

Herstory 2.0



Week One:
Motherhood and Composition

Review

Christine Ammer (1980) describes the proper climate for a creative artist's production and participation in society:

- Access to education
- Financial stability
- Time to create
- Encouragement
- Acceptance by society
- Survival of Creation

Source: From Convent to Concert Hall

Women's Experiences as Composers and Mothers

“Though not all women become mothers, all women may find themselves affected by anti-mother bias. It’s still shockingly common to hear of women composers being passed over for positions because it is assumed that they’ll get married, have kids, and give up composing, or of mentors refusing to write letters of recommendation for female students until they know their reproductive plans.”

- Emily Doolittle, “Composing & Motherhood” from New Music Box

Opera Competition Examples

The Viotti International Music Competition,

"open to opera singers of all nationalities.

The age limit for the singers is 30 (women) and 32 (men)."

NEUE STIMMEN INTERNATIONAL SINGING COMPETITION

Neue Stimmen is a unique platform designed to promote the careers of young opera singers. Aside from discovering talents, we offer longterm advice and provide personalized support. Singers are offered to participate in concerts, master classes, workshops, and career-coaching seminars. Former participants benefit from our international partner network.

[email](#) [website](#)

ELIGIBILITY
Singers of any nationality • Women up to 28 years of age, born on or after October 10, 1992 • Men up to 30 years of age, born on or after October 10, 1990.

ARTISTIC DISCIPLINE Voice

DETAILS

Travel covered?	Yes
Frequency	Biennial
First prize	€10,000 to €50,000
Smallest prize	Less than €5,000
Additional prizes	Performances Management Recording

Chicago

Jury size	6 to 10
Application fee	None
Application deadline	March 15, 2021

PRIZES (See website)

Source: "Study of Discrimination Against Women in Opera", Middle Class Artist

Diametrically Composed



Photo source:

<https://allisonloggins.com/projects/diametrically-composed/>

Allison Loggins-Hull

- Flautist, Composer and Producer
- Co-founder of flute duo Flutronix
- Born in Chicago, IL; grew up in Poughkeepsie, NY
- Inspired by flautist Hubert Lane
- Undergrad at SUNY Purchase, Westchester County, NY
- Graduate in Composition at NYU

- Has performed and recorded with a wide range of artists including Imani Winds, Lizzo, and the National Sawdust Ensemble
- She was co-principal flautist on soundtrack for Disney's 2019 remake of "The Lion King"

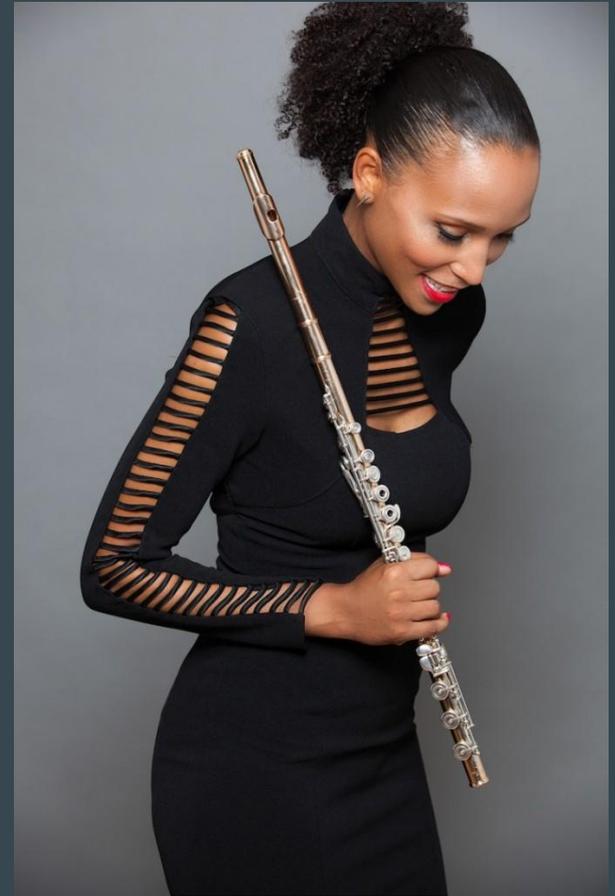


Photo by Rafael Rios

Flutronic



Flutronic is Nathalie Joachim and Allison Loggins-Hull, two distinguished flutists and composers known for their “unique blend of classical music, hip-hop, electronic programming and soulful vocals reminiscent of neo-R&B stars like Erykah Badu.”

Photo Source:
<https://www.flutronic.com>

Allison Loggins-Hull

“The hardest thing was just feeling guilty. Missing him, and feeling like I would miss out, especially when it was time for me to travel. If I had to check out a little bit to focus on my work, that was the most difficult for me - my own sense of guilt”

-Allison Loggins-Hull



Photo by Erin Patrice O'Brien
Article: Mother Maker

Elizabeth Maconchy (1907 - 1994)

Full name: Dame Elizabeth Violet Maconchy LeFanu

Nickname: Betty

- Born 1907, middle child of 3, to Violet (née Poë) and Gerald Maconchy
- Born in England, and grew up in Ireland
- Studied piano with the best teacher in Dublin, Mrs. Boxhill, and harmony and counterpoint with Dr. John Larchet
- Studied at the Royal College of Music (RCM) from 1923-1929
- Studied piano with Arthur Alexander, and composition with Charles Wood, and later with Ralph Vaughn Williams



Source: National Portrait Gallery

**“If we’d have given it you, you’d only
have got married and never written
another note!”**

Hugh Allen, Head of Royal College of Music, to Elizabeth Maconchy
on denying her the Mendelssohn Scholarship

Elizabeth Maconchy (1907 - 1994)

- 1930 awarded the Octavia Scholarship, which enabled her to study abroad in Prague
- She studied with the composer /conductor Karel Boleslav Jirák, and with composer/pianist Erwin Schulhoff
- March 1930, *Piano Concerto* premiered at Smetena Hall in Prague, conducted by Jirák, with Schulhoff as the soloist
- Married William LeFanu August 25, 1930

“I did get married, but I did continue to write many notes.”

-Elizabeth Maconchy



Source: National Portrait Gallery



“My own earliest memories of [my mother] are of hearing her compose at the piano after I had gone to bed. It was her only time for composition, and she spoke later of ‘falling asleep in the small hours, my head on the keyboard.’”

Nicola LeFanu

Elizabeth’s children, Anna and Nicola
Source: <https://www.nicolalefanu.com/photos/>



Nicola LeFanu and her mother Elizabeth Maconchy

<https://www.nicolalefanu.com/photos/>

Elizabeth Maconchy (1907 - 1994)

- In 1952 she won the London County Council competition for a Coronation Overture for the newly crowned Queen Elizabeth - “Proud Thames”
- In 1945 she was invited to join the committee of the Composers’ Guild of Great Britain, and 5 years later was elected as the chair
- She established a core library of scores by living British Composers at Senate House (library at University of London)
- Sought for for better conditions (fees & rights) for composers
- Eventually became a Dame of the British Empire for her tireless attempts to improve conditions for her colleagues and for her profession



Source: <http://themusicalon.blogspot.com/2015/07/the-case-of-elizabeth-maconchy.html>

“Creating a culture that draws on men and women equally depends on all of us; whatever field we work in, we need to be ready to challenge unacknowledged prejudices.”

Nicola LeFanu

Questions?