
Journal

of the
iaawm
international alliance for women in music



Anne LeBaron

In this issue:

Gail Archer
Victoria Bond
Kyong Mee Choi
Violeta Dinescu
Katherine Eberle
Yayoi U. Everett
Ellen Frankel
Juliana Hall
Anne LeBaron
Zachary Milliman
Rita Southworth Moerschel
Emma O'Halloran
Eva Havshøj Ohrt
Wang Qiang
Roberto Reale
Patricia Surman
Line Tjørnhøj
Sabrina Peña Young
Reviews
Reports
IAWM News
Members' News

The Muse's Voice: A Survey of Women Organists in North America

GAIL ARCHER

During the summer of 2012, I surveyed women organists in leadership positions in cathedrals, conservatories, and colleges in North America. The purpose of the study was to track the success rate to date and open opportunities for women in the future. In the case of cathedral musicians, the term broadly defines a faith community of any denomination with 1,500 or more members in a major city by population. In the United States, the cities surveyed were Boston, New York, Washington, D.C., Atlanta, Milwaukee, Minneapolis, Chicago, Houston, Dallas, Seattle, San Francisco, Los Angeles, and Phoenix. For the colleges, the point of departure was the list of organ programs posted on the American Guild of Organists' website, and for the conservatories, the website of each individual school in the U.S., Canada, and Mexico. I would like to express my thanks to the many colleagues who responded so graciously to my queries, especially Dr. Marnie Giesbrecht, who provided data from the directory of the Royal Canadian College of Organists, and Laura A. Carrasco C., who provided information about women organists in Mexico.

The majority of women working in liturgical music find employment in the suburbs, building successful programs in towns and villages. Only nine large-faith communities employ women as the principal musician in major cities in the U.S.; two are designated cathedrals: St. Patrick's R. C. Cathedral, New York City, and the Co-Cathedral of the Sacred Heart, Houston, Texas. The other seven are large Protestant churches: two in Dallas, and one each in Fort Worth, Houston, Minneapolis, New York, and Phoenix. In Canada, three women serve as principal musicians in large churches in Edmonton and one woman in Toronto, while in Mexico there is one woman director at the cathedral in Yucatan.

Colleges provide an opportunity for women to teach organ along with a wide range of courses and ensembles. The American Guild of Organists lists nearly 200 organ programs on its site. For this survey, every college employing a woman was contacted individually. Colleges were added as the telephone contacts helped me to network with additional institutions that had made recent appointments of female organ faculty. There are eighty-two active

organ programs that are headed by women, or about 40% of the total organ programs with students enrolled for the fall of 2012 in the U.S. Forty-four of these female faculty hold a DMA in organ performance.

In Canada, organ is taught through the music departments of universities, which may be incorporated as music conservatories, such as the McGill Conservatory of Music in Montreal. Five universities: University of Alberta, Canadian University College, University of Ottawa, University of Toronto, and York University, employ women as director of the organ program.

Organ as a major instrument is primarily taught in a conservatory setting in Mexico: the National Conservatory, the National School of Music, and the Conservatory in Queretaro. No woman is teaching organ in any of these schools at this time. Organ is also taught in some institutes under the auspices of the Roman Catholic Church such as the Instituto de Música Sacra de Morelia. The Academia Mexicana de Musica Antigua para órgano, founded by Ofelia Gómez and her husband, includes occasional organ lessons but is primarily involved in coordinating festivals and organ restorations.

Conservatories in the U.S. are either independent schools of music, or exist as specialized schools under the auspices of larger institutions with which they may have a corporate affiliation. Independent music schools that have organ programs are the Cleveland Institute of Music, Curtis Institute of Music, the Juilliard School, Manhattan School of Music, and San Francisco Conservatory. Active organ programs in the affiliated conservatories include the University of Rochester–Eastman School of Music, Oberlin College–Oberlin Conservatory, Peabody Institute of the Johns Hopkins University, Rider College–Westminster Choir College, Yale School of Music, and University of Cincinnati–College-Conservatory of Music, with the only program headed by a woman, Dr. Roberta Gary. She has the distinction of being the only director in a U.S.



Gail Archer

conservatory to hold an earned doctorate. Two women serve as assistant teachers of organ at the Cleveland Institute of Music.

A closer look at the data across the categories reveals some interesting facts. Women have more success in achieving a leadership role in institutions in the Midwest than in other parts of the U.S. While women organists are not experts in cultural anthropology, one colleague suggested a plausible reason: women held shared responsibility for the homestead or family business as pioneers moved West. Educational or religious communities may have had female leadership in the early nineteenth century and were comfortable sharing power with women. The single conservatory organ program that has a woman director is in Cincinnati. Houston and Dallas, Texas have the highest number of women serving in significant faith communities of all the principal cities in the country. In Houston, the Roman Catholic cathedral and seven other communities with fewer members than the 1,500-member benchmark have musical programs led by women. In the Dallas/Fort Worth area, University Christian Church, St. Patrick R.C. Church, and Lake Highlands United Methodist Church are cathedral-size congregations led by women musicians. There are fifteen other women serving in active musical roles, in some cases as organist in a cathedral-size church, such as St. Michael and All Angels Episcopal Church, Dallas, or music director in a smaller parish. Of the nine cathedral-size faith communities in major cities led by women in the United States, seven are west of the Mississippi.

The situation in the colleges is identical. Two women teach organ at a research university in a major city in the U.S.: Arizona State University in Tempe, and the University of Washington in Seattle. Seven more female faculty lead organ programs in research universities in towns: University of Alabama, Tuscaloosa; University of Arizona, Tucson; Cornell University, Ithaca, NY; Indiana University, Bloomington; Iowa State University, Ames; University of Michigan, Ann Arbor; and the University of Oregon, Eugene. Eight of these nine universities are in the Midwest or Far West. The majority of the women teaching organ at colleges in the U.S. direct success-

ful programs in suburban towns throughout the country.

Just as general political and financial power in the U.S. is centered in the Northeast Corridor between Washington, D.C. and Boston, influence and power in the organ world rests in the institutions along the Eastern seaboard; virtually all these positions are held by men. Naturally enough, schools with generous resources for organ scholarships attract gifted students, and large-faith communities with ample endowments can fund choirs and concert series with professional musicians. Here lies the very core of the concerns about career progress for women organists. Few searches are genuine for the most prestigious posts, with appointments often made internally by a recommendation from an influential institution. The most highly qualified women are frequently passed over. Potential employers may recognize their comprehensive education, skills, and accomplishments, but they have reservations about gifted women taking on a leadership role. A heightened awareness and societal change are needed in order for institutions to open equal opportunity to women organists.

Technique is not enough in the modern world. My women colleagues hold de-

grees in organ performance, conducting, and composition. They play concerts of the literature from the Renaissance to the present, commission new works, and release CDs while building liturgical and educational programs. Women organists must become the most sought-after candidates for positions of leadership in all parts of the world. To that end, I founded a new on-line magazine, *Musforum*, www.musforum.org, where the work of women organists is recognized, honored, and supported. There is also a free listserv to which all women musicians are invited to subscribe: musforum-list@barnard.edu. Interested women may contact me via e-mail: garcher@barnard.edu, and I will be happy to add your address to the network. The data in this article is posted on the *Musforum* site, and I plan to expand the survey internationally. In addition, I will play five concerts of organ literature by international women composers in New York City in the spring of 2013, "The Muse's Voice: A Celebration of International Women Composers," and will release a CD with works by Nadia Boulanger, Jeanne Demessieux, Sofia Gubaidulina, Jennifer Higdon, and Judith Bingham. I commissioned a work for the series from Alla Borzova: *And the greatest of these is*

love, inspired by the Chagall and Matisse windows at the Union Church of Pocantico Hills, NY, which was premiered in February 2013. The muse's voice deserves to be heard in modern society, lifting hearts and minds and inspiring all who hear our music.

Gail Archer is an international concert organist, recording artist, choral conductor and lecturer who draws attention to composer anniversaries or musical themes with her annual recital series in New York City: "An American Idyll, Liszt, Bach, Mendelssohn and Messiaen." The spring 2013 five-concert series is "The Muses Voice: A Celebration of International Women Composers." Ms. Archer was the first American woman to play the complete works of Olivier Messiaen for the centennial of the composer's birth in 2008; Time-Out New York recognized the Messiaen cycle as "Best of 2008" in Classical Music and Opera. Her recordings include Franz Liszt: A Hungarian Rhapsody, Bach, the Transcendent Genius, An American Idyll, A Mystic In the Making on Meyer-Media LLC and The Orpheus of Amsterdam: Sweelinck and his Pupils on CALA Records, London. Ms. Archer is college organist at Vassar College and director of the music program at Barnard College, Columbia University, where she conducts the Barnard-Columbia Chorus. She serves as director of the artist and young organ artist recitals at historic Central Synagogue, New York City.

Organ Survey Results: Women Organists in Leadership Positions in North America

Canada: Cathedrals

St. Joseph's Basilica, Edmonton (Monica Rist)

Robertson Wesley United Church, Edmonton (Tammy-Jo Mortensen)

First Presbyterian Church, Edmonton (Dr. Marnie Giesbrecht)

Metropolitan United, Toronto (Patricia Philips Wright)

Canada: Colleges

Univ. of Alberta (Prof. Marnie Giesbrecht)
Canadian Univ. College (Prof. Wendy Markosky)

Univ. of Ottawa (Karen Holmes)

York Univ. (Asst. Prof. Stephanie Martin)

Univ. of Toronto (Patricia Philips Wright)

Mexico

Instituto de Música Sacra de Morelia (Laura A. Carrasco C.)

Roman Catholic Cathedral in Yucatán (María de J. Pech C.)

United States: Cathedrals

St. Patrick's R. C. Cathedral, NYC (Dr. Jennifer Pascual)

Co-Cathedral of the Sacred Heart, Houston, TX (Dr. Christa Miller)

Church of the Heavenly Rest (Episcopal), NYC (Mollie Nichols)

Bethlehem Lutheran Church, Minneapolis, MN (Maria Bucka)

Memorial Drive Presbyterian, Houston, TX (Kathryn White)

Univ. Christian Church, Ft. Worth, TX (Kyla Rosenberger)

St. Patrick RCC, Dallas, TX (Cynthia Fruth)

Lake Highlands UMC, Dallas, TX (Nicki Lyford)

Casa de Christo Lutheran Church, Phoenix, AZ (Jennaya Robinson)

United States: Conservatory

Univ. of Cincinnati-College Conservatory of Music (Dr. Roberta Gary)

Women Teaching Organ

Research University in a Major City

Arizona State Univ., Tempe, AZ (Dr. Kimberly Marshall)

Univ. of Washington, Seattle, WA (Dr. Carole Terry)

Research University in a Town

Univ. of Alabama, Tuscaloosa, AL (Dr. Faythe Freese)

Univ. of Arizona, Tuscon, AZ (Dr. Pamela Decker)

Cornell Univ., Ithaca, NY (Annette Richards)

Indiana Univ., Bloomington, IN (Dr. Jeanette Fishell)

Iowa State Univ., Ames, IA (Dr. Tin-Shi Tam)

Univ. of Michigan, Ann Arbor, MI (Dr. Marilyn Mason)

Univ. of Oregon, Eugene, OR (Dr. Barbara Baird)

Active College Organ Programs Directed by Women in the United States

Univ. of Alabama, Tuscaloosa, AL (Dr. Faythe Freese)

Univ. of Akron, Akron, OH (Valerie Thorson)

The College of Wooster, Wooster, OH (Valerie Thorson)

Ancilla College, Donaldson, IN (Clara Woolley)

Arizona State Univ., Tempe, AZ (Dr. Kimberly Marshall)

Univ. of Arizona, Tuscon, AZ (Dr. Pamela Decker)

Augustana College, Sioux Falls, SD (Marilyn Schempp)

Baylor Univ., Waco, TX (Isabelle Demers)

Belhaven Univ., Jackson, MS (Carol Durham)

Benedictine College, Atchison, KS (Dr. Ruth Krusemark)

Bethany College, Lindsborg, KS (Melody Steed)

Bethany Lutheran College, Mankato, MN (Judith Kresnicka)

Bethel College, North Newton, KS (Dr. Roseann Penner Kaufman)

California State Univ.-Fullerton, Tustin, CA (Esther S. Jones)

Clemson Univ., Clemson, SC (Dr. Linda Dzuris)
 College of Saint Mary, Omaha, NE (Marty Wheeler)
 Cornell College, Mount Vernon, IA (Dr. Lynda Hakken)
 Cornell Univ., Ithaca, NY (Annette Richards)
 DePauw Univ., Greencastle, IN (Dr. Carla Edwards)
 Drury Univ., Springfield, MO (Dr. Earline Moulder)
 Duquesne Univ., Pittsburgh, PA (Dr. Ann Labounsky)
 Univ. of Florida, Gainesville, FL (Dr. Laura Ellis)
 Florida Intl. Univ., Miami, FL (Joanne Norman Schulte)
 Fresno Pacific Univ., Fresno, CA (Laurell Huber)
 Garrett-Evangelical Theological SEM, Evanston, IL (Margaret M. Kemper)
 Georgia College & State Univ., Milledgeville, GA (Dr. Ann B. Caldwell)
 Gonzaga Univ., Spokane, WA (Dr. Janet Ahrend)
 Hardin-Simmons Univ., Abilene, TX (Hye-Jean Choi)
 Univ. of Hartford, Hartt School, W. Hartford, CT (Dr. Patricia Snyder)
 Hastings College, Hastings, NE (Diane Aiken)
 Heidelberg Univ., Tiffin, OH (Joan Holder McConnell)
 Henderson State, Arkadelphia, AR (Dr. Hee-Kyung Juhn)
 Hobart & William Smith Colleges, Geneva, NY (Dr. MaryAnn Hamilton)
 Houston Baptist Univ., Houston, TX (Dr. Rhonda S. Furr)
 Houghton College, Houghton, NY (Dr. Judy Congdon)
 Univ. of Idaho, Pullman, ID (Susan Billin)
 Indiana Univ., Bloomington, IN (Dr. Jeanette Fishell)
 Indiana Univ. of Penn., Indiana, PA (Dr. Christine M. Clewell)
 Indiana Univ.-Southeast, New Albany, IN (Dr. Janet Hamilton)
 Iowa State Univ., Ames, IA (Dr. Tin-Shi Tam)
 Ithaca College, Ithaca, NY (Jean Radice)
 Jones County Jr. College., Ellisville, MS (Kay Guiles)
 Kutztown Univ., Kutztown, PA (Dr. Ina Slater Grapenthin)
 Lebanon Valley College, Annville, PA (Dr. Shelly Moorman-Stahman)
 Lenoir-Rhyne Univ., Hickory, NC (Florence Jowers)
 Univ. of Michigan, Ann Arbor, MI (Dr. Marilyn Mason)
 Middle Tennessee State Univ., Murfreesboro, TN (Angela Tipps)
 Mills College, Oakland, CA (Dr. Sandra Soderlund)

Millsaps College, Jackson, MS (Carol Durham)
 Minot State Univ., West Minot, ND (Kari Files)
 Univ. of Missouri-Kansas City, Kansas City, MO (Elisa Bickers)
 Moody Bible Inst., Chicago, IL (Dr. Elizabeth M. Naegele)
 Univ. of Montana, Missoula, MT (Dr. Nancy J. Cooper)
 Montclair State Univ., Upper Montclair, NJ (Renée Anne Louprette)
 Nazareth College, Rochester, NY (Dr. Dianne Maynard-Christensen)
 Nebraska-Wesleyan Univ., Lincoln, NE (Masako Bacon)
 Univ. of Nebraska-Kearney, Kearney, NE (Dr. Marilyn Musick)
 Univ. of New Mexico, Albuquerque, NM (Arlene DeYoung-Ward)
 Ohio Northern Univ., Lima, OH (Mary Jane Eichelberger)
 Oklahoma City Univ., Oklahoma City, OK (Dr. Melissa Plamann)
 Univ. of Oregon, Eugene, OR (Dr. Barbara Baird)
 Palm Beach Atlantic Univ., W. Palm Beach, FL (Patricia Holland)
 Pittsburg State Univ., Pittsburg, KS (Dr. Susan Marchant)
 Ripon College, Ripon, Wisconsin (Dr. Sarah Mahler Kraaz)
 San Jacinto College, Central Pasadena, TX (Dr. Martha Braswell)

St. Olaf College, Northfield, MN (Dr. Catherine Rodland)
 Southwestern Baptist Theological SEM, Fort Worth, TX (Yoon-Mi Lim)
 Valparaiso Univ., Valparaiso, IN (Dr. Lorraine S. Brugh)
 Vassar College, Poughkeepsie, NY (Dr. Gail Archer)
 Wartburg College, Waverly, IA (Dr. Karen Black)
 Washington Univ., St. Louis, MO (Barbara Raedeke)
 Univ. of Washington, Seattle, WA (Dr. Carole Terry)
 Univ. of W. Florida, Pensacola, FL (Dr. Lynne A. Lauderdale)
 Univ. of Wisconsin-River Falls, River Falls, WI (Laura J. Edma)
 West Virginia Wesleyan College, Buckhannon, WV (Dr. Melody Meadows)
 Wichita State Univ., Wichita, KS (Lynne Davis)
 William Carey Univ., Hattiesburg, MS (Kathy Vail)
 Willamette Univ., Salem, OR (Dr. Marcia Hauff)
 William Jewell College, Liberty, MO (Dr. Ann Marie Rigler)
 Wisconsin Lutheran College, Milwaukee, WI (Valerie Floeter)
 Univ. of Wisconsin-Superior, Superior, WI (Dr. Norma Stevlingson)
 Wittenberg Univ., Springfield, OH (Trudy Faber)

Women's Work Concert Series: Tenth Anniversary Season

Founded by composer Beth Anderson in 2004, Women's Work produces a series of three concerts a year to educate the public about the achievements of women composers and performers of all periods and nationalities. They document the performances with biographies, program notes, photographs, recordings of the composer's works and other information. You can hear audio recordings and watch videos of past performances on the Women's Work MySpace page or you can follow their Facebook page. They have interviewed many women composers and created podcasts, which are available at: <http://www.jamesarts.com/womens-work/index.htm>. Women's Work is focusing on chamber music for its tenth anniversary season. The concerts are presented at the Players Theatre in Manhattan, New York.

The first concert on April 2 featured Parthenia, New York's premiere viol consort, with guest artists Dashon Burton, baritone, and Kristin Norderval, soprano. They performed Frances White's *a flower on the farther side* for viol consort and pre-recorded electronics, Kristin Norderval's *Nothing Proved* for viols, soprano and manipulated electronics, Eleonor Sandresky's selections from her String Quartet, Tawnie Olson's world premiere of a new work for viols and baritone, and Beth Anderson's *Magnificat*.

The second concert on April 16 included Julia Wolfe's *On Seven-Star Shoes*, Laura Kaminsky's *Cadenza Variations for Woodwind Quintet*, Barbara Harbach's *Freeing the Caged Bird*, Magda Santos's *Chorando em São Paulo*, Beata Moon's Wind Quintet, and Kate Neal's *Paper Scissors Dog* with video by Sal Cooper.

The final concert on May 21 will feature Canta Libre Chamber Ensemble performing new chamber music by women for flute, harp and strings. The selections will be Nancy Gufstavson's *Nocturne*, Barbara Harbach's *Carondelet Caprice*, Beth Anderson's *February Swale* (commissioned by Canta Libre), Adrienne Albert's *Lullaby*, and music of Victoria Bond.