong to the historical past: Elfrida Andrée, Pauline Hall, Helena Munktel, Amy Beach, Clara Schumann, Fanny Mendelssohn, Lili Boulanger, Louise Farrenc, Luise Adolpha Le Beau, Cécile

<sup>24</sup> *Margaret Myers, musicologist*, is a founding member of the Swedish women in music organisation *Efterpe – Kvinnor i musik*. She does research and lectures at the University of Göteborg, Department of Musicology and Film Studies and writes music reviews for an evening paper. *Efterpe* was started in 1991 by a large group of musicians, researchers and librarians. It produces a music magazine four times a year, and organises frequent concerts, lectures and festivals.

Chaminade, Augusta Holmès, Ethel Smyth and Claude Arrieu. The reason for the lack of programming is considered to be due to general ignorance since programme committees are uninformed about women composers in general. Just because they do not know personally the work of any good women composers, they assume there are none. If they happen to know of a few good women composers, they often do not dare stand up for their own judgement/opinion in the face of opposition. Many of these problems could be avoided if women composers were also included in normal music courses which could be introduced, and developed, at all levels of formal and non-formal education. The contribution of contemporary creators is an indispensable element in a strategy that must be defined together with all the principal actors in a country's cultural policies. Artistic education should take into account musical culture, in all its diversity, bearing in mind that to-days students are tomorrows' audience (performers and creators). Sweden has an organisation for women in Music «Efterpe Musik y Kvinn.»

UKRAINE<sup>25</sup>: The figures refer to the three principal orchestras in Ukraine and the research was undertaken by the Ukraine Women in Music organisation. They were unable to obtain figures from other organisations because these all wanted «official letters» from the Fondazione Donne in Musica. The percentages given for the three orchestras – total average 11.56% - are much better than those anywhere else in Europe but if we consider the number of women composers in the country – over 30% - it is easy to understand why they have wanted a «Women in Music» organisation to work on their behalf. The music programmed is all by women living in Ukraine or in one of the bordering ex soviet republics. The lack of programming of contemporary works from Western Europe or elsewhere depends upon the high rental charges for orchestral scores and parts, prices that are outside the range of the current Ukraine economy. When a western composer (woman or man) is prepared to «donate» a score and parts, the orchestra is more likely to take performance into consideration. Ukraine has a Women in Music organisation.

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25 Compiled by *Ludmila Yurina*, composer, graduated from the National Music Academy of Ukraine 1998. Since 1995 she works as a professor at the NMAU (Department of Composition) and has taken part in international festivals in Poland, Italy, Germany, Finland, Lithuania, Russia and others. Has received commissions and grants from European countries and is a member of ECPNM (Netherlands), International Association of Women Composers, «Frau in Musik» (Germany), Association New Music (Ukraine) and the National Composers Union Ukraine. She is President of the Women in Music Association in Ukraine.

## First Considerations

Now we have the facts and figures for the lack of programming but we are still left with two questions: Why is the situation so bad ? What can be done to change things?

One of the big «secrets» behind much of the entire issue is the question of financing. Current market philosophies tend to value products only in terms of their commercial appeal. State subsidies for orchestras and opera houses seem to be less socially acceptable than in previous times. As less State funding is available, and alternative funding seems to be lacking, so the range of challenging musical experiences in the community is diminished. Major orchestras and festivals must, therefore, find alternative ways of financing their activities and one of these is the upgrading of ticket prices. In order to sell out a performance it is essential to present something (music) or someone (conductor, soloist, composer) that the ticket paying public are prepared to come and hear. It is obviously financially safer to continue to programme the great works of the eighteenth and nineteenth century most of which would appear to have been composed by men and not women.

If a musical work is performed publicly the PRS (copyright collecting society) get money, so do publishers and their staff, recording companies and their staff, music and cultural media and their staff and so on. Incidentally the performance also gives employment to orchestras, musicians, conductors and administrators and bureaucrats. In many countries regular contributions to PRS (through performance of a work) ensure a pension, social security and welfare benefits for the author. All of this is essential for every artist and more so for women who do not manage to have «directorships» with orchestras, festivals, university departments quite so easily as men.

So what are the conditions necessary to ensure that women composers receive a commission, a performance, and the birth of a new work or the continuation for one that already exists? There are many excellent composers and very few opportunities, due to stringent arts funding. This means that various «old boy networks» exist, or opportunities go to the composers who are backed by powerful advocates. Very often the same composers receive all the opportunities, just because only a few names become well-known. This applies to women as well as men, but obviously if men are predominant the situation is self-perpetuating.

Quite clearly a research project such as that taken on in the «Secret Agendas» has also tried to go behind the words and find some answers. Publishers are one of these.

Many women composers have insisted that the role of the publishers in festival

and orchestral programming is nefarious but hard to pin down. It must involve money - maybe legitimately- like promising extensive advertising for a concert of festival programme or paying expenses for a particular performer or extra rehearsal time. One woman composer who prefers not be quoted said «I discussed the issue of outright bribery with a knowledgeable male colleague here just last week, and he says of course it happens, but no one can prove it.»

I would like to suggest that a further research project might be to discover who the most performed composers are in Europe (men as well as women) and then see who their publishers are. My own very empirical research in this field shows me that a number of the women composers who are most widely performed in Europe (cf. Annex I) are all promoted by the same publishing company who also happens to have a number of «new entries» in the stables as well. I looked at a listing of men composers in an important European contemporary music festival and then «checked them out» using the internet. Again I discovered that the most performed composers were represented by the same two or three major publishers.

Publishers / intermediaries between composer/record company and the music business, have almost ceased the traditional production of sheet music. The hegemony within the business by the major companies, such as EMI, BMG etc. have put the performing- and copy right companies under considerable pressure.

«Very few women are published, and thus do not have that publicity and promotion.»<sup>26</sup>.

British composer Margaret Lucy Wilkins<sup>27</sup> insists that «only a few women composers have publishers, and all these seem to have studied at Oxford or Cambridge – without a publisher, it's harder to make an impact – programmers are influenced by publisher's recommendations.»

Today's composer is expected to produce their own scores and parts using much advertised software – Finale or Sibelius – and this has cut down expenses for many

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26 *Jennifer Fowler, composer*, studied at the University of Western Australia. Since 1969 she has been living in London where she works as a free-lance. She has won a number of international prizes in composition, and her works have featured in prestigious festivals throughout the world, including the ISCM World Music Days; the Gaudeamus Music Week, Holland; the Huddersfield Festival of Contemporary Music, UK; and Women in Music Festivals in USA, UK, Italy and Australia.

27 *Margaret Lucy Wilkins, composer*, was born in England in 1939. Her successful musical career embraces composing, lecturing and performing. She has directed 20th century music and has been a strong advocate for the inclusion of the music of women composers in education, festivals and concert programming. Since 1976, she has been Principal Lecturer in Music at the University of Huddersfield, UK, where she is Head of Composition. There have been many commissions and broadcasts of her works. Performances of her music have been given in most European countries and the USA.

publishers – so what are they really doing to earn their money? Like the «pushers» or «promoters» in the field of popular music, today's classical music publishers use similar tactics. These range from the printing of house magazines circulated by post and by internet, the acquisition of publicity space in trade journals and yearbooks (see «Musical America», «P.A.Y.E» European Music Year Book) and in music periodicals. They set up stands in concert halls to distribute materials and sell CD's, they arrange interviews and also fly journalists from one part of Europe to another to promote their composer. They encourage the writing of books and essays and help the promotion and reviews of these. They propose performers, conductors, artistic directors and persons to sit on festival committees. They also help to find prizes and commissions for their composers.

There are many countries in Europe, including Italy, where a commission is not necessarily paid for. In particular, musical organisations appear to be eager to offer commissions to one of the publisher promoted composers. Very rarely is a commission given to a young or unknown composer on the basis of her (or his) previous work.

The conditions are laid down by an Artistic Director or Commission or General Director – none of these are necessarily musicians trained to read music or with an experience in multi cultural aesthetics or experiences. They may be where they are because they are part of a particular political party, belong to a «musical stable» - if they are composers or conductors - have been proposed by a publisher - and sometimes the old boys club goes beyond sexual barriers. What I must underline is that since new musical compositions (unless they are multimedial or electronic works) cannot be heard in a professional recording using a full symphony orchestra, and therefore, composers (women and men) must rely on someone being able to read a score (if it exists) or to apprise scores that are already available.

When the work is chosen and performed the people who earn the least out of the exercise (apart from the pleasure and sense of well being if the work is performed well and there is approval from the public and press) are the authors. Many composers prefer not to even try to find a publisher today. They say that once they have computer prepared scores they can earn more in performing rights revenues if they give their works directly to the artists without having to pass by a publisher. Others have given their publishing rights to one of the many companies that specialise in women's music or in contemporary music. Some of these are linked to record companies and can help in the production of a CD.

Composers, unlike, performers, cannot undergo an audition or go for an interview. They can, however, submit scores which should be read and evaluated. It has been suggested that publicly subsidised symphony orchestras and music festivals



should have a reading commission made up of equal numbers of men and women, to read through scores that would be submitted «blind» that is without the name of the author (therefore without any indication as to whether the author is male or female). It has also been suggested that cultural legislation could enforce the inclusion of a minimum percentage of works by women.

## Further Considerations by Women Composers

Since the entire «Culture Gates» project is centred around large scale general reports prepared in Austria, Finland, Germany and Portugal, we felt that it would be important to include materials and considerations put forward by women in other European countries in order to gain a larger picture of the problems faced by women composers.

To this end we circulated a set of five questions to 360 individual women composers, musicologists, administrators, music organisations and women in music organisations in and outside of the European Union: Austria, Denmark, Finland, Great Britain, Italy, Norway, Rumania, Spain, Sweden and Ukraine. From the results that came in we chose eight countries to represent the four different geographical areas of Europe: North (Sweden , Norway); Central (Great Britain, Austria); East (Rumania, Ukraine); South (Italy, Spain).

We also sent out questionnaires to 800 women composers in different parts of the world since we felt that it would be interesting to have comments from continents with different music traditions and from some that are still heavily linked to Europe, for example Australia and North America.

At the time of writing, we received replies from 86.87% of the recipients and replies are still arriving. The questions posed were the following:

1. What is the percentage of contemporary women composers to men in your country<sup>28</sup>? How many women teach composition<sup>29</sup> in conservatories, music colleges and academies and in universities in your country? Please give an idea

28 This question was asked in order to discover if the composers and musicians themselves knew of the «official figures» which are sometimes given by Musicians' Unions or Employment or Social Security Departments. Figures which have very little to do with the reality of the field itself.

29 «Composition» is generally considered the most complex course of all those offered in conservatories, Hochschule, Academies and Universities. The teacher or professor must be a qualified composer with ongoing professional experience and a knowledge of the different composition schools in Europe. In some countries «composition» is only taught to students who have already completed a preliminary course of theory, counterpoint, fugue, orchestration and analysis. Thus, we can see that a professor of composition must be extremely well prepared and professionally competent.

- of percentage or number<sup>30</sup>.
2. Give FOUR reasons «WHY» women are not being sufficiently programmed in your country<sup>31</sup>.
  3. When a woman is/has been in charge of the orchestral/festival programming is/has any difference been made to the number of works by women composers programmed? Was the woman a professionally trained musician or composer (i.e. capable of reading and understanding a score) or was she a «professional administrator» not necessarily able to read and judge a score<sup>32</sup>?
  4. Do you think that the national music councils and/or composers' organisations are aware of the problem and do enough to promote the contemporary women on their lists or represented in their archives<sup>33</sup>?

The results of the questionnaire help to put the first part of the research project into a better perspective.

Firstly, in response to the question of exactly how many contemporary women are active in each country, we have seen that the presence of women's work in orchestral programming is often lower than 1% however, the actual numbers for different European countries is quite surprising:

8% (Sweden)	9% (Austria)	9.5% (Denmark)
10% (Finland)	10% (Norway)	11% (Great Britain)
22% (Spain)	0% (Ukraine)	40% (Rumania)
42% (Italy)		

From this we can see, quite clearly, that in countries which pride themselves on having fewer discrimination problems for women, there are also fewer women who feel it is worthwhile becoming a composer.

«Fewer women study composition than men and fewer women then become composers. Contemporary music has a low status with performing institutions. I should perhaps have mentioned that we seldom hear orchestral works by Norwegian woman composers. One reason for this is that they have not composed

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30 Some Ministries of Public Education were unable to give official figures in response to this question since many training institutions are not State subsidised or subject to employment guidelines such as those employed by public or State institutions.

31 This question was constructed in this manner because the figures collected in different parts of Europe had already underlined the lack of visibility and programme space for women composers.

32 This refers to a general situation in Europe whereby many Artistic Directors are «figureheads» or «administrators» or even «civil servants» who do not consider the «reading of a score» a necessary requirement in order to read and judge a new work or a composer.

33 We had previously contacted all the European National Music Councils and the IAMIC organisations and found them sadly lacking in information and help.

much for this medium. Another reason is that they seldom get commissions from the orchestras. But my point is that we have lots of inactive male composers and a small group of very active woman composers. I cannot see that the active woman composers are particularly discriminated compared to their active male colleagues. I never hear complaints from them. And as far as I can understand the reason why Norwegian women composers have taken on many of the leading positions in new music organisations such as the Society of Norwegian Composers, the Ultima Festival, the Norwegian Section of ISCM instead of starting a Norwegian section of *Donne in Musica* is that they feel discrimination of contemporary music more frustrating than discrimination of women. One reason could be that women in Norway feel less discriminated than women in many other countries. I wouldn't say we have achieved all we want in equal rights, but I think the activities of our former Prime Minister Gro Harlem Brundtland (now head of WHO), after whom we have never had a government with less than 40% of women, lots of things have been changed to the better for Norwegian women.»<sup>34</sup>

We also discovered that there are fewer women teaching composition in the Northern and Central European countries than there are in the Southern and Eastern European countries. Denmark has only one woman teaching composition – Julia Hodgkinson, a composer, while Sweden and Finland have none at all. In Norway there are only two conservatories teaching composition. Neither has a woman. It is still impossible to determine how many women composers are professors for this subject in England, Wales, Northern Ireland and Scotland although from comments made (and notwithstanding the article in the recent BBC Music magazine) it is clear that there are considerably fewer women than men entering the professional world of music as composers. Some of the replies included comments about the high number of women teaching music rudiments, theory and composition in schools. Here answers ranged from

«No, hardly any women teach composition in major universities or conservatories in Britain. I can only think of 3 or 4 to 6 women composers», «there is at least one composition tutor in each University Music Department, two or three in each conservatory, but only 6 are women» and «In the region of 25, but only two as head of department level.»

There are women teaching composition in every major conservatory in Italy

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34 *Hilde Holbæk-Hanssen*, singer, was educated at the Bergen Conservatory of Music and as a musicologist at the Norwegian State Academy of Music. She has worked with the Music Information Centre Norway since the opening in 1979, and has been Head of Information since 1991. She has published a large number of articles on Norwegian contemporary music and the Norwegian music scene in general.

and in many of the small conservatories in the provinces. There are no private conservatories in Italy. More than 60% of the teaching staff in State conservatories are women. Composition is not taught in Universities. In Spain perhaps five or six women teach composition. In France women are teaching composition but it was impossible to have official figures with names and numbers. In Ukraine ten women-composers teach in conservatories and percentage of women teaching all subjects is around 22-23%. In Rumania one woman teaches composition in a music academy and there are a number of women teaching lower grade composition and music theory in music schools.

In Europe almost all women composers are first and foremost music teachers (but not professors of composition). Few have the possibility of not being so. In other parts of the world there are women who decide not to teach so as not to lose possibilities of funding for independent commissions.

«I think that the lack of women teachers in regional music institutions is certainly an important factor in Australia. Our two most successful women composers are Eleanor Kats Chernin and Lisa Lim. Both are full time composers without any institutional affiliation. Indeed in Australia such an affiliation puts one out of the commissioning programme where scant government resources used to support such commissions are allocated to full time composers only.»<sup>35</sup>

The «Four Reasons» why women are not being sufficiently programmed have spawned hundreds of replies but the most common one is «because decision makers are mainly men» or «The Tradition» – the dominance of male composers coupled with the fact that female composers seem to have work for smaller ensembles and are also composing less for large scale orchestras<sup>36</sup>. Many composers feel that the amount of contemporary music being programmed has diminished

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35 *Anne Boyd, Australian composer and educator.* Born in 1946 she has held academic positions at the University of Sussex (1972 - 77) and at the University of Hong Kong, where she was the founding Head of the Department of Music (1981- 1990). In 1990 she became the first Australian and the first woman to be appointed Professor of Music at the University of Sydney. Anne Boyd's compositions are played throughout the world and range from solo instrumental works to oratorios, symphonies and operas. 1997 ABC Classic's produced a disc solely dedicated to her work *Meditations on a Chinese Character*, the royalties from which support the Australian Women's Music Fund. In 1996 Anne Boyd was honoured with the award of an AM in the Order of Australia for her service to Music.

36 *Inger Wikström, Swedish pianist and composer* has performed as a pianist in most European countries, the USA, Latin America, Russia, Israel, Japan, China, Australia and Africa. She is now devoting more and more time for composing and performing her own works. She has written instrumental works, 8 operas and song-cycles on lyrics by Shakespeare, Rilke and Strindberg. She has several records with her compositions including the opera «La mère coupable» with text by Beaumarchais and «The Nightingale» with text by H.C. Andersen. Inger Wikström has received several awards such as the Order of Rio Branco, the Villa-Lobos Medal, The Bartok-Medal and the Adelaide Ristori Prize.

considerably and is «less than it was thirty, fifty and even seventy years ago»<sup>37</sup>. One of the interesting comments was that of something known in the business as «podium exchange». Many women composers talked of orchestras and conductors who were more than willing to programme their music if they were able to find other engagements preferably in another part of Europe<sup>38</sup>.

The question of women in charge of programming and the possible changes in visibility for other women brought in almost totally negative replies. All the Swedish musicians and composers who replied to the questionnaire said much the same thing: «Men are the gate-keepers and even say that they don't know many women composers». As far as I am aware, no woman has been in charge of programming for any of the orchestras and festivals which I surveyed. A good example is the Huddersfield Festival (the most prestigious contemporary music festival in England) where the percentage of women programmed has not changed since the appointment of a woman artistic director<sup>39</sup>.

There are too many situations where the woman in charge wants to be «gender-blind» but ends up supporting better-known male composers. It takes a real commitment to find the scores and follow up with performances<sup>40</sup>.

Respondents from only four countries – Spain, Italy, Ukraine and Rumania – felt that women artistic directors did do more and qualified this by saying that

37 *Paola Ciarlantini, Italian musicologist* working as an ongoing researcher with the Fondazione Adkins Chiti: Donne in Musica. She has diplomas in pianoforte, choral music, composition and a degree in Literature. She has published three volumes and more than 40 scholarly papers regarding Italian Opera in the eighteenth century. She was also a music consultant for the Leopardi Bicentenary Celebrations. She has been editor for a number of critical editions of works and operas: «Ines de Castro» (G.Persiani) and together with L.Fico, «Il Domino Nero» (L. Rossi) – published by Bongiovanni, Jesi 1999 and 2001.

38 *Livia Teodorescu-Ciocanea, Romanian composer and pianist*, born in 1959. She is Ph.D lecturer at the National University of Music in Bucharest and worked for the Romanian National Opera as accompanist. She studied composition with Myriam Marbe, Anatol Vieru and Margaret Lucy Wilkins (UK). Her music was performed in Europe, USA and Australia. Her major works are: «Rite for Enchanting the Air» (Flute Concerto played by Pierre-Yves Artaud), «D'Amore» (Oboe Concerto), «The Annunciation» and «Le Rouge et le Noir» – ballet in 3 acts based on Stendhal's novel, performed at the Romanian National Opera in Bucharest and included in its current repertoire.

39 *Composer Margaret Lucy Wilkins.*

40 *Janice Misurell Mitchell, composer, flutist and performance artist*, is Co-artistic Director of CUBE Contemporary, Chamber Ensemble in Chicago. A member of the faculty of the DePaul University School of Music, she has received awards and grants from Meet the Composer, the Illinois Arts Council, the National Flute Association, the International Alliance for Women in Music, and others. Her works are performed throughout the United States and Europe and have been featured on the Public Broadcasting Network, Symphony Center in Chicago and at Carnegie Hall. Her music is available on compact disk through Master Musicians Collective, Arizona University Recordings and OPUS ONE Recordings.

this happened when the women were themselves composers and/or professional musicians. «Yes for special festivals and events such as ‘ControCanto’ organised by the Fondazione Donne in Musica»<sup>41</sup>. In Italy there is no major orchestra or major contemporary music festival with a woman director. Women are very active in the direction of middle and lower range musical activities and here the percentage of women programmed is considerably higher than the orchestras and festivals included in the Italian orchestra research project. In Spain the best example is composer Consuelo Diez who for a long period was in charge of contemporary programming for the Performing Rights Organisation in Spain and festivals in different parts of the country. During her sinecure the number of women programmed increased significantly.

Replies that came in from other parts of the world were also positive in this sense.

«I have found women generous in programming the works of women composers. On those occasions where a woman has been in charge of programming then she has most often been a fellow composer with the ability to read a score proficiently. I have, with others, worked over many years to promote platforms for the performance of both national and international women composers in recital and broadcast programs; this experience leads me to believe that women must be active in the promotion of their work and accept, as part of their professional life, the challenges associated with this.»<sup>42</sup>

The other interesting part of this question referred to the woman director/administrator’s capacity to read a score. Many of the replies underlined that many administrators can read a score but it doesn’t necessarily mean that they do. In Northern Europe and in Great Britain there appear to be more female administrators (who are not necessarily trained musicians) than women composers in charge, probably because these countries have long had special administration courses for people who want to go into arts management.

Where everyone was in agreement was when asked whether national music councils and/or composers’ organisations are doing enough to promote the

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41 *Musicologist Paola Ciarlantini.*

42 *Betty Beath, Australian composer, pianist and educator.* Her work has been broadcast and performed in recital and theatre presentations throughout Australia and internationally. Through a two-year sojourn in Papua New Guinea she developed an enduring interest in non-western culture. This was strengthened when she was awarded a Southeast Asian Fellowship to carry out research in Bali and Java. She has actively promoted and performed the music of women composers and serves as a music adviser to the National Council of Women of Queensland. Her orchestral works have been performed by the Ruse Philharmonic, Moravian Philharmonic, Queensland Symphony, Queensland Philharmonic, the Tasmanian Symphony, and Portland Symphony orchestras. Recorded by Vienna Modern Masters, Australian Broadcasting Corporation and JADE CD’s.

women composers on their lists. Here 99.9% said «No – they are doing nothing».<sup>43</sup> The only response declaring that «women composers were not seen to be a problem» came from Norway. It must again be underlined that none of the National Music Councils for the countries represented in the overall project came up with any materials. At most they sent lists of orchestras and festivals.

## Conclusion

Throughout Europe, policies and programmes for the promotion of equal opportunities might be advanced in the overall labour market, but these are rarely considered in the fields of the arts, culture and media. Are there other ways of changing this situation?

One of the proposals that is emerging from the questionnaire results is that in some circumstances it might be a good idea to have a «quota system» for women for at least a short time in order to help women have access to structures where they will be able to write for and hear works for large scale ensembles and symphony orchestras. On the contrary a number of participants in the questionnaire suggested that the «quota system» has given women prestige and responsibility but the «rules of the game» remain fundamentally male. It is also felt that this is not a long term solution since it tends to «take out» the competitive element which is so essential when we talk about creativity, quality and ambition – traits that are essential in every field in life and especially so in the cultural sector.

It is clear that women composers and organisations working to promote them and to render their music tangible and their creativity visible, merely by continuing to bring society's attention to the musical diversity of women, can contribute to the *empowerment* of those who are the main players in exercising and creating diversity in music in our societies: *composers, musical organisations and institutions, governments* and other decision-making bodies, – in fact the «gate-keepers», those who are responsible for musical culture and hence, musical diversity. *We who live today, responsible as we are for the culture we pass on to the next generations, must nurture and sustain women's creativity in the context of cultural diversity.*

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43 Mihaela Stanculescu-Vosgnian has degrees in composition and musicology from the University of Bucharest where she is Counterpoint Professor. She has won prizes in Europe and the USA and given lectures at international events: Pennsylvania (1996, 1998), Donne in Musica (Fiuggi 1997-1999), XIth IAWM Congress 1999 (London), Ateneo de Musica y Danza (Malaga, 2000). Her music has been recorded and performed in Romania and abroad (France, Italy, England, Spain, USA, Hong Kong, Switzerland). She is President of the Romanian Association of Women in Art, Member of the Board of ISCM Romanian Section, founder of Inter-Art Group, Founding Director of Forum Art Season and Director of the International New Music Week 13th Edition.

## Annex

### Most Widely Performed Women Composers in Europe 1998-2002\*<sup>44</sup>

Name	Nationality	# of Countries Where Performances Have Taken Place
Kaija Saariaho	Finnish <sup>45</sup>	6
Sofia Gubaidulina	Russian <sup>46</sup>	6
Galina Ustvol'skaya	Russian	5
<b>Germaine Tailleferre</b>	<b>French</b>	4
Rebecca Saunders	English	4
Augusta Read Thomas	American	3
Elena Kats-Chernin	Australian	3
<b>Hildegard von Bingen</b>	<b>German</b>	3
Joan Tower	American	3
Zulema de la Cruz Castillej	Spanish	3
<b>Amy Marcy Beach</b>	<b>American</b>	2
Betsy Jolas	French	2
Chaya Czernowin	Israeli	2
Chen Yi	Chinese	2
Clara Petrozzi-Stubin	Finnish	2
<b>Clara Wieck Schumann</b>	<b>German</b>	2
Edith Canat de Chizy	French	2
Elena Firsova	Russian	2
Geneviève Calame	French	2
<b>Grazyna Bacewicz</b>	<b>Polish</b>	2
Karin Rehnqvist	Swedish	2
Linda Bouchard	French	2
Linda Bouchard	Canadian	2
Lotta Wennäkoski	Finnish	2
Mary Finsterer	Australian	2
<b>Minna Keal</b>	<b>English</b>	2
Olga Neuwirth	Austrian	2
<b>Ruth Crawford Seeger</b>	<b>American</b>	2
Suzanne Giraud	French	2
Thea Musgrave	Scottish	2
Victoria Borisova-Ollas	Russian	2

Source: Fondazione Donne in Musica, 2003

\*Names in bold print are «historical women composers» - all others are contemporary.

44 Performed in Austria, Finland, France, Germany, Great Britain, Italy, Portugal, Romania, Spain, Sweden, Ukraine.

45 Concert programmes examined show that Kaija Saariaho had more than 18 performances with symphony orchestra in the period examined.

46 Concert Programmes examined show that Sofia Gubaidulina had over 25 performances with symphony orchestra and nearly 40 performances within festivals.



## Women Composers Whose Works Have Been Performed in at Least 1 out of 10 European Countries, 1998-2002

\*Names in bold print are «historical women composers» - all others are contemporary.

\*\* Some names in the list refer to composers with works programmed in the major European Festivals investigated in the survey.

Ada Gentile	Italy	Helen Tomljonova	Russia
Adriana Hölszky	Germany	Helvi Leiviskä	Finland
Aleksandra Vebralov	Russian	Hilary Robinson	Great Britain
Alessandra Bellino	Italy	Hilda Paredes	Messico
Alicia Díaz	Spain	Hung Chien Hui	Taiwan
Alma Bethany	Great Britain	Hyo-shin Na	Korea
Alwynne Pritchard	Great Britain	Irene Aleksejchuk	Russia
Ana Magalhães	Portugal	Irinel Anghel	Rumania
Ana Maria Avram	Poland	Isabel Guedes	Portugal
Ana Sokolovich	Serbia	Isabel Mundry	Germany
<b>Anna Amalia di Sachsen Weimar</b>	<b>Germany</b>	Isabel Soveral	Portugal
Anne Ronnell	USA	Isabel Uruña	Spain
Anneli Arho	Finland	Isabelle Albouker	France
Anne-Marie Deschamps	France	Isabelle Panneton	Canada
Annette Schlunz	Germany	Jane Gardner	Great Britain
Athanasia Tzanou	Greece	Janet Owen Thomas	Great Britain
<b>Barbara Strozzi</b>	<b>Italy</b>	<b>Jeanne-Louise Farrenc</b>	<b>France</b>
Barbara Kolb	U.S.A	Jennifer Walsh	Ireland
Belma Martín	Spain	Jo Thomas	Great Britain
Bettina Skrzypczak	Poland	Joanne Bailie	Great Britain
Iris ter Schiphorst	Holland	Jocelyn Pook	Great Britain
Betty Olivero	Israele	Jovanka Trbojevic	Serbia
<b>Billie Holiday</b>	<b>USA</b>	Judith Bingham	Great Britain
Bohdana Pratzjuk	Ukraine	Judith Weir	Great Britain
Bun Ching Lam	China	Julia Wolfe	U.S.A
Carmen Petra Basacopol	Rumania	Julia Woolfe	U.S.A
Carmen Verdú	Spain	Julia Homelska	Gussia
<b>Cécile Chaminade</b>	<b>France</b>	Karen Louise Smith	Great Britain
Cecilie Ore	Norway	Karólina Eiriksdóttir	Iceland
Christine Mennesson	France	Kostantia Gourzi	Greece
Claire-Melanie Sinnhuber	France	Lara Morciano	Italy
Clare Howells	Great Britain	Larisa Vrhung	Austria
Clotilde Rosa	Spain	Laurie Mc Donald	U.S.A
Concha Jerez	Spain	Lesja Dychko	Ukraine
Constança Capdville	Portugal	<b>Lili Boulanger</b>	<b>France</b>
Consuelo Díez	Spain	Lisa Lim	Australia
Deidre Gribbin	Great Britain	Livia Teodorescu	Rumania
Diana Burrell	Great Britain	Ljubica Maric	Yugoslavia
Diana Pérez Custodio	Spain	Lucia Ronchetti	Italy
Doina Rotaru	Rumania	Ludmila Yurina	Ukraine
Eleni Karaindrou	Greece	Luna Alcalay	Austria
Elfi Aichinger	Austria	M. Dolores Malumbres	Spain
Elizabeth Raum	Canada	Mahalia Jackson	U.S.A
Elzbieta Sikora	Poland	Maia Ciobanu	Rumania
Errollyn Wallen	Great Britain	Maija Einfelde	Latvia
Estelle Lemire	Canada	Maissa Alameddine	Venezuela
Felicia Donceanu	Rumania	Margaret Lucy Wilkins	Great Britain
Fiona Harrison-Smith	Great Britain	Maria de Lourdes Martins	Portugal
Florence Baschet	France	María Escribano	Spain
<b>Francesca Caccini</b>	<b>Italy</b>	Marie Pappenheim	Austria
Franghiz Ali-Zadeh	Azerbaijjan	Marilyn Shrude	U.S.A
Graciane Finzi	Marocco	Marisa Manchado	Spain
Hanna Havryletz	Ukraine	Mary Bellamy	Great Britain
Helena Santana	Portugal	Maryna Denisenko	Ukraine

Maud Hodson	Great Britain
Mayako Kubo	Japan
Mercedes Capdevila	Spain
Mercedes Zavala	Spain
Meredith Monk	U.S.A
Merzyje Khalytova	Tatar Republic
Mihaela Vosganian	Rumania
Ming Wang	China
Misato Mochizuki	Japan
Monserrat Bellés	Spain
Natalja Bojeva	Russia
Nicola Lefanu	Great Britain
Nicoletta Malagotti	Italy
Olga Radeva	Russia
P. Jurado	Spain
Paola Brino	Italy
Paola Livori	Italy
Paola Minetti	Italy
Pascale Criton	France
Patricia van Ness	U.S.A
Paula Azguime	Portugal
Pauline Oliveiros	U.S.A
Pilar Ossorio	Spain
Rachel Leach	Great Britain
Rhian Samuel	Great Britain
Riikka Talvitie	Finland
Rilo Chmielorz	Germany
Roberta Vacca	Italy
Roxanna Panufnik	Great Britain
Ruth Schontal	U.S.A
Sally Beamish	Great Britain
Sally Borodova	Russia
Shih Hui Chen	China
Shulamit Ran	Israel
Soffa Martínez	Spain
Sonia Bo	Italy
<b>Suor Isabella Leonarda</b>	<b>Italy</b>
<b>Suor Vizziana</b>	<b>Italy</b>
Tamar Diesendruck	U.S.A
Tania Leon	Cuba
Tansy Davies	Great Britain
Tara Guram	Great Britain
Tatyana Komarova	Russia
Teresa Catalán	Spain
Tetjana Jevona	Russia
Tomoko Fukui	Japan
Unsuik Chin	Korea

## Through the Composers' Eyes Why Women Are Not Sufficiently Programmed

«I cannot but feel that concert givers have shown a great want of respect to women by not more frequently producing their works», Proceedings of the Musical Association 3 (1882-3), England<sup>47</sup>

1. The decision makers are mainly men.
2. Women composers face discrimination by men-composers who are artistic directors (especially older generation).
3. Many composer «gate-keepers» only promote their own students or composers who offer them programming opportunities elsewhere. They will often not consider works representing different musical aesthetic.
4. There are no public or private juries to judge or appraise scores for commissions and so choice is very much a personal one.
5. Programming depends on «back scratching» and women do not or cannot cope with this.
6. Professional incompetence of programmers. Many directors are where they are because of political influence, backing by record companies or publishers, prestige in fields other than music, old boys network Some are not trained musicians, cannot read scores and must, therefore depend on others for decisions.
7. Administrators and artistic directors do not realise that there must be an adequate representation of women at all levels and in all institutions<sup>48</sup>. «Equal Opportunities» is not a subject that they know anything about.
8. The public-conscious programmers and organisers continue to think of composers as men in the same way surgeons or judges are thought of as men – programmers tend to try to meet public expectation<sup>49</sup>. Committees have little knowledge of women composers whether historic or contemporary.
9. The amount of contemporary music being programmed is less than it was thirty, fifty and even seventy years ago so lack of possibilities for new works forces women composers in particular to write for smaller ensembles, thereby finding themselves «out of the running» when an orchestra is looking for larger scale scores.

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47 Stephen S Stratton, «Women in Relation to Musical Art» quotation found in «The Women in Music Guide to Orchestral Repertoire by Women Composers» compiled by Sophie Fuller for the Women in Music Archive and Information Service, 1996.

48 President of Women in Music Ukraine, composer Ludmilla Yurina.

49 Composer Sarah Rodgers.

10. Orchestras have insufficient time for the rehearsal of new repertoire and on the whole dislike playing contemporary works and this affects all composers of new works and above all women.
11. The majority of conductors are men. They say they know nothing about women composers, either historical or actual and don't believe that there are many.
12. Many women conductors never present music by women for fear of being considered «feminists» and are as ignorant as men are when it comes to repertoire.
13. Conductors prefer to programme composers who can offer them «podium exchanges» and will accept women's music only for personal reasons.
14. Men don't appreciate concerts with only women composers' pieces, but have no objection to all male composer concerts.
15. Very few women are published, and thus do not have that publicity and promotion. Programmers are influenced by publisher's recommendations.
16. Women composers do not have a champion (women in music organisation and/or lobby) in many countries.
17. Women are still not included to any great extent in the music texts used to teach music students. Courses on women and music are not taught as part of the music curriculum.