

PRÉSENCE  
COMPOSITRICES

PRESENTATION BRIEF



## EDITORIAL

**Claire Bodin**

Présence Compositrices is the result of actions to bolster musical creation by women, undertaken for over ten years now by the Présences Féminines organization, and which have notably led to the programming of numerous concerts dedicated to women's works through the eponymous festival. Those years have shown how rich the repertoire of these composers is, but have also revealed the challenges we have had to adapt to - all while continuing our task of collecting, sharing and hoping for a better future for these works excluded from official musical history.

The first word in our name, «Présence», refers to our origins and long-term commitment. The word «Présence» is a call to all women composers: past, present, and yet to come, full of hope and talent, who live for music just as much as their male counterparts do. It sounds strong and positive, because we want to show and share what has been done (writing beautiful works in spite of obstacles, for example), what is being done, what is being planned, commissioned, and dared in the space of women's musical creation. The word «Compositrices» highlights our commitment to women composers - a necessary one, given that so many of their works and names remain little-known.

It shows that a project entirely dedicated to women composers exists, with the goals of experimenting, quantifying, evaluating, sharing and advocating. It reflects the decision to focus on what deserves to be considered a true field of study, rather than simply a theme for a single festival, recording or concert series. It also takes into account the size and quality of this repertoire, to give deserving works their chance - the

chance to be part of mixed programs featuring compositions by men and women alike: although our Présences Féminines and Présence Compositrices «laboratories» focus exclusively on women composers, we are sure that once they are discovered, studied and played in concert once, these works must live and be part of all sorts of programs.

Présence Compositrices is dedicated to promoting women composers across all eras and nationalities, and offers a wide selection of resources which will grow over time. Our hope is to answer those so oft-repeated questions: «Who? What? Where? How even to search?». To this end, Demandez à Clara, our digital platform with an ever-expanding list of women composers and their works, will hopefully become a key resource for all who practice and love music.

Offering this practical, unique tool will not exempt us from the work still left to do, but we wish to support, foster and facilitate that work so that the obstacle of unfamiliarity is not further compounded by lack of time and discouragement. There is so much, and so much to discover!



01

**A practical, 360-degree  
tool for the classical music  
network**

***For many years now, we have helped artists develop programs that include works by women composers. Today, we want to go further.***

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Présence Compositrices' goal is to be a practical, 360-degree tool for the professional and amateur classical music network, with the aims of making works by women composers of all eras and nationalities easier to discover and access, incentivizing their programming, and supporting and bolstering initiatives in this field.

Présence Compositrices aims to work hand-in-hand with those who are interested in women's musical creation and who no longer accept the underrepresentation of women's works in mainstream programming. These are the objectives we have set ourselves: pool already collected resources, work to expand the Demandez à Clara knowledge base, develop partnerships (co-commissions, co-productions, sharing pre-established programs), create educational materials and make them available, find and foster young women composers, bolster initiatives, observe the evolution of women's works in programming...

## ENCOURAGE

By showing how rich and important the repertoire is.

## BOLSTER

And ensure actions are persistent and spread across the country.

## SUPPORT

By offering concrete tools that enable action.

## OUR MISSION

PROMOTE  
HELP  
PROMULGATE  
—  
**WOMEN  
COMPOSERS**

ENCOURAGE  
BOLSTER  
SUPPORT  
—  
**PROMOTERS**

INSPIRE  
EDUCATE  
GUIDE  
—  
**ARTISTS**

# [5]

## AREAS OF FOCUS

**PROGRAMMING**

1

**PROGRAMMING ASSISTANCE**

2

**EDUCATION AND ADVOCACY**

3

**RESOURCES**

4

**OBSERVATORY**

5



02

**To increase the  
proportion of women  
composers in concert  
programming**



## REASON

To right a societal injustice **Equality**

To create models **Legitimacy**

To help foster **Calling**

To right an artistic injustice **Heritage**

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## OBSTACLES

Unfamiliarity **Quantity? / Quality?**

Access to the repertoire **Who? what? Where? How to search?**

Programming directors **Fear of audience disinterest**

Artiste **Fear of setting up a program which can't be repeated**

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## OBJECTIVE

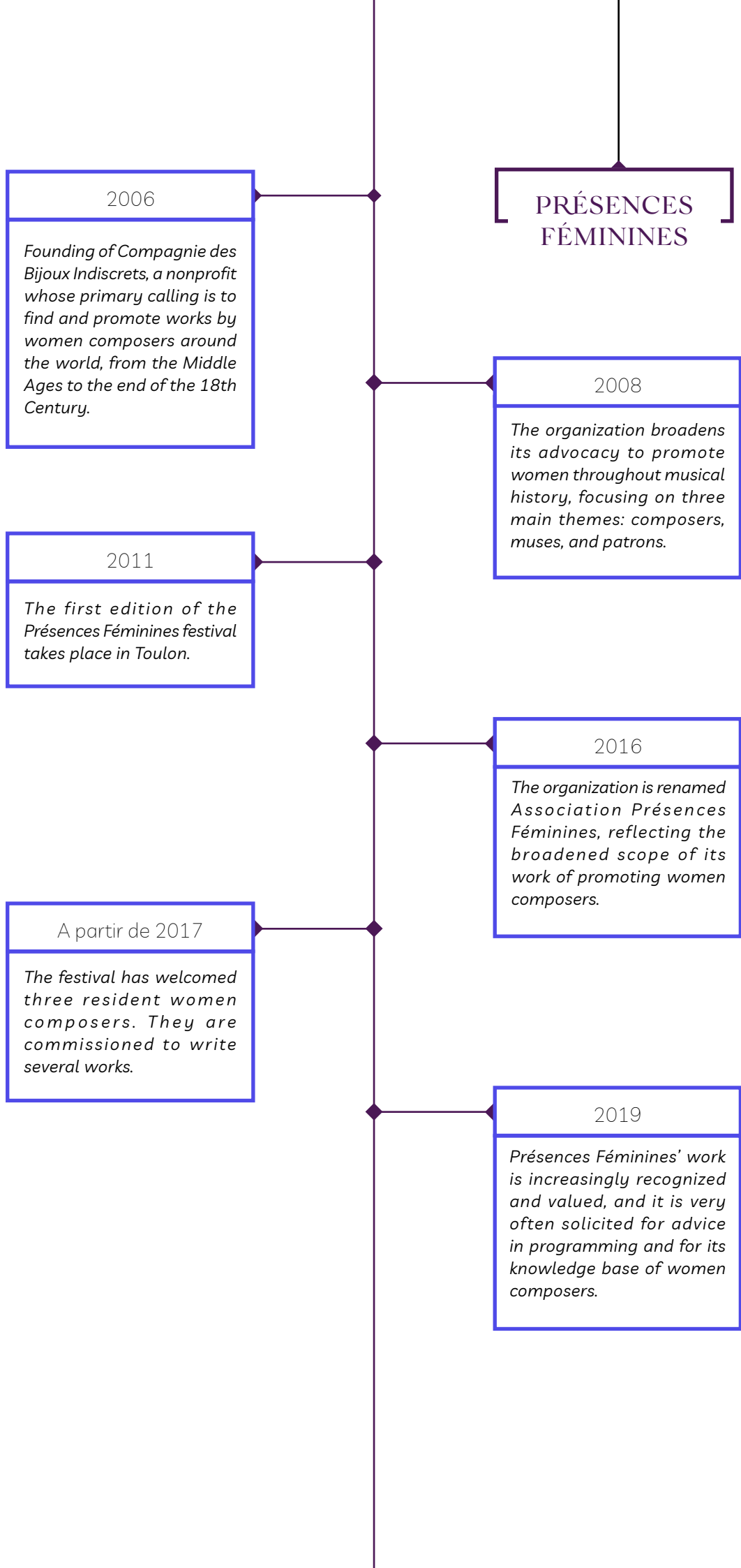
Move on from women composers as a **theme** to women composers as a **subject!**

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03

**A project undertaken  
by a key player  
in the field**



## THE FESTIVAL

*In 9 years, the festival has programmed works by 153 women composers.*

### **1ST EDITION -2011**

French women composers  
**/ 8-12 MARCH**

4 concerts  
2 conferences  
13 women composers  
programmed

### **2ND EDITION -2012**

European women composers  
**/ 20-24 MARCH**

4 concerts  
3 conferences  
17 women composers  
programmed

### **3RD EDITION -2013**

Women composers worldwide  
**/ 15-23 MARCH**

4 concerts  
3 conferences  
1 exhibit  
24 women composers  
programmed

### **4TH EDITION -2014** **/ 6-29 MARCH**

5 concerts  
3 conferences  
1 exhibit  
19 women composers  
programmed

### **5TH EDITION -2015**

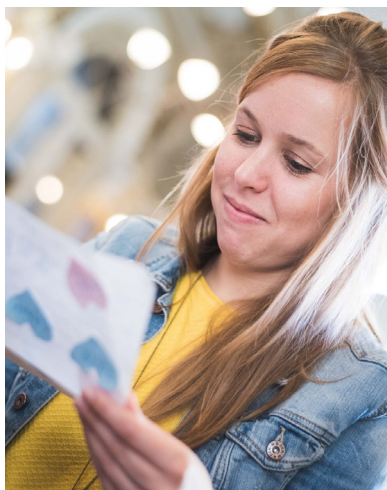
Where they weren't expected  
**/ 14-28 MARCH**

7 concerts  
5 conferences  
1 master class  
24 women composers  
programmed

### **6TH EDITION -2016**

Women in words and in notes  
**/ 15-20 MARCH**

7 concerts  
6 conferences  
2 high school events  
32 women composers  
programmed



## 7TH EDITION -2017 / 24 MARCH - 1 APRIL

1st composer in residence: Camille Pépin

1st commissioned works

- 1 resident female composer
- 6 concert programs
- 2 works commissioned and created
- 3 interviews with Camille Pépin
- 5 school events
- 2 master class
- 15 women composers programmed
- 4 contemporary women composers
- 5 nationalities represented
- 7 composers whose works had not been played in previous years
- 17 female musicians
- 11 male musicians

## 8TH EDITION -2018 / 23-31 MARCH

Composer in residence: Tiziana De Carolis

- 1 resident female composer
- 7 concert programs
- 3 curtains raised
- 4 interviews/conferences
- 1 work commissioned
- 2 melodies composed for schoolchildren
- 1 master class
- 3 school events
- 2 «follow women» walks
- 18 female musicians
- 6 male musicians
- 25 women composers programmed
- 10 new composers
- 10 contemporary women composers
- 2 young women composers in the making



## 9TH EDITION -2019 / 8-19 MARCH

Composer in residence: Michèle Reverdy

- 1 resident female composer
- 6 concert programs
- 1 full-day event: «Compositrices au long cours» (7 musical moments & museum visits)
- 4 guest composers
- 1 shared commission between the festival and the ProQuartet organization
- 1 piano/voice partition commissioned (Le Cosmicomiche)
- 4 works created in worldwide collaboration
- 1 creation of worldwide scope in partnership with the Opéra de Toulon and Toulon's Théâtre Liberté
- 1 reprise de concert à la Sorbonne
- 28 women composers programmed
- 7 contemporary women composers
- 5 interviews/conferences
- 5 school events
- 7 male artists
- 23 female artists



## THE TEAM



**CLAIRE BODIN**  
*Director*

Claire Bodin holds two first prizes (harpsichord and basso continuo) from the Paris Conservatory, a teacher's certificate for the harpsichord and a master's degree in musicology (Université de Reims Champagne-Ardenne). She started her musical career as a harpsichordist, performing for many years as a continuo and solo player - most notably from 2006 to 2015 with her company, Les Bijoux Indiscrets, for which she acted as musical and artistic director. She also teaches the harpsichord at the Toulon Provence Méditerranée Regional Conservatory.

In 2011, she created the Présences Féminines festival. It is the only French festival whose artistic aim is to focus on women composers of all eras. In the course of this work, she regularly hosts workshops, participates in symposiums, gives lectures...

Claire Bodin co-wrote with the actress Anna Veyrenc a number of plays about women composers or intended to accompany their music. They include *Petite Mademoiselle Jacquet* about the life of Elisabeth Jacquet de la Guerre, *Les sept rêves de Mel Bonis* about the composer of the same name which she directed in March 2014, and *Airs coquins et à boire*, a show using 17th and 18th Century drinking songs written by women composers that was premiered in March 2015. In 2017, she published her first book of interviews with Camille Pépin at Éditions de la Nerthe.



**JIHANE ROBIN**  
*Communications Officer*

Jihane first worked with Présences Féminines as a graphic artist when her visual arts collective collaborated with the festival. Since 2017, she has worked as communications and press officer for Présences Féminines and for the upcoming Présence Compositrices center.

## SCIENTIFIC COUNCIL

The scientific council is made up of researchers and specialists in various fields (musicology, sociology, history, etc.), and provides advice on the center's work, contributions and publications. It suggests certain initiatives, such as workshops, symposiums and conferences, facilitates contact with other specialists, and can suggest research themes.



01

**CATHERINE  
DEUTSCH**

Senior lecturer in musicology, Université Paris Sorbonne, Doctor of musicology (Paris-Sorbonne/Alma Mater Bologna)



02

**FLORENCE  
LAUNAY**

Opera singer and musicologist, Doctor of musicology, Université de Rennes 2



03

**RAPHAËLLE  
LEGRAND**

Professor of musicology (Université Paris-Sorbonne)



04

**BERTRAND  
POROT**

Musicologist and Full University Professor, Baroque music and musicology (Université de Reims)



05

**HYACINTHE  
RAVET**

Sociologist and musicologist, Professor at Université Paris Sorbonne, researcher at the Institut de Recherche en Musicologie, associate researcher at the Centre de recherche sur les liens sociaux

## Contributors

A team of contributors are currently at work on various missions. Their names will be visible on the Présence Compositrices website and the Demandez à Clara knowledge base.

04



DEMANDEZ À  
CLARA





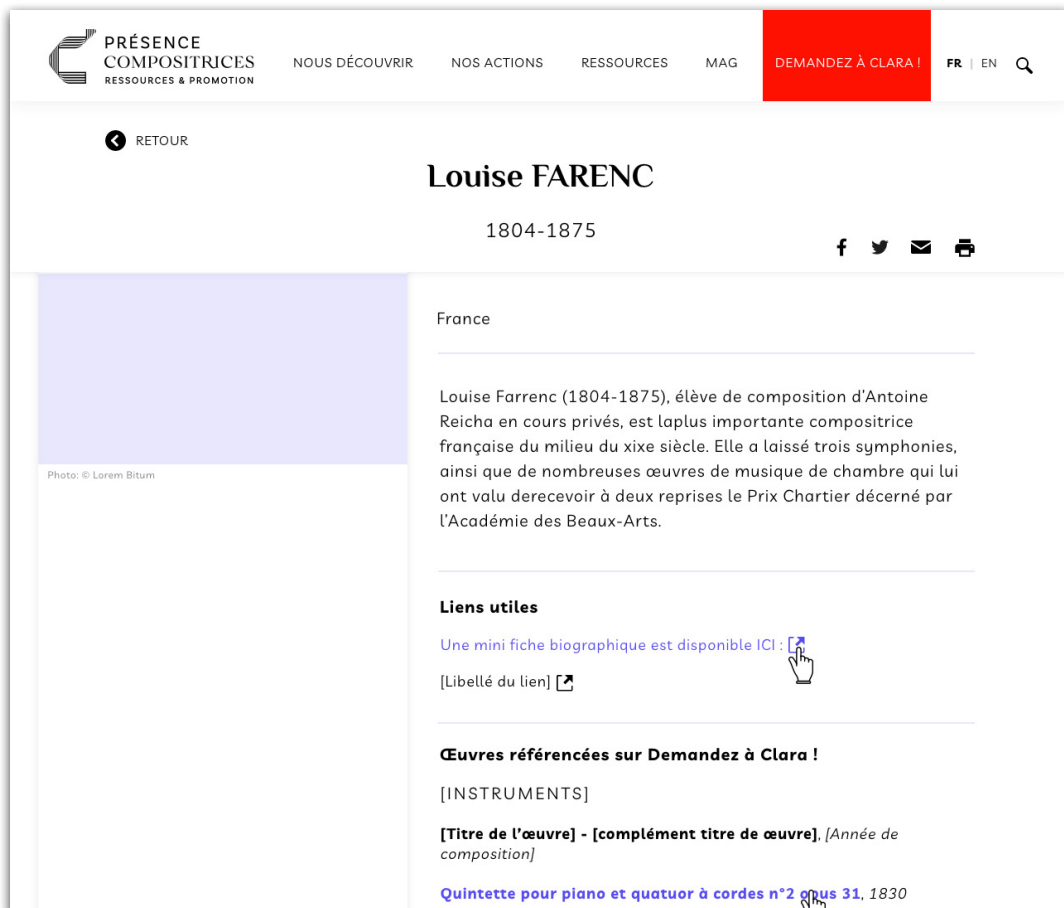
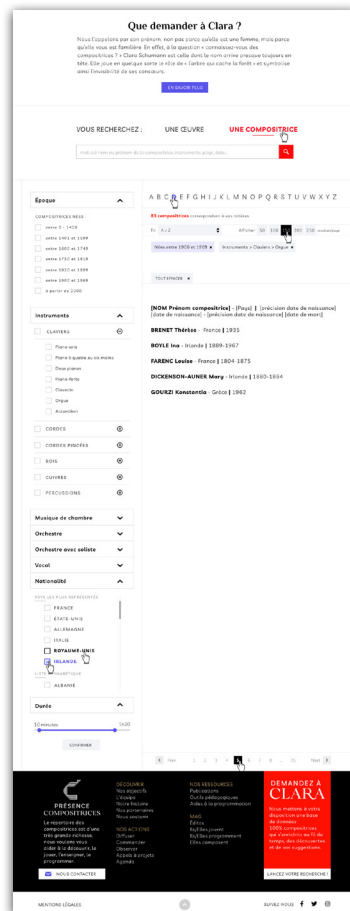
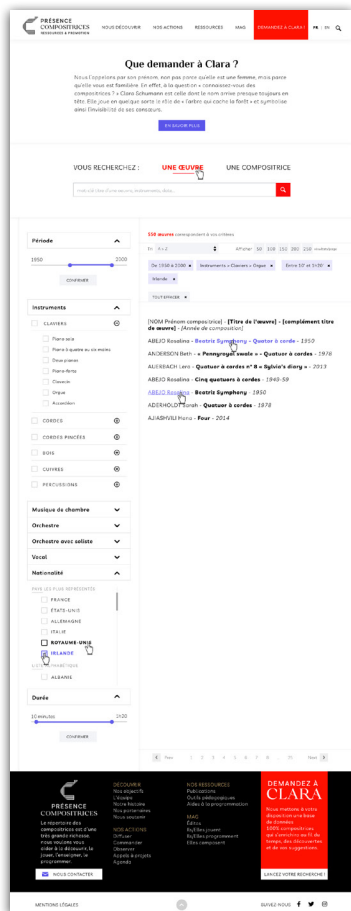
The **Demandez à Clara** knowledge base is the first step of the **Présence Compositrices** journey. It is an advocacy tool and resource for the classical music network which will enable to you access information about thousands of works in just a few clicks.

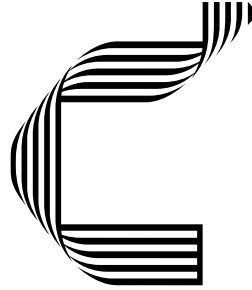
#PRESENCECOMPOSITRICES



We call her by her first name, not because she is a woman but because you know her. Indeed, when asked «do you know any women composers?» Clara Schumann is almost always the very first answer. In a way, she is the tree that hides the forest, symbolizing the invisibility of her peers. For these reasons, and also because in the absence of female role models she sometimes came to doubt her own creative power, we want to make her your point of contact, and a voice for past, present and future women composers.

**Demandez à Clara** focuses on works by women composers. Which of them composed for orchestra? What German quartets can be found in the 19th Century? Through which publisher can a past or present female composer's partitions be found? Etc. We wish to answer these questions and many more as precisely as possible, improving over time.





PRÉSENCE  
COMPOSITRICES  
RESSOURCES & PROMOTION

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support from the **HEC Business Arts**  
**Master's program**



Supported by

