

APPENDIX 2

- **Modern Reviews of performances by Women Composers**
- **extracts of interviews with drummers Terri Lynne Carrington and Allison Miller from "10 Questions With": The Female Musician**
- **loss of government subsidies for the Stichting Vrouw en Muziek, Nederland**

Festival spotlights female composers
by Richard Dyer, Globe Staff
Tuesday, October 5, 2004

WALTHAM -- Men and women write music, but composer Ned Rorem likes to say music doesn't have sex.

Historically, women composers have had to struggle to do what they wanted to do. New England has been more hospitable than other places and has produced capable and prominent women composers for more than a century. Today in at least one of America's leading conservatories, women occupy half the places in composition classes, which promises much for the future. Many of Boston's resident soloists and ensembles regularly program works by women. But there is still a point to organizing a festival of music by women, like the one at Brandeis University on Saturday, because it brings works of merit to public attention.

History was represented at Saturday night's sold-out concert by works written in 1890 (the solemn "Kyrie" from Amy Beach's Mass in E-flat) and 1912 (Lili Boulanger's ecstatic "Hymn to the Sun"). Pauline Oliveros is still alive, but the work of this indomitably experimental composer already belongs to history. Her "Sonic Meditations" (1971) is an aural cloud-scape which converges on a single pitch, which then spreads out to where it began. The 25 well-trained singers of The Boston Secession under conductor Jane Ring Frank sang all three works superbly, and the tuning and dynamics in the Oliveros piece were so precise that they made the ears ring. Later, Frank and the group returned for Minnesota composer Janika Vandervelde's "O Viridissima Virga," a vernal and charming piece propelled by a Latin beat (a drum and castanets in the chorus, the excellent Vytas J. Baksys at a prepared piano), and for performances of two movements from Ruth Lomon's "Testimony of Witnesses." This oratorio-in-progress represents Lomon's response to poems from or about the Holocaust.

The world premiere was "Lokomotywa," based on a poem by the Polish writer Julian Tuwin about trains. This was the one work for which the program booklet did not supply a text, so it was not possible to follow it closely. It was nevertheless easy to delight in the composer's imaginative reproduction of the sounds of a steam engine and to be disquieted by the subtext of the musical journey to an unknown destination. Another movement, "Bore Ad Ana," is the opening of the oratorio -- a Hebrew prayer, accompanied by tom-tom and alto flute (Jill Dreeben). This music, too, bears musical witness in a way that is strong, personal, and dramatic.

The two winners of a competition named in honor of composer Rebecca Clarke were present to hear the premieres of their works. The Lydian String Quartet made an eloquent case for "Shifting Landscapes" by Ellen Harrison, music of mingled grief, remembrance, and celebration. Martha Callison Horst's "Cloister Songs" are based on 18th-century texts from a religious community in rural Pennsylvania. The music speaks for those who are rooted in a time and place but yearn for the infinite and otherworldly. The stylistic idiom suggests the Vienna of a century ago, and there is a rapturous quality in the music that was matched in the steady, radiant singing of soprano Nancy Armstrong, sympathetically assisted by Baksys at the piano.

Whether anyone can tell the sex of a composer from the sound of the music alone is at best an open question. What listeners can judge is the quality, integrity, and interest of what they hear; this concertgoer left Slosberg Recital Hall well satisfied, full of sounds to remember and ponder.

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The Boston Secession is a member of the Greater Boston Choral Consortium, a cooperative association of diverse choral groups in Boston and the surrounding areas.

(Last viewed 3 March, 2005: <http://www.bostonsecession.org/pressglobe20041005.htm>)

Flying the flag for neglected female composers

By Stephen Pettitt

London Evening Standard, 28 February 2003

The pianist Diana Ambache's two groups, the Ambache Orchestra and the Ambache Ensemble, have a purpose: they exist in order to fly the flag for neglected women composers. Over the years they've been crucial in shifting perceptions and assumptions with their readings of fine works by the likes of Clara Schumann and Fanny Mendelssohn. But the two (piano-less) works by 20th century American women composers played in last night's concert, the second in a series called Old Masters, New Mistresses, were hardly unjustly unacknowledged masterpieces, though each was well-imagined and craftsmanlike. To be fair, each must have been chosen with due regard to the personnel required for the last piece, Poulenc's spikey-warm Piano and Wind Sextet. What we heard might, therefore, not have been truly representative of its composer.

Thus Mary Howe's four-movement Wind Quintet of 1957 combined a light, though undeniably refined, Romantic manner with a neo-classicism redolent of Hindemith and a gentle angularity that might have come from 1920s Stravinsky. I was not surprised to learn from the programme note that she had studied with Nadia Boulanger, a woman who had a hand in forming the talents of a host of 20th century greats. And the better known Ruth Crawford Seeger's three movement Suite for Wind Quintet of 1952 stemmed from Schoenbergian roots but was still, for the most part, a lightish, even mischievous confection, rather than a statement of something deep or a recognition of anything very seaching.

Despite the fact that both works were given sympathetic readings neither hers nor Howe's could match Mozart's ability to charm and move simultaneously. His E flat major Piano and Wind Quintet, K452, was treated to a shapely, friendly reading, aptly intimate for the surroundings of the acoustically excellent vebnue, the panelled banqueting room of the 1920s Tudor-style Ironmongers' Hall.

(Last viewed, 3 March, 2005, <http://www.ambache.co.uk/Standard2.htm>)

From her website:

Lynn Harting-Ware

Classical Guitar

Reviews

(Last viewed 3 March, 2005: http://acoma-co.com/classical/guitarist/harting-ware_reviews.html)

"Her essentially lyric way with the music revels in the intimacies of color and liquid tone."

-Los Angeles Times

The playing is clean, idiomatic and fluent and shows both sympathy and expertise with a wide variety of styles."

-The Plain Dealer (Cleveland)

Lynn Harting-Ware gives a finely nuanced performance of the solo part in the Smoot Concerto. Her playing is remarkably clean, with all details audible. This is a fine disc, one that repays close and repeated hearings."

-American Record Guide

"Harting-Ware plays with a warmth and vigour that builds on the foundations of some attractive music." - Tim Panting, -Classical Guitar Magazine

"All the music is very well played and recorded. A fine, ambitious program, with plenty to interest collectors of guitar music and new music." -Fanfare Magazine

". . . fresh material, led by Richard Smoot's Brouweresque Music for the Waiting Angel, Kathy Henkel's deftly shaped River Sky mysteries and Peter Ware's pungent, poignant Nakina suite."

-Los Angeles Times

Of note is her performance of Wind Dance by Peter Ware (her husband), which should soon find its way into the repertoire of other guitarists, and the lyrical Folksong Suite by Doug Dawson, which includes beautiful contemporary arrangements of 'Auralee', 'Danny Boy', 'Loch Lomond', and 'Black is the Color of my True

Love's Hair'. Other high points are Dowland's Fantasia and Harting-Ware's own set of variations on 'O Canada', both very well played. -American Record Guide

". . . she frames the album splendidly with the music of Spanish master Francisco Tárrega, prefacing with his Adelita, Lágrima, and Maria while concluding with a stirring performance of the almost archetypical classical guitar work Recuerdos de la Alhambra.

Encore!" -Classical Music Magazine

". . . from clean design and engineering to the sure and fluent technique at the heart of things, Harting-Ware's latest album is a triumph. Her performance of 28 small movements, which are gathered in an appealing succession of suites or compatible units, never feels rushed, pressured or restrained."

-Kitchener-Waterloo Record

"She plays so well that the colorful, poetical new pieces blend imperceptibly with standards such as Tárrega's Recuerdos de la Alhambra and Adelita."

-The Tribune (Oakland)

"Move over Liona Boyd! A new Canadian guitarist is beginning to make waves . . . Her technique is precise, as is her interpretation of the music at hand. Here is a guitarist dedicated to her craft."

-The Tribune (Welland)

"First, and most importantly, Lynn Harting-Ware is a superb player. She's not only excellent technically, easily handling special techniques like pizzicato and harmonics, but is also an excellent interpreter. Her performance of Recuerdos de la Alhambra is one of the best I have ever heard!"

-H P Review

"Lynn Harting-Ware deserves greater recognition. She plays unusual repertoire, demonstrating a high degree of originality and confidence."

-Network Magazine

". . . one of Canada's most accomplished and sensitive classical guitarists is strong proof that creativity remains one of our prime renewable resources."

-Kitchener-Waterloo Record

"What is to be appreciated first of all, is the ability of this artist to accommodate her playing to such a vast variety of styles. She does so with commendable ability. The result is an easy-flowing total presentation that without difficulty moves the listener from one form to another."

-Copley News Service

"Technically difficult, even for a seasoned instrumentalist, the relentless rhythms along with brief but lively snatches, were especially well executed."

-Kitchener-Waterloo Record

From her website

Reviews of Works by Nancy Bloomer Deussen

(Last viewed 3 March, 2005: <http://168.144.25.12/index-revs.html>)

You can't help but like Nancy Bloomer Deussen's music. With its shifting tonal centers, effectively used dissonances and occasional jazz rhythms, it has enough modern flavor to be of today, yet her music is meant to please the ear, rather than shock it.

PENINSULA TIMES TRIBUNE, 1993

Deussen's "Reflections on the Hudson" (for orchestra) received the most enthusiastic reception of any new work premiered here in recent years. The themes were musically and emotionally understood and assimilated; the composer painted for us a restful, sylvan vision of a wide-flowing river.

REDLANDS DAILY FACTS (CA)

Nancy Bloomer Deussen will plainly please a wide audience with her thoroughly beautiful music. Very modern, very tonal.

CD Review of "Postcards"

North/South Records

ALTERNATE MUSIC PRESS

Bloomer Deussen of Palo Alto has an irrepressible lyric penchant which marked all the works performed at Monday evening's concert. Even "Cascades" (for piano), a toccata, couldn't wait to break off into song, which it did twice and generously.

PENINSULA TIMES TRIBUNE, 1990

Nancy Bloomer Deussen is based in the San Francisco Bay Area and her work is distinguished by a genuinely sweet lyricism. Where I find the music most satisfying is in the tunefulness of its slow movements, the loveliest of which is "Julia's Song," in memoriam for the composer's mother.

CD Review of "2x3-Music of Women Composers"

North/South Records 1015

FANFARE, September/October, 1998

The sense of the composer's identity was never overwhelmed. The piece asked only to be unashamedly enjoyed for its sensuous and cleanly stated sentiment, yet was written with the elegance and intelligence that would make it difficult to dismiss.

Review of "Amber Waves" for solo piano performed by the composer at ACF Salon. The work was rediscovered after the manuscript was missing for 30 years.

20TH CENTURY MUSIC, 1998

A gorgeous little exercise in conservative music writing!

Review of world premiere of "Reflections on the Hudson" by the Marin Symphony.

COMMUTER TIMES, 1994

Selections from "10 Questions With": The Female Musician

(http://www.femalemusician.com/jan_03_interviews.htm, Last viewed 28 March 2005)

About "10 Questions With": The Female Musician often partakes in multiple interviews asking similar artists the same questions. These interviews are often conducted via email, over telephone, on location, or in the studio. All interviews have an educational tone that aim to assist aspiring female artists, musicians, and producers of our future. Interview questions are composed and arranged by Theresa J. Orlando- FM Founder, Composer & Producer. The Female Musician™ All rights reserved ©1999-2003

10 Questions With: Terri Lynne Carrington (Drummer)

by Theresa J. Orlando

[FM] Do you have any memories you can share, be it good or bad, regarding a circumstance only a "female" drummer can encounter.....

[TLC] Once a guy told me I played so good that he could not believe I was female.† And I responded by telling him that because I was female was why I play like I do. Sometimes it can work to my advantage, especially for TV shows or visual experiences where the look is important to be diverse. I'm not mad at that, as long as I can do the job and enjoy it, I am OK with the fact that being female may help.

[FM] Touring and even playing through one gig can take a lot of physical energy. Can you share any techniques that have helped your endurance?

[TLC] I have tried to work out to keep my strength up. Just playing all the time† takes care of it too, but the traveling is what gets me. Not resting enough and airplane germs and not eating consistently. I have to wind down for a while at home after long tours and rejuvenate.

[FM] You are currently involved in the HIT LIKE A GIRL program. Please† describe your involvement with this new endeavor aimed to attract young women to choose the drums as their main instrument.

[TLC] I was approached to be involved and I do interviews to promote the campaign. I feel the need to encourage anyone male or female that is interested in playing, but it seems women do not have as much encouragement, so it is my† duty to take a 2nd look in that direction because someone had to do it for me. People believed in my talent. I was encouraged and supported all the way. I need to pass that attitude and good fortune along!

10 Questions With: Allison Miller (Drummer)

by Theresa J. Orlando

[FM] Who or what was your biggest influence for you to† be attracted to learn drums?

[AM] I had a couple of important influences. First of all, my mother! She is a wonderful musician and has always supported me to pursue music. She taught me piano at a very early age. Other early musical influences came from listening to the music of "Prince", "Miles Davis", "Earth, Wind, and Fire", "The Meters", and "Parliament." I would also have to say that listening to "Go-Go" music (rhythmically focused urban party music created in the late 70's in Washington DC) while growing up had a huge influence on my playing. I love "go-go" music! It is the most swingin' funk you've ever heard! Check out "Junkyard Band", "Rare Essence", "Pleasure!" OUT OF THIS WORLD!

[FM] Do you have any memories you can share, be it good or bad, regarding a circumstance only a "female" drummer can encounter.....

[AM] Well, I think there are probably endless circumstances that I have experienced that only a "female" drummer would encounter because I am a female drummer. I wouldn't even know what it feels like to experience anything as something other than a "female drummer," so I might not be aware if I am experiencing a certain encounter because of my identity.† I surely have had my speculations but I make a point not to dwell on the inevitable.† I just try and stay positive and do the best work I can possibly do in any given situation. I would like to mention general gratifying moments. It is always fun to watch the transformation of an audience's facial expressions from the time that I sit down behind the drumset to the end of a musical set. Especially when I am a stranger to the audience. Oh, I also like it when a promoter or club

owner thinks I am setting up the drums for my boyfriend. That is always a fun situation. I don't get angry. I find great humor in it. I love to LAUGH!

[FM] Touring and even playing through one gig can take a lot of physical energy. Can you share any techniques that have helped your† endurance?

[AM] First of all, it is extremely important to take care of your body. I try and keep to a workout schedule when I am on the road. I prefer running but any kind of cardio exercise will do. Running gives me a chance to see a bit of each city we are playing in and also seems to improve my mental well-being. Touring can be extremely mentally and physically taxing. One can easily go through each day only viewing the hotel room, bus, dressing room and venue. Day after day of this scenery is not my idea of "a breath of fresh air!" Running breaks this up quite nicely! As far as keeping up technical and musical endurance, I recommend Alan Dawson's "Rudimental Ritual." This is a warm-up exercise created and developed by the late great master drummer, Alan Dawson. I perform this warm-up everyday. It really looses up the muscles and frees the mind. I guess this warm-up has become a type of meditation for me. I also suggest making sure you have a wide variety of music to listen too while touring. Variation keeps the mind fresh!

[FM] Would you suggest a beginner to start with: basic clapping, an electronic kit, percussion instruments, or an acoustic kit? Why?

[AM] I would suggest a beginner start with clapping and dancing. Drums are ancient and until recently were played to accompany dancers. The drummers and dancers fed off of each others rhythmic and musical ideas. Drummers and dancers always performed together. So, why not start with clapping and dancing?† It is so important to understand and develop the foundation of a strong, steady groove. Clapping and dancing will make young drummers appreciate a steady groove, while enabling them to use all for limbs.....this sure will come in handy once they began playing the drumset. I would also suggest that beginners learn to play the piano. This will give beginners an internal sense of melody and musical phrasing!

[FM] Are you currently studying any new styles of drumming? Please explain...

[AM] Yes! I have gotten super into Latin drumming. I am currently working on the "samba" style of Brazilian drumming and the "salsa" style of afro-cuban drumming. I have a new obsession with playing "clave" with my left foot! Endless hours of practicing FUN! I have also been practicing my conga playing. I love to hand drum. I am playing some solo cong-as on my upcoming record.

[FM] What can independent female drummers do to gain more visibility by major artists for touring or recording work? I would suggest to just be yourself! Be the best musician and person you can possibly be. This is the essence!

[AM] Of course, you also want to live in a location where there is an abundance of work.....New York City, Los Angeles, Chicago....etc, have a great press kit, bio, and headshot, always know the musical material, and ALWAYS BE ON TIME!

[FM] You are currently involved in the HIT LIKE A GIRL program. Please describe your involvement with this new endeavor aimed to attract young women to choose the drums as their main instrument.

[AM] -- HIT LIKE A GIRL program is such a wonderful project. I am honored to be a part of this campaign. Basically the musicians involved are here to show young females that there are professional women drummers out there making a successful living from playing the drums. We are supporting this campaign to tell young aspiring female drummers that they should "GO FOR IT! IT IS OK TO WANT TO BE A DRUMMER!† WOMEN CAN DO WHATEVER THEY WANT. WOMEN MAKE GREAT DRUMMERS!" It is so important for young female drummers to be able to open a musician magazine and see articles and ads featuring women drummers! I wish the "HIT LIKE A GIRL" campaign had been created when I was a little girl! As a little girl it seemed so natural for me to be a drummer but when I opened drumming magazines I could never figure out why I felt a bit empty inside and could never quite connect with the contents. Well, it was because there were never any women in the magazines. The only women would be modeling the latest drumming t-shirt. Of course, this did not stop me from pursuing drumming† as a career but it sure did make me think twice. I say to all the young girls out there....."JUST GO FOR IT! YOU CAN BE WHATEVER YOU WANT TO BE! JUST GIVE 100% OF YOUR HEART AND MIND AND YOU WILL SUCCEED!"

<http://www.allisonmiller.com>

Stichting Vrouw en Muziek

NieuwsBrief

Raad voor Cultuur adviseert subsidie voor Stichting Vrouw en Muziek niet te continueren

Zoals al uitgebreid in de pers besproken is, heeft de Raad voor Cultuur in haar Advies Cultuurnota 2005-2008 de minister geadviseerd de subsidie voor vele culturele instellingen met ingang van 2005 drastisch te beperken of zelfs helemaal stop te zetten. Ook de Stichting Vrouw en Muziek heeft van de Raad een negatief advies gekregen.

In 2000 was de Raad nog bijzonder positief. In haar advies schreef zij toen: "De Stichting Vrouw en Muziek vervult een unieke functie in Nederland. De Raad vindt het een goede zaak dat de stichting wezenlijke aandacht besteedt aan het scheppende aandeel van vrouwen in heden en verleden. Daarmee voegt zij iets toe aan de muziekcultuur". De Raad concludeerde toen dat "de Stichting Vrouw en Muziek [...] elders onbelichte aspecten van het muziekleven naar voren brengt en bovendien via compositieopdrachten de muziekcultuur verrijkt." Dankzij de subsidie hebben wij een groot aantal projecten kunnen realiseren en daardoor is onze positie in het Nederlandse muziekleven aanzienlijk verstevigd. Vrouw en Muziek is in steeds bredere kringen bekend en meer en meer organisaties, ensembles en musici weten ons te vinden voor informatie en samenwerkingsprojecten. We verkeren dus in een goede positie om ons werk op een succesvolle wijze voort te zetten.

De Raad is echter "niet onder indruk" van de wijze waarop wij onze functie met betrekking tot promotie, informatie en educatie op het gebied van vrouwelijke componisten de afgelopen vier jaar heeft vervuld. De Raad vindt dat wij "de werken van vrouwelijke componisten nog nauwelijks prominent onder de aandacht [hebben] weten te brengen" en is er niet van overtuigd dat wij de komende subsidieperiode er beter in zullen slagen onze doelstellingen te verwezenlijken. De Raad acht "het effectiever om de promotie van composities van specifiek vrouwelijke componisten via breder gerichte genre-instituten te laten lopen, zoals MuziekGroep Nederland, Gaudeamus en het Nederlands Muziek Instituut, vanwege het grotere netwerk waarin zij opereren en de grotere uitstraling van deze instellingen."

Natuurlijk hebben wij op dit advies gereageerd. Wij hebben de Raad nogmaals gewezen op het grote aantal projecten dat wij de afgelopen jaren hebben gerealiseerd en de aandacht die deze projecten hebben gekregen in de pers. Wij hebben opnieuw de al bestaande vruchtbare samenwerkingsrelaties met onder andere Gaudeamus, MuziekGroep Nederland, Stichting KAM en Muziekcentrum De IJsbreker onder de aandacht gebracht. En wij hebben erop gewezen dat de kans dat grotere genre-instituten speciale aandacht gaan geven aan de promotie van werken van vrouwelijke componisten bijzonder klein is, aangezien de Raad heeft geadviseerd deze instituten op hun subsidie te korten. Onze reactie ging vergezeld van negen adhesiebetuigingen van onder andere directeurs van de genoemde genre-instituten. Deze adhesiebetuigingen onderschrijven het belang van een specifiek toegeruste organisatie voor de promotie van werken van vrouwelijke componisten.

Helaas hebben deze argumenten de Raad voor Cultuur niet overtuigd en heeft de Raad de adhesiebetuigingen buiten beschouwing gelaten, omdat zij vindt dat "de inhoud daarvan geen betrekking heeft op het beleidsplan of de daaraan ten grondslag liggende vraagstelling." Zij handhaaft dus haar eerdere advies om de subsidie stop te zetten. Het is nu afwachten wat het ministerie van OCW zal beslissen. Het besluit wordt op 21 september bekendgemaakt.

Ondanks alle onzekerheid presenteren wij u graag de eerste digitale NieuwsBrief van de Stichting Vrouw en Muziek! U kunt doorklikken op de diverse 'links' waardoor u bij het desbetreffende artikel of verslag komt. Verder in deze NieuwsBrief natuurlijk de vertrouwde concertagenda, geselecteerd op uitvoeringen van vrouwelijke componisten, een link naar de uitzendgegevens van Radio MONALISA en een aparte linkpagina met verwijzingen naar zusterorganisaties en websites van componistes.

Wij wensen u veel leesplezier!

Petra van Langen

directeur

Stichting Vrouw en Muziek wordt niet opgeheven

Geachte relatie,

Zoals u wellicht uit eerdere berichten heeft vernomen, werd op 21 september jongstleden bekend gemaakt dat Stichting Vrouw en Muziek met ingang van 1 januari 2005 geen subsidie meer zal ontvangen van het ministerie van OCW. De plannen die we gemaakt hadden voor de komende vier jaar kunnen nu onmogelijk gerealiseerd worden, maar dat betekent niet dat Vrouw en Muziek geen bijdrage meer zou kunnen leveren aan een evenwichtiger muziekleven. Om de rol van de Stichting Vrouw en Muziek in de toekomst vorm te geven is sinds kort een werkgroep van betrokken vrijwilligers aan het brainstormen.

Om met minimale financiële middelen het maximale te bereiken hebben wij al verschillende maatregelen genomen. Zo zal de collectie, bestaande uit onder andere bladmuziek, boeken, cd's, foto's en knipselmappen, verhuizen naar het Internationaal Informatiecentrum en Archief van de Vrouwenbeweging (IIAV). Hiermee hebben wij de beschikbaarheid van de collectie veilig kunnen stellen. Bovendien zorgt het IIAV ervoor dat de catalogus binnenkort via internet geraadpleegd kan worden.

Daarnaast zal ook het kantoor van Vrouw en Muziek verhuizen. Met ingang van 2005 hebben wij onderdak gevonden in het nieuwe onderkomen van Donemus (voorheen MuziekGroep Nederland). Dit betekent dat wij informatie kunnen blijven verstrekken over vrouwen en muziek.

Door deze maatregelen kan Vrouw en Muziek ook met een zeer beperkt budget blijven bestaan. Maar bestaan alleen is niet genoeg. De stichting kan alleen maar wat betekenen als zij ook activiteiten kan organiseren. Daar is geld voor nodig. Ik hoop dan ook dat u ook in de toekomst Vrouw en Muziek als donateur met uw bijdragen wilt blijven steunen. U kunt uw bijdrage overmaken op postbanknummer 51 69 836 o.v.v. "donateur".

Bij voorbaat dank,

Met vriendelijke groet,

Petra van Langen

directeur

Nieuw adres Stichting Vrouw en Muziek

Funenpark 1, 1018 AK Amsterdam, tel.: 020 694 73 17, fax: 020 694 12 73, info@vrouwenmuziek.nl, www.vrouwenmuziek.nl

IIAV (collectie Stichting Vrouw en Muziek)

Obiplein 4, 1094 RB Amsterdam, tel.: 020 665 08 20, info@iiav.nl, www.iiav.nl

Informatie voor donateurs

Voor iedereen die de Stichting Vrouw en Muziek een warm hart toedraagt bestaat de mogelijkheid donateur te worden. U bent al donateur door minimaal €21,- over te maken op rekeningnummer 5169836 t.n.v. Stichting Vrouw en Muziek te Amsterdam o.v.v. 'donateur'.