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Claudia Montero, Latin Grammy Award Winner

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phonic section of "Psalm 31 (In you have I taken refuge)."

Finally, a last thought. Why do I compose as I do, rather than in another style and with different influences? My choice is probably obvious by now; it is based on desire, because, in a continually expanding and ongoing exploration, I seek to create what I think of as moving and beautiful, and in so doing attempt to incorporate in my life those elements of beauty that I identified earlier: simplicity, elegance, and the wonderful tension that can occur with the balance of passion and restraint.

NOTES

[1] For a review of two choral works performed by Coro Allegro, see: Fiona Fraser, "Patricia Van Ness: *In Paradisum*," *Journal of the IAWM* 20.2 (2014): 43-44.

[2] Laurie Monahan, mezzo-soprano, writes, "Patricia Van Ness is a composer of beautiful texts together with music that fits the singers like a fine glove, and with a gift for creating lush sonorities in deeply spiritual music." Scott Metcalfe, Artistic Director of Blue Heron, says, "Patricia Van Ness's poetry speaks directly to the heart and her music, with its supple melodies and austere harmonic language, is exquisite. Her vibrant spirituality, innate musicality, and commitment to the excellence of her creative work are tremendously inspiring." Thomas Forrest Kelly, Morton B. Knafel Professor of Music, Harvard University, comments: "Patricia Van Ness's music transports us to a new place and time, almost familiar, and always beautiful." Ellen Hargis, soprano, writes: "Patricia's work is deeply moving, deeply satisfying to sing, and superbly idiomatic for voices."

My Journey from Composer to Publisher

JULIANA HALL

That Night

Nearly four years ago, at the beginning of the summer of 2011, I contacted a soprano who agreed to perform a new set of my songs on a concert of new music that September. Little did I know that my experience with this singer would turn out to be the "last straw" that pointed me in a new direction onto a path not only toward writing my own music, but also toward publishing it myself. Perhaps a few of you have experienced elements of my story in your own professional lives.

The soprano is well-regarded in the music world and keeps very active professionally, but it soon became apparent that other engagements were taking precedence over mine. Whenever I communicated with her about the progress of my music, she had not yet had a chance to acquaint herself with the new songs, but said that she would have an opportunity to do so "very soon." I had been assured by those who had recommended her that she could easily handle my music, and would even do an outstanding job. Her professional reputation, judging by reviews, seemed more than solid, so the fact that our "first rehearsal" kept getting postponed from July to August and then from August to September worried me less than it might have, or probably should have.

But "that night"—the night before our "final" first rehearsal in early September, just a week before the performance, I accessed her website and saw a Twitter feed that displayed a number of tweets complaining, in 140 characters or less, that she was "working on a piece written by a six-year-old"..."can't read this at all"..."why can't composers just use a computer like real people!" She apparently hadn't put together that if she tweeted about my music publicly—and on top of that, posted it directly on her site!—I might just see it. After contacting her and waiting an hour, I received a huge email apology. Her message was essentially: "This is a wake-up call for me," and "I cannot tell you how sorry I am," and (*this is where the story takes the turn that changed my life*) "I've been so busy, and I am just NOT used to reading handwritten music!"

Long Before That Night

It was early 1989, and I had recently moved back to the East Coast from Minnesota, where I had been studying with Dominick Argento. Between having earned a master's degree in composition from the Yale School of Music a few years earlier, where my teachers included Martin Bresnick, Leon Kirchner, and Frederic Rzewski, and having just finalized my studies with Argento, I felt that my career was beginning with the best training I could find. I had recently gotten married and was young and happy. A year earlier my first commissioned work—a song cycle called *Night Dances*—had been superlatively premiered by soprano Dawn Upshaw and pianist Margo Garrett, who were now performing the piece on tour, from university campuses to concert halls to the Library of Congress. And I had just received the first payment of my Guggenheim Fellowship. Everything looked hopeful and bright!

Juliana Hall
(photo by Paul Cryan)

Looking for a Publisher

I composed a large amount of music and soon realized that I needed a publisher. I began submitting my work—all of it handwritten, of course—to various publishers for their consideration. I am just old enough to have missed the start of the personal computer revolution, so I had no training in school regarding engraving, software, or even the basics of working a computer. My teachers had discussed legibility and rules, but I had nothing like the technical training that music schools of today offer. Unfortunately, I was also young enough that performers and publishers were gradually beginning to expect composers my age to present them with clean, computer-generated scores. This was a difficult demand for me; I really liked that tactile feeling of a pencil striking against the paper. For years I adored my Blackwing No. 2: the perfect pencil. No computer could ever compete with that!

I periodically sent out scores over the next twenty years to publishers you probably recognize: Associated Music, Boosey & Hawkes, C. F. Peters, Edward B. Marks, Faber, G. Schirmer, Oxford University Press, Peer Classical, Theodore Presser, and probably others I don't recall. It seemed like so many...and it seemed like so many rejections. Copies of my best-known works: *Night Dances* and *Syllables of Velvet, Sentences of Plush*, and others that weren't so well known, like *Peacock Pie* and *Propriety*, were sent. Some publishers requested additional song cycles or choral anthems. They suggested I try to have my songs included in various collections (which I didn't want) or that I enter various competitions (which I never liked). As a group, the publishers uniformly came back with replies such as:

"We receive a tremendous number of scores and our editorial staff reviews everything with due attention. This pro-

cess may take several months or longer and we appreciate your patience. We will notify you as soon as a decision has been reached." (Translation: *We'll see you in a few years, if you're lucky*.)

"We find that there is only a very small market for contemporary vocal music and because of this have been publishing very little vocal music in recent years...." (Translation: *You write the wrong type of music*.)

"There are many fine and effective things in the *Night Dances* cycle...but the extreme difficulty of the vocal part argues against our publishing it...." (Translation: *Your music may be interesting, but it's too hard.*)

"We are really unable to accept very many new publishing projects regardless of their merits. Please do not, therefore, think that this is any reflection on the quality of your music which is quite good and thoroughly professional...." (Translation: *Your music isn't interesting enough—though we acknowledge it may be performable*.)

"We would like to give these songs further consideration, the problem is how do we promote them?" (Translation: *It's our job to market your music, but we don't know how.*)

These and other responses never made much sense to me. I assumed it would take some time to assess a new piece, but one year...two years...*ten years*? And I could understand if a publisher *didn't* publish the type of music I wrote: no vocal music *at all*, maybe no choral music *at all*. As to whether my music is difficult or easy to perform, whether it is interesting or uninteresting, and whether it can actually be marketed, I do have my opinions about these matters, and maybe my translations above merely represent a bruised ego speaking.

Correspondence and Encouragement

In contrast to these publishers' replies to my numerous submissions, however, I also had correspondence from teachers and performers that—to me at least—indicated these publishers were not necessarily on the right track, and it wasn't just my ego talking, but reports *from the field* and *from other people*. During this time period, one professor wrote to me: "I just played them for my class at Juilliard yesterday...the class' favorites of the ones I assigned were from *Night Dances*—very exciting." (*The publishers had told me "Night Dances" was too hard, but here's a professor assigning them to students.*) Another professor wrote: "I was again immediately struck by the freshness and originality of your writing—as I was last summer, when I heard your cycle *In Reverence* at Tanglewood....I just wanted to let you know that their performance of the *Night Dances* songs was the undisputed highlight of what was an extraordinary MM recital at CCM." (*My compositions are getting some play in some nice venues. Perhaps someone considers them interesting and, again, students are capable of performing them well. Perhaps they're not really excessively difficult after all.*) Yet a third professor wrote, sharing a letter written on my behalf to a publisher: "I must tell you that *Night Dances* is highly desired and is not limited in marketing potential. These pieces are constructed extraordinarily, and have had tremendous appeal for singers, pianists and audiences... with Juliana's permission, I have sent out more than fifty copies of *Night Dances* to singers and pianists who have heard them and requested copies." (*I thought: Wow! People are asking for my music? The very people for whom I wrote the music? Maybe that means it's worthwhile music after all.*) Even as recently as last June, after I had published the work myself, a musician wrote: "Thank you so much for sending me a copy of *Propriety* in its new garb! It was a memorable time in my life when I played songs from it at Tanglewood in 1993, and rereading it brings back many memories. I still enjoy the incisive, perky spirit that pervades the work." (*It is so nice, after more than 20 years, that someone still has pleasant memories of performing a piece of music I wrote. Might that not indicate it's worth publishing?*)

Now, I don't want to give you a skewed picture. It wasn't all rejection. In 1994 I was fortunate when Boosey & Hawkes accepted my song cycle *Syllables of Velvet, Sentences of Plush* (seven songs for soprano and piano on letters of Emily Dickinson) for publication; it came out quickly, in 1995, and it was beautiful. I was so grateful to have found a publisher and hopeful that perhaps other works I had sent to them, or would send to them in the future, might also come out with a Boosey & Hawkes logo on them. But that never happened. Fortunately, the piece has remained in print, but otherwise there were no further publications.

Whenever I became frustrated and dejected by such constant rejection from so many different publishers in so many different cities at so many different times, I would try to remember what those people mentioned above had said as well as the following words of encouragement my teachers had shared with me: "There are lots of singers out there who truly want and need your music: it will take time, of course, but I don't for a moment doubt it." "Eventually you'll find your publisher when they hear your music being performed somewhere by well-known singers." "Be patient, good things will happen."

The Last Straw

My teachers gave me some additional advice: "Send copies of your music to performers you know in the hope that they will do them rather than going directly to publishers. If singers perform your music, particularly in well-known venues, publishers are more apt to be interested." I took my teachers' advice. Even though only a single work had been published as of four years ago, more than 100 singers and instrumentalists had already performed my music in twenty-five countries on six continents just because one performer shared my music with another performer, who in turn shared it with another performer, who in turn...well, you get the picture, round and round it went. This convinced me that I should heed their advice and continue to go straight to the performers.

But what about the soprano who essentially blamed her lack of preparation on my handwritten score? That was really the question. It *hadn't* been the first time I'd heard someone express the same complaint. But that was the last straw. I realized that I could no longer wait for a "real" music publisher. Although older musicians were accustomed to accepting handwritten music, the younger ones would not.

Consider Joining as a Publisher Member, Too

As you may have guessed, the performance of my new songs with that singer never happened, but what did happen was that I began to join the digital world. My husband, David, is a highly-trained cellist, but he decided to make a career change when presented with an opportunity to learn desktop publishing in its early days—1992 to be exact. Over the course of twenty years he had found that "playing a computer" (as he calls it) is, for him, just like playing a cello "only much, much easier." He had managed to learn software and technologies to create

websites, printed publications, graphics, videos, audio files, and more.

With David's help, I began to get my newly-digital career in order, and one of the first steps I took was to go online and make sure my music was properly registered with ASCAP. While reviewing all the information posted on the ASCAP website, I came across this: "Already an ASCAP writer member? Consider joining as a publisher member, too." I read further: "Composers publishing their own music are considered SELF-PUBLISHED and should become ASCAP Publisher Members in order to collect both composer and publisher royalties....Unless you've assigned your publishing rights to someone else, you are your own publisher! Joining as an ASCAP publisher will ensure that you don't miss out on any of the ASCAP income you deserve."

Aside from the possibility of receiving both composer *and* publisher royalties from ASCAP, there were several other reasons for me to consider self-publishing, since I obviously could not continue to send handwritten scores. I am not affiliated with any academic institution, and I live in a small New England town, thus there are far fewer artistic people locally, so I must be able to present my work from a distance at a professional level. If I hoped to share my music through any distributors, my works would have to look just as polished as the publications from the major publishers. Positive features of publishing my own music are that I could easily make updates, corrections, revisions, etc.—the types of small things large publishers may not want to deal with—and I could have complete control over the presentation of my music and take pleasure in producing a tangible product myself.

Preparation and Process

As I write this article, I am celebrating one and a half years as my own publisher: nine months preparing scores and having them printed and nine months marketing and selling them. Here's my process for creating the actual music portion of the score:

1. I enter music into Sibelius 6 software, and David performs a preliminary layout of the Sibelius file.

2. I proofread the music. In many cases, I discover a note here, a phrase there, where I realize I now have a better solution than when I first wrote the music. After a period of revision, David performs a "final" layout. A second cycle of proofreading and correction begins and continues with as many as six round-trips between David and me.

3. When we have a "perfect" score of the music itself, David creates the other parts of the score.

The process for creating the other portions of our finished scores includes the following activities:

1. If necessary, I obtain permission to publish the texts. This can be, in some instances, very easy and straightforward. In many cases, though, it becomes difficult, involving delays, policy changes, personality issues, estate issues, and more. Many composers use only public domain texts because of the inherent difficulties in securing permission. Over time, I have come to prefer older texts because it has been so painful and annoying to deal with certain permissions staff. After the texts are cleared, a PDF file of the text page(s) is created.

2. Each composition is registered with the U.S. ISMN (International Standard Music Number) agency, located within the Music Division of the Library of Congress. An ISMN is the equivalent of a book's ISBN; it is an international standard for notated music that has been in use for decades abroad and has only recently been adopted by the United States. Information is available online at http://www.loc.gov/ismn/. The ISMN is placed at the bottom of every page of the score so that if pages ever become detached from the score, their identity can easily be ascertained. A PDF of the musical score itself is then created.

3. Next, the score cover is created. I am fortunate that David is talented artistically, and for each publication, he creates a cover graphic that evokes something of the feeling of the piece itself. His preference is to use Winsor & Newton drawing inks. After scanning the painting into his computer, he processes the image further in various graphics software applications.

. Using specialty software designed for the purpose, David creates a unique barcode—one that correlates with the ISMN—for the back cover.

5. To determine the price, we compare similar publications, keeping in mind the estimated customer interest. The price is added to the back cover just above the barcode. Once the cover art, the barcode, and price are all set, a PDF file of the cover is created.

6. The page immediately inside the cover identifies the piece and any literary basis the work may have, and a PDF file is then created. A blank PDF page is used to provide blank "back pages" where appropriate.

7. When all the various PDF files have been created, they are combined in proper order into a single PDF file, which then goes to our commercial printer. Anyone who has gone through this experience can tell you that you must find a commercial printer who not only has the technical ability to print a beautiful score but who takes a special interest in your work. I think it is essential to have a single person at the printing company who is your single point of contact. You need someone who, over time, develops experience printing *your* music and cares about pleasing *you*. In my case, I was lucky to have found Trish Simpson at TYCO Printing in New Haven, CT. I knew TYCO when I was a student at Yale; they were excellent then, and they have only improved over time. Trish goes way above and beyond to make sure that my scores are printed exactly as I wish.

8. Once the music is printed, the scores are registered with the U.S. Copyright Office at http://www.copyright.gov/eco. After completing the online copyright registration, two copies of each score are deposited with the Library of Congress. Even if my publications become lost in the future, it should be possible for an interested performer to find my music by searching the holdings of the Library of Congress. It is gratifying to know that my music will be kept safe for posterity.

Costs: Itemized

Nothing in life is free, and self-publishing is no exception! Some of the costs I have encountered along the way include:

1. Permissions: if you are writing purely instrumental music, you may be fortunate to be able to skip this cost. However, in my case even my instrumental works are based on literary works, so if I wish to print a text in the score I sometimes have to pay for the privilege. So far, I've paid roughly $2,000 in advance royalties to book publishers and authors' agencies. In addition to these up-front payments, book publishers always get a cut of the proceeds from selling scores. Using only public domain texts may limit your sources of inspiration, but they also eliminate the costs associated with permissions.

2. Software: I use Sibelius, which retails for $600. (If you are affiliated with an academic institution, you can get a copy for just $295, and if you switch from Finale you can get it for $200.) In addition, I use Microsoft Office 2013 to produce covers, text pages, and other internal pages; the cost is about $135. To produce PDF files, I use Adobe Acrobat Standard; the cost is $300. To produce the color covers, PhotoImpact graphics software is just $70; this package is surprisingly high-quality and easy to use. A similar Adobe offering is Photoshop Elements, which runs about $100. I use ISMN Barcode Generator software to produce the barcodes for the back cover of each score; this is a useful piece of software for a very reasonable $28. A final tool in my software toolbox is a wonderfully useful little program called Screen Calipers (by Iconico Software). It's an onscreen ruler that aids enormously in the layout phase of producing the score, and it's just $29.50!

3. Hardware: laser printer, about $200. Scanner: $100.

4. Supplies: paper, so you can print copies for proofreading. Toner, about $80-$120 each.

5. Printing: this varies widely, depending on how many copies you print at once, whether you are printing using digital technology or offset printing, how many pages are in your score, whether you've got a black-and-white cover or (like me) are printing full-color covers, whether you need a rush job or you can wait a while for the printer to fit your job into the workload, whether you must print not only a score but instrumental parts as well, whether you can pick your scores up personally or must pay for shipping on top of the printing cost, and more. I usually print 50 copies at a time of any given score, and my print jobs have ranged from $150 to $650 for the 50 copies.

TIP 1: Always request a proof copy to examine before you do the full print run; if you catch an error (either yours or theirs) before you've had your music printed, it makes things a lot easier for everyone.

TIP 2: If you are printing saddle-stitch scores (the most common type), request three staples. Three staples makes for a much stronger, longer-lasting score.

6. Postage and shipping supplies: if you're selling directly (for example, on Amazon), you will need to budget for postage, packaging tape, envelopes or boxes, shipping labels, and perhaps a "Do Not Bend" stamp. You will also incur these costs to get your music to distributors.

7. Advertising: if you advertise in newsletters or journals, there is usually a cost, and it can be high.

8. Copyright registration: if you want to register your copyright (something I *strongly* recommend), it will cost, but it's worth it to know that your intellectual property has some extra protection and your music resides within the Library of Congress. Online registration is $55 per composition, so it can add up quickly. Again, I think it's worth the cost.

9. ISMN registration: this is NOT a cost! Unlike most countries, the Music Division of the Library of Congress offers FREE ISMN registration. Instead of paying $50 or $100 per work to get an ISMN for each composition, as you would pay abroad, in the U.S. you can get it for no cost at all. As the ISMN administrator told me, "It's your tax dollars at work," so make the effort to get an ISMN for each composition—at the very least, your music will be indexed in databases in yet another way, and you never know when that could result in a performance.

10. Time: this is perhaps the biggest cost of all. During the first year of self-publishing, the only new music I was able to compose was a single song to replace one for which I was unable to secure permission. It took a seemingly unbelievable amount of time to enter the music into the software, to proofread, to revise (as needed), to proofread each proof copy from the printer, to acquire permissions, to check for accuracy of texts, etc. Now that I have seventeen scores printed, it is REALLY great to be composing again…quite intoxicating!

Night Dances...Finally!

After a quarter century, my song cycle *Night Dances* is finally published, as are sixteen other works containing nearly 100 songs and several compositions for cello, English horn, and saxophone. Another handful of pieces is now going through the publishing process, and should be printed and ready for sale by the time this article reaches you. It is wonderful to see my music looking beautiful, the covers are gorgeous (see JulianaHallMusic.com), and becoming my own publisher has given David and me a creative activity to share together. Have there been glitches? Just a few. Several publishers of poetry I have set to music have changed policies and suddenly "no longer grant permission for musical usage" of a given poet's words (despite the fact that I had obtained permission years before to write the songs in the first place!). Therefore, in a few works, I have had to either remove a song and reorder what's left or compose a new song to replace one I was forced to remove. Aside from that, things have gone remarkably smoothly.

My music is now sold through a dozen or so distributors, large and small, general and niche, online and brick-and-mortar. I receive orders almost weekly, and in my first year as a "self-publisher" I have made twenty times as much in sales as I've made in royalties from Boosey & Hawkes in the nineteen years since *Syllables of Velvet, Sentences of Plush* was published. (Of course, the costs outlined above have pretty much eliminated the notion of monetary profit—the real profit is in having the scores available to performers.)

The greatest benefit of becoming my own publisher, though—as you might expect—has been that in just eighteen months I have been able to distribute hundreds of scores of my beautifully-printed music directly to musicians who seem to be glad to receive them. For me, that's a *lot* of musicians who, in the past, would prob-

ably never have come to know me or my music, but who now may someday actually perform it. So far this year, there are so many more new performers programming more of my music than ever before, simply because they can now get to the music.

Would I be happy if Boosey & Hawkes called and wanted to publish more of my music? Absolutely! I'd give it all to them in a minute, but in the meantime, I've found that self-publishing—although it's a huge undertaking—has totally changed my life for the better, and has given my music a far greater chance to soar into the world!

Primarily known as an art song composer, Juliana Hall has written over thirty-five song cycles and her commissions include song cycles for Metropolitan Opera singers Tammy Hensrud, David Malis, Korliss Uecker, and Dawn Upshaw. The Washington Post *described Hall's* Night Dances *as "a brilliant cycle of songs" and* The Boston Globe *remarked that her* Syllables of Velvet, Sentences of Plush *was "the most genuinely moving music of the afternoon." Hall's music has been performed in twenty-five countries in Africa, Asia, Australia, Europe, and North and South America, at venues including the Library of Congress, Weill Recital Hall (Carnegie Hall), Théâtre du Châtelet, and Wigmore Hall, as well as the Norfolk, Ojai, and Tanglewood festivals. Broadcasts include the BBC and NPR, and several works have appeared on the Albany and Vienna Modern Masters record labels. Visit JulianaHall.com and JulianaHallMusic.com for more information.*

Profile in Courage: Ukrainian Composer Zhanna Kolodub

CYNTHIA GREEN LIBBY

If you can't feel, what's the point?

In a recent National Public Radio Morning Edition piece, a movie critic reviewed a new film based on the dystopian fiction *The Giver*. He ended by quoting this line from a main character: "If you can't feel, what's the point?"[1] His comment resonates on multiple levels—not just in his assessment of that film, but to living a creative life suppressed by a totalitarian regime. I also realized that this has been the guiding principle in my life as a commissioning performer for nearly thirty years. Through the abstract trends in composition from the mid-twentieth century onward, I have consistently returned to music and composers whose works make me feel deeply. Certainly theorists and intellectuals derive emotional reward from complex serial technique, elegant form, or other crafty compositional constructs. Nevertheless, to my ear (or heart), much of this music remains soulless. As a performer, I deal in communicating emotion, and if you can't feel, what's the point? One composer whose music speaks to me is Zhanna Efimovna Kolodub. What I admire about her work is its fearless emotionalism and melodic clarity. This article discusses her music and my relationship to her and her work.[2]

Who is Ukrainian Composer Zhanna Efimovna Kolodub?

Zhanna Efimovna Kolodub is one of Ukraine's leading composers, and she is professor of music at the Peter Ilyich Tchaikovsky Conservatory of Kiev. She has endured politically motivated violence over her entire lifetime. In Ukraine, the building of socialism in its various forms since her birth in 1930 has included brutal repression during the Stalin era, the Cold War with the United States after World War II, the fall of communism in 1991, and more recently, the invasion of Russia's forces from the Crimea to cities along the eastern border.

She was born into a family of musicians in the city of Vinnitsa, and she studied violin and piano at Kiev's Gliere School of Music, later graduating as a master (docent) from the Kiev State Conservatory. Although she wrote her first musical work at the age of five, she was twenty-four before she took the courageous step of pursuing composition as a vocation. Her composition teachers were Professor Liatoshinsky and the man who was to become her husband, Levko Kolodub.

Meeting Zhanna Kolodub

The Soviet Union collapsed in December 1991, but what was the true situation for Soviet female composers? How had they faired, both under communism and later during the new openness, *glasnost*, and subsequent *perestroika*, or restructuring? During the summer of 1994, Missouri State University, where I teach, funded a project to bridge the gap in the music profession in Ukraine that was caused under the previous years of communist rule. Dr. Diana Page, then director of keyboard studies at Weber State University, and I traveled for ten days giving interpreter-assisted recitals, interviews, and master classes in three cities: Lvov, Kiev, and Zaporozhe. In a pre-digital world, it was necessary for us to personally bring music by American women to audiences who really had no other access to that music. During the communist era, an enormous amount of literature had been written and published by women, particularly women composers in the West, but the people in Ukraine were totally cut off from that phenomenon.

Zhanna Kolodub

In July 1994, I met Kolodub right before our recital of works by American women for the Union of Kiev Composers. Conditions of infrastructure, such as transportation and housing, were deplorable by American standards. My accompanist and I performed in beautiful old churches that had been neglected during the years of communism to the point where plumbing, and bathroom toilets, did not even work. Having contracted mild dysentery from the overnight train ride to Kiev, I appreciated Kolodub's generous offer to serve me mashed potatoes, her remedy for indigestion. She and Levko even housed my accompanist and me in their modest Kiev walkup.

While hosting us, Kolodub confessed that since the fall of communism it had become much more difficult for women composers to publish. Yes, *more* difficult, which may surprise the reader. Before that time, she had had nearly all her works published, but now she had nothing new in print for five years. I asked her why she thought this was so, and she gave two reasons. She said that with a newly developing capitalism, the economy was so bad that times were harder than ever for the publishing business. Coupled with this came a more competitive atmosphere in which discrimination against the woman composer was common, since the first choice more often would go to a man, who would be considered less of a financial risk. So that is an interesting down side to the free market economy that Americans usually assume is so healthy.