New music, and particularly that of women, needs dissemination in print and recorded formats. First we need more publication of new music. To aid in this are several organizations, among them Frog Peak Music, a composers’ cooperative. The American Composers Alliance seeks to maintain the intellectual rights (confirm this?) of the composer, while the American Music Center is an excellent information resource.

How can we increase the visibility of younger composers as well as twentieth century composers’ music? First, find ensembles willing to perform new music. The AMC’s Aaron Copland Grant has assisted numerous groups in this endeavor. I am fortunate to be a board member of a community orchestra which has at least one new work planned for each concert this coming season. Technology can also assist composers. BMG, a large corporation which controls much of the distribution of recorded sound has drastically curtailed classical music in its mailings and catalogs. Simultaneously, the cottage industry of producing compact discs from local recordings has increased.

Here is the doctoral dissertation of the Music Director of the Flower Mound Chamber Orchestra, a Latin Mass, by Paul G. Bonneau. I was privileged to perform in the choir in the premiere of this work in May of this year. (http://digital.library.unt.edu/ark:/67531/metadc4234)

Henry Cowell led the efforts in early and mid-twentieth century America with his New Music Quarterly, and the recordings series as well. Some composers have taken on aggressive marketing for their sheet music. Violetta Dinescu has a website, and sells much of her music to the European vendor, Otto Harrassowitz. Donald Martino stated at a recent Music Library Association meeting that it takes seven years for a work to go from composer to published item at G. Schirmer. He has self-published works at Dantalian Music in Boston since 1978. Avera Music Press was established in 1996 by Alfred Loeffler to foster the classical music of the late 20th century.

Many sites, such as Edition HH and the excellently constructed site of Elliott Schwartz, offer sample pages of music, so users can preview scores before purchasing them. Larry Polansky of New Hampshire manages a composers’ cooperative, Frog Peak Music. They distribute music that has been submitted to them, printing on demand. They also have some significant collections of new music, such as the Lingua Press Collection, comprised in part of music by its founder, Kenneth Gaburo. In 1974, Gaburo founded Lingua Press Publishers, dedicated to putting forth unique artist-produced works in all media having to do with language and music. His Show Tellies was issued on cutting edge medium, 3/4 inch UHF videocassette.

Hildegard in Bryn Mawr publishes much music by women. Arsis Press is a publisher of concert and sacred music by women composers. Many smaller publishers concentrate on contemporary music. Otto Luening used presses such as Highgate Press and the Joshua Corp. (Hastings-on-Hudson, N.Y). The Otto Luening Trust also is organized to assist lesser known composers. MMB in St Louis publishes music of about
150 twentieth century composers, ranging from solo instrumental works to band and orchestra music. Orpheus Music of Australia publishes recorder music, some of it influenced by jazz. Red House Editions, also in Australia, publishes music of Aussie Larry Sitsky, the Dutch Louis Andriessen and several others from Korea and Norway. Promethean Editions, in Wellington, New Zealand, seeks new works by composers who have a “unique and distinctive musical voice,” primarily works involving percussion, traditional chamber ensembles and music for piano.

Texas examples of cottage industry presses are Cantabile Music in Melissa, Texas, with David W. Cason, a cellist; his editions cover a larger time period and are largely romantic. Recital Publications in Huntsville, Texas, of retired voice professor, Walter Foster, produces art songs.

Gloria Coates

Gloria Coates, born during the 1930s in Wisconsin, occupies an interesting juncture for contemporary composers. This American composer was composing at an early age, winning a National Federation of Music Clubs competition (Junior Division) when she was 14. Later she studied singing and composition at Louisiana State University receiving both her B.A. and M.M. there. She studied composition at the Salzburg Mozarteum with Alexander Tcherepnin during the summer of 1962. She also studied art at the Cooper Union Art School in New York and theatre at the Goodman Theater, Chicago; she studied post graduate composition at Columbia University with Otto Luening and Jack Beeson.

Her works run the gamut from dramatic and chamber to thirteen symphonies, seven string quartets and many works with electronics and tape. In her youth she was an actress, lecturer, music director, singer, and music critic (Baton Rouge State Times from 1962 to 1965).

In 1969 Gloria Coates moved to Munich and concentrated on composition. Not only a pioneer in musical forms, she has proven a pioneer in east-west relations, being the first non-Warsaw Pact composer featured at the 1979 (East) Berlin Festival for New Music, this occurring during the Cold War. At the 1978 Warsaw Autumn Festival in Poland the Polish Chamber Orchestra premiered her Music on Open Strings (Symphony no. 1). As a musicologist, she recorded an interview with composer Tadeusz Baird (b. 1928) one year prior to his death; this is now in his archives in Poland. Coates lectured using these tapes in the United States. In 1982 she was invited by the Soviet Composers Union to the First International Festival for New Music in Moscow along with Nicholas Slonimsky and Peter Mennin, then president of the Julliard School of Music, and gave the closing speech for the United States at the final international meeting.

Under the umbrella of the National Music Council, she attended the UNESCO meetings of the International Music Council in Prague / Bratislava (1977), Budapest (1981?) and what was then East Berlin (1983). Her electronic works were realized at various studios, including those in Krakow, Darmstadt and Cologne.

From 1971 to 1983 she organized the German-American Contemporary Music Series in Munich and Cologne subsidized by the Munich Ministry of Culture, the
Bavarian Ministry and a grant from the Alice Ditson Fund of Columbia University (which was the first time it let its funds leave the USA). She not only promoted American composers, but she began incorporating women composers in the concerts, beginning the women's music movement in Germany, and in 1974 started the European branch of the newly formed League of Women Composers.

Themes recurring in her music relate to astronomy (Planets; Halley's Comet), artists (Leonardo and Van Gogh), and European diplomacy (The Force for Peace in War). Indeed some of her music addresses the evolution of the world from the cold war to the present status. Much of her own art is featured on the published compact disc recordings.

Ensembles such as Kronos, the Kreutzer Quartet, Sinnhoffer Quartet, Crescent Quartet and the Fanny Mendelssohn Quartet have recorded her chamber works on disc and for radio stations. She has written more symphonies than any woman composer in history (13 to date). These symphonies and other orchestral music have been recorded by the Bavarian Radio Symphony Orchestra, the Stuttgart Philharmonic Orchestra, Die Neue Werk--Hamburg, Musica Viva Dresden Bayreuth International Festival Orchestra, The Passau Orchestra, Nuremberg Festival Orchestra, The Milwaukee Symphony, the St. Paul Chamber Orchestra, and the Brooklyn Philharmonic. *Five Abstractions to Poems by Emily Dickinson*, for woodwind quintet, was selected winner of the Minnesota Composers Forum Series in 1993. VOCI, a female choral ensemble in Oakland, California performed her *Mass. String Quartet no. 1* was performed in Budva, Montenegro during 2001. Her works have been performed throughout Germany in Frankfurt, Munich, Cologne, Mainz and Berlin (East and West). North American venues include Boulder Colorado, Brooklyn, New York, Fayetteville, Arkansas, St. Paul, Minnesota, Halifax, Nova Scotia and Mexico City. Other diverse performance locations have been Johannesburg, South Africa, Calcutta, India, Naples, Italy, Lund, Sweden and Bath, England.
Metadata Sites

Indiana University  http://www.music.indiana.edu/music_resources/
Sibelius Academy  http://www2.siba.fi/Kulttuuripalvelut/music.html

Publishers of Contemporary Music

Edition HH  http://www.editionhh.co.uk/
MMB Music  http://www.mmbmusic.com/
Primo Tema  http://www.webzone.it/primotema/
Promethean Editions  http://www.promethean-editions.com/

Publishers Emphasizing Women Composers

Hildegard Music  http://www.hildegard.com/
Int’l Alliance for Women in Music  http://music.acu.edu/www/iawm/

Composer Specific Sites

Dantalian Music  http://www.dantalian.com/
Elliott Schwartz  http://www.schwartzmusic.com/#

Online Newsletters about Classical Music

Andante  http://andante.com/
New Music Box  http://www.newmusicbox.org/index.nmbx