

Encyclopedia of Women and Music  
Vercoe, Elizabeth Walton  
**Publishers of Music by Women**

Maddalena Casulana's first collection of madrigals was published in Venice in 1568 by Girolamo Scotto, the first publication of a volume of music by a woman. The event had special significance since music publication was still in its early days. Francesca Caccini published her *Il primo libro delle musiche a una e due voci*, an extensive collection of monody, in 1618 (Florence, Zanobi Pignoni), and Barbara Strozzi published her first book of madrigals, *Il primo libro de madrigali*, in 1644 (Venice, Alessandro Vincenti) with seven other publications of cantatas and arias in years to come. In about 1655 Isabella Leonarda's first book of motets was published in Milan followed by an astonishing nineteen additional volumes of her music. After the initial publications of women's music in Italy, other European centers saw similar activity. Jacquet de la Guerre published her first book of *pièces de clavecin* in Paris in 1687 and a short score of her opera, *Cephale et Procris*, in 1694. Elisabetta de Gambarini's three volumes of harpsichord music and songs, *Lessons for the Harpsichord*, were published in 1754 in London. Breitkopf published the opera, *Il trionfo della fedeltà*, by Maria Antonia Walpurgis in Leipzig after its first performance in 1754, and Artari published Marianna von Auenbrugger's *Sonata per il Clavicembalo o Forte pian* in Vienna around 1781. By 1794 Mary Ann Pownall was publishing her songs in the United States.

In the early nineteenth century, Louise Reichardt published a series of volumes of her songs in Berlin and Hamburg, Maria Aghate Szymanowska published her vocal music with Polish texts in Warsaw, and Clara Schumann published her first piano pieces including her piano concerto in Leipzig. In 1847 Breitkopf & Härtel published Clara Schumann's piano trio, the same year as the posthumous publication of Fanny Mendelssohn Hensel's *Gartenlieder*, two decades after three of her songs were published under the name of her brother Felix. Hensel managed seven publications under her own name in the last year of her life. Beginning in 1881, Cécile Chaminade published nearly all of her 400 compositions including *Les amazones* and the *Symphonie dramatique* along with other works composed expressly for publication. Likewise, Josephine Lang arranged for

publication of much of her music, 150 songs altogether. Breitkopf & Härtel issued a posthumous edition of forty songs by Lang in 1882. On the other hand, Louise Farrenc wrote three symphonies that were never published despite repeat performances in Paris and additional ones in Copenhagen, Brussels and Geneva. However, her chamber music was both widely performed and published.

Among noteworthy publications of women's music early in the twentieth century are Ethel Smyth's opera, *The Wreckers*, published by Universal Edition in 1904, Alma Mahler's *Fünf Lieder* in 1910, and the historical *Die Kompositionen der heiligen Hildegard* in a facsimile edition in 1913. As now, some women found publishers to carry much of their music. Lili Boulanger, for example, had a contract with Ricordi, but many women composers found barriers to publication. It is in this context that presses devoted exclusively to women's music arose in the last quarter of the century.

Founded in 1976, Arsis Press is the oldest publisher of women's chamber music and choral works still in existence, printing music primarily by living composers. In its first years founder Clara Lyle Boone published just a handful of composers besides herself: Emma Lou Diemer, Ruth Lomon, Nancy Van de Vate, and Elizabeth Walton Vercoe. The catalogue now numbers about 150 works by over forty composers including one male. Since the press was established to provide exposure to women's music that was largely unavailable elsewhere, the goal was to show the work at its best: engraved or hand-copied (now computer printed) on high quality paper, with biographical information and program notes along with covers featuring photographs of contemporary art work. Several issues have received Paul Revere Awards for excellence from the Music Publishers Association. In 1977 Arsis Press affiliated with the International League of Women Composers. A ground-breaking three-volume series of recordings of women's music by pianist Rosemary Platt in the 1970's included a number of the first publications of Arsis Press for piano solo.

In 1986, ten years after Arsis Press published its first scores, Renate Matthei began Furore Verlag in Kassel, Germany, the first contemporary European publisher of women's music. Furore Verlag has a broad mandate that includes publishing both historical and

contemporary scores by women as well as biographical and musicological studies of women composers and their work and a few recordings. The 500-item catalogue includes orchestral as well as chamber music. Most of the scores, including historical ones like those of Fanny Mendelssohn Hensel, are published for the first time. Other composers in the Furore catalogue encompass other centuries and countries including composers Barbara Strozzi, Augusta Holmès, Elizabeth Claude Jacquet de la Guerre, Clara Schumann, and Marianna Martines among others. Of the books, several are considered classics in the field: Eva Rieger's *Frau Musik und Männerherrschaft (Woman, Music and Male Dominance)* and her *Frau und Musik (Woman and Music)*. Furore Verlag also publishes a series called "Approaches" that gives an introduction to a group of women composers in each volume ranging from the nineteenth century composer, Alma Mahler, to the twentieth century Russian, Sofia Gubaidulina.

Just two years after the founding of Furore Verlag in Germany, Sylvia Glickman founded Hildegard Publishing Company in the United States (Bryn Mawr, Pennsylvania) with a similar broad mandate to print music in all genres by both historical and contemporary women composers. With its reciprocal agreement with Furore Verlag and others, the catalog contains over 450 entries ranging from pieces by the eleventh century abbess who is the company's namesake to those of Glickman herself and reprints from the twelve-volume G.K. Hall *Women Composers* series. The company also acts as distributor for the Casia Publishing Company, Classical Vocal Reprints, Songflower Press, and Arts Venture, and publishes compact discs. Additionally, there is a non-profit institute and performing ensemble associated with the press.

There are other small presses which focus on niche markets for women's music and many desktop publications by composers distributing their own music. ClarnNan Editions, founded in 1984 by American musicologist Barbara Garvey Jackson, publishes early music by women primarily from Europe. The computer-printed editions indicate editorial additions, print translations of texts and give historical information and bibliographical resources. Vivace Press in Wisconsin, publisher of the *Women of Note Quarterly* and compact discs on the Hester Park label, publishes mostly keyboard music, about two-thirds of which is by women. The music is from the 18th century to the

present and includes such figures as Anna Amalia, Clara Schumann, and Judith Zaimont. Organist and composer Barbara Harbach and Jonathan Yordy established the press in 1990 to further the work of underrepresented composers. Another small press devoted primarily to women composers is Treble Clef Music Press in North Carolina which publishes choral music for treble voices from a medieval conductus to works of Chaminade and Mary Howe. Ars Femina, a press associated with a performing group of the same name, has published about seventy pieces by women composers before 1800. The group has also produced several compact discs. A Canadian publisher called Avondale Press located in Vancouver, British Columbia has a catalogue with about twenty pieces by contemporary Canadian women including Violet Archer, Barbara Pentland, and Jean Coulthard. Finally, Da Capo Press issued a Woman Composers Series beginning in 1979 that contains such important works as the Rebecca Clarke piano trio.

In addition to small presses devoted to women's music, many large, established publishers began to acquire significant listings of women composers in recent years. Edition Peters is among those with a dozen or more women composers in their catalogue including Cathy Berberian, Miriam Gideon, and Peggy Glanville Hicks. E. C. Schirmer also lists a substantial number of women composers including Libby Larsen (with 25 works for her alone), Alice Parker and Clare Shore. Most of this music is in the rental catalogue. Oxford University Press publishes the music of Ruth Crawford Seeger, Emma Lou Diemer and Hilary Tann among others. G. Schirmer also has many women composers listed in the catalogue including Sofia Gubaidulina, Nicola LeFanu, Thea Musgrave, Joan Tower, and Judith Weir. Because G. Schirmer has acquired the rights to Margun Music, the press established by Gunther Schuller in Massachusetts, Schirmer now owns Ellen Zwilich's Pulitzer Prize winning *Symphony #1*, available only as a rental. Boosey and Hawkes lists a handful of women composers including Barbara Kolb. MMB Music lists over a dozen women composers in its catalog of 150 contemporary composers, among them Ann LeBaron, Cindy McTee, and Judith Shatin. The Italian press, ConTempo Edizioni lists several dozen Italian women composers. Among them are Elisabetta Brusa and Teresa Procaccini. The Polish press, Polskie Wydawnictwo Muzyczne, which published Maria Szymanowska's music in 1852 published Grazyna Bacewicz's second piano sonata in 1953. Music distributor Theodore Front maintains an extensive list of over 1,000 titles

of music by women composers from various publishers around the world. The Theodore Front list contains both historical and contemporary women composers and may be viewed as a resource for finding some current publishers of women's music.

**See Also:** Articles on individual composers mentioned in the text.

**For Further Reading:**

Briscoe, James R., ed. *Historical Anthology of Music by Women*. Bloomington: Indiana University Press, 1987.

Neuls-Bates, Carol, ed. *Women in Music*. Boston: Northeastern University Press, 1996.

Sadie, Julie Anne and Rhian Samuel, ed., *The Norton/Grove Dictionary of Women Composers*. New York: W. W. Norton Company, 1994. (See "Chronology," beginning p. xx.)

**Elizabeth Walton Vercoe**

**Bibliography:**

**Books and Articles**

Bowers, Jane and Judith Tick, eds. *Women Making Music: The Western Art Tradition, 1150-1950*. Urbana: University of Illinois Press, 1986.

Briscoe, James R., ed. *Historical Anthology of Music by Women*. Bloomington: Indiana University Press, 1987.

Citron, Marcia J. *Cécile Chaminade: A Bio-Bibliography*. Westport, CT: Greenwood Press, 1988.

Filler, Susan M. *Gustave and Alma Mahler: A Guide to Research*. New York: Garland Publishing, Inc., 1989.

Hayes, Deborah. "Discovering Our History: ClarNan Editions of Early Music." *ILWC Journal*, (February 1995): 1-3.

Meyer, Ute. "Porträt: Furore Verlag Kassel: Die Zeit der Exotik ist vorbei." *International Choral Bulletin*, vol. xvi, no. 4 (July 1997), p. 11.

Neuls-Bates, Carol, ed. *Women in Music*. Boston: Northeastern University Press, 1996.

Shapiro, Robert. *Germaine Tailleferre: A Bio-Bibliography*. Westport, CT: Greenwood Press, 1994.

Sadie, Julie Anne and Rhian Samuel, ed. *The Norton/Grove Dictionary of Women Composers*. New York: W. W. Norton Company, 1994.

### **Web Sites**

Arsis Press <<http://arsispress.com>>

Avondale Press <<http://music.acu.edu/WWW/IAWM/publishers/avondale.html>>

Boosey and Hawkes <<http://www.booseyandhawkes.com>>

ConTempo Edizioni <<http://www.axnet.it/contempo>>

Editions Ars Femina <<http://members.aye.net/~arsfemin/editions>>

Editions Peters <<http://edition-peters.com>>

Front, Theodore <<http://books.tfront.com/music/>>

Hildegard Publishing Company <<http://www.hildegard.com>>

MMB Music <<http://mmbmusic.com>>

Schirmer, E.C. <<http://www.ecspublishing.com>>

Schirmer, G. <<http://www.schirmer.com/repertoire/women.html>>

Vivace Press <<http://www.vivacepress.com> >