

The background of the book cover is a close-up, slightly angled view of a sheet of music. It features several horizontal staves with black musical notes and stems. The paper has a warm, aged tone with some visible texture and slight discoloration. The title is printed in a large, white, serif font, centered on the upper half of the cover.

THE
PANDORA GUIDE
TO WOMEN
COMPOSERS

BRITAIN AND THE UNITED STATES
1629 - PRESENT

SOPHIE FULLER

Pandora Guide To Women Composers Britain And The United States 1629 Present

Jill Halstead



Pandora Guide To Women Composers Britain And The United States 1629 Present:

The Pandora Guide to Women Composers Sophie Fuller, 1994 Presents a critical overview of more than 100 women composers *The Pandora Guide to Women Composers* Sophie Fuller, 1998-09 In this ground breaking reference book Sophie Fuller provides accessible original extensive information in a A to Z format of over a hundred women composers from Britain the U S covering the period from 1629 right up to the contemporary scene Each entry provides a flavor of the composer s milieu as well as her music to provide a fascinating insight into both her life creative works Examines the reasons why women composers have been so neglected reassesses their work in the light of recent scholarship both musicological biographical provides a critical frame of reference in which to place both the women their music Photos *The Cambridge Companion to Women in Music since 1900* Laura Hamer, 2021-05-06 This Companion explores women s work in music since 1900 across a broad range of musical genres and professions including the classical tradition popular music and music technology The crucial contribution of women to music education and the music industries features alongside their activity as composers and performers The book considers the gendered nature of the musical profession in areas including access to training gendered criticism sexualization and notions of gender appropriate roles or instruments It covers a wide range of women musicians such as Marin Alsop Grace Williams Billie Holiday Joni Mitchell and Adele Each thematic section concludes with a contribution from a practitioner in her own words reflecting upon the impact of gender on her own career Chapters include suggestions for further reading on each of the topics covered providing an invaluable resource for students of Feminist Musicology Women in Music and Music and Gender **A New English Music** Tim Rayborn, 2016-04-20 The turn of the 20th century was a time of great change in Britain The empire saw its global influence waning and its traditional social structures challenged There was a growing weariness of industrialism and a desire to rediscover tradition and the roots of English heritage A new interest in English folk song and dance inspired art music which many believed was seeing a renaissance after a period of stagnation since the 18th century This book focuses on the lives of seven composers Ralph Vaughan Williams Gustav Holst Ernest Moeran George Butterworth Philip Heseltine Peter Warlock Gerald Finzi and Percy Grainger whose work was influenced by folk songs and early music Each chapter provides an historical background and tells the fascinating story of a musical life *Analysing Performance* Patrick Campbell, 1996-04-15 A wide ranging collection of specially commissioned essays by contributors of international standing about key aspects of the performing arts **The Idea of Music in Victorian Fiction** Nicky Losseff, 2016-03-03 The Idea of Music in Victorian Fiction seeks to address fundamental questions about the function meaning and understanding of music in nineteenth century culture and society as mediated through works of fiction The eleven essays here written by musicologists and literary scholars range over a wide selection of works by both canonical writers such as Austen Benson Carlyle Collins Gaskell Gissing Eliot Hardy du Maurier and Wilde and less well known figures such as Gertrude Hudson and Elizabeth Sara Sheppard Each essay explores different

strategies for interpreting the idea of music in the Victorian novel Some focus on the degree to which scenes involving music illuminate what music meant to the writer and contemporary performers and listeners and signify musical tastes of the time and the reception of particular composers Other essays in the volume examine aspects of gender race sexuality and class that are illuminated by the deployment of music by the novelist Together with its companion volume *The Figure of Music in Nineteenth Century British Poetry* edited by Phyllis Weliver Ashgate 2005 this collection suggests a new network of methodologies for the continuing cultural and social investigation of nineteenth century music as reflected in that period's literary output

Ruth Gipps Jill Halstead, 2017-07-05 When Ruth Gipps died in 1999 her legacy was as one of Britain's most prolific female composers Her creative output spanned some seventy years and includes symphonies tone poems concertos string quartets and various large scale choral and chamber works Not content with her creative activities her boundless energy fuelled her other roles as conductor concert pianist orchestral musician and pedagogue Her many talents were acknowledged but not always respected and she was a figure often dogged by controversy She gained a reputation for being uncompromising both personally and musically a reputation that was ultimately to leave her isolated In the first major review of her life and work the importance of Ruth Gipps is established in two ways first as a pioneering woman composer and conductor whose work challenged prevailing attitudes in the era directly after the war and second as a composer whose musical philosophy was often at odds with mainstream thinking Although she was branded a reactionary her position reveals a number of important counter currents in English musical life in the twentieth century The first section of the book documents her formative years her life as child prodigy the disruption and opportunities offered by war the dramatic end of her career as a concert pianist and her subsequent entry into the world of conducting The influence of key figures such as Vaughan Williams Arthur Bliss Malcolm Arnold and George Weldon is explored as is Gipps's habitually thorny relationship with a range of musical institutions including the BBC and the City of Birmingham Symphony Orchestra In the second part of the book her compositional output is reviewed Works are explored via the guiding themes of her creative agenda namely anti modernism and Englishness The book closes with an analysis of a group of works which all have gendered narratives or readings As Gipps regularly used personal experience as the basis for such musical narr

The Musician as

Entrepreneur, 1700-1914 William Weber, 2004-11-09 Marries scholarly discipline with intriguing reading The book will satisfy the thirst of historians musicians and perhaps even an economist or two American Music Teacher To be successful a musician often has to be an entrepreneur someone who starts a performing venue develops patrons and promotes the project aggressively Accomplishing this requires musicians to acquire social and business skills and to be highly opportunistic in what they do In *The Musician as Entrepreneur 1700 1914* international scholars investigate cases of musical entrepreneurship between around 1700 and 1914 in Britain France Germany and the United States By uncovering the ways in which musicians such as Telemann Beethoven Paganini and Liszt conducted their daily business the authors reveal how

musicians reshaped the frameworks of musical culture and in the process the nature of the music itself Weber is an excellent music historian and the book will please all readers interested in musical sociology Choice Encyclopedia of Lesbian and Gay Histories and Cultures Bonnie Zimmerman, George Haggerty, 2021-06-13 A rich heritage that needs to be documented Beginning in 1869 when the study of homosexuality can be said to have begun with the establishment of sexology this encyclopedia offers accounts of the most important international developments in an area that now occupies a critical place in many fields of academic endeavors It covers a long history and a dynamic and ever changing present while opening up the academic profession to new scholarship and new ways of thinking A groundbreaking new approach While gays and lesbians have shared many aspects of life their histories and cultures developed in profoundly different ways To reflect this crucial fact the encyclopedia has been prepared in two separate volumes assuring that both histories receive full unbiased attention and that a broad range of human experience is covered Written for and by a widerange of people Intended as a reference for students and scholars in all fields as well as for the general public the encyclopedia is written in user friendly language At the same time it maintains a high level of scholarship that incorporates both passion and objectivity It is written by some of the most famous names in the field as well as new scholars whose research continues to advance gender studies into the future

Lutyens, Maconchy, Williams and Twentieth-Century British Music Rhiannon Mathias, 2016-05-13 Elisabeth Lutyens 1906 1983 Elizabeth Maconchy 1907 1994 and Grace Williams 1906 1977 were contemporaries at the Royal College of Music The three composers careers were launched with performances in the Macnaghten Lemare Concerts in the 1930s a time when in Britain as Williams noted a woman composer was considered very odd indeed Even so by the early 1940s all three had made remarkable advances in their work Lutyens had become the first British composer to use 12 note technique in her Chamber Concerto No 1 1939 40 Maconchy had composed four string quartets of outstanding quality and was busy rethinking the genre and Williams had won recognition as a composer with great flair for orchestral writing with her Fantasia on Welsh Nursery Tunes 1940 and Sea Sketches 1944 In the following years Lutyens Maconchy and Williams went on to compose music of striking quality and to attain prominent positions within the British music scene Their respective achievements broke through the sound ceiling challenging many of the traditional assumptions which accompanied music by female composers Rhiannon Mathias traces the development of these three important composers through analysis of selected works The book draws upon previously unexplored material as well as radio and television interviews with the composers themselves and with their contemporaries The musical analysis and contextual material lead to a re evaluation of the composers positions in the context of twentieth century British music history **The Oxford Handbook of Music and Medievalism** Stephen C. Meyer, Kirsten Yri, 2020-03-02 The Oxford Handbook of Music and Medievalism provides a snapshot of the diverse ways in which medievalism the retrospective immersion in the images sounds narratives and ideologies of the European Middle Ages powerfully transforms many of the varied musical traditions of the last two centuries Thirty three

chapters from an international group of scholars explore topics ranging from the representation of the Middle Ages in nineteenth century opera to medievalism in contemporary video game music thereby connecting disparate musical forms across typical musicological boundaries of chronology and geography While some chapters focus on key medievalist works such as Orff's *Carmina Burana* or Peter Jackson's *Lord of the Rings* films others explore medievalism in the oeuvre of a single composer e.g. Richard Wagner or Arvo Pärt or musical group e.g. Led Zeppelin The topics of the individual chapters include both well known works such as John Boorman's film *Excalibur* and also less familiar examples such as Eduard Lalo's *Le Roi d'Ys* The authors of the chapters approach their material from a wide array of disciplinary perspectives including historical musicology popular music studies music theory and film studies examining the intersections of medievalism with nationalism romanticism ideology nature feminism or spiritualism Taken together the contents of the Handbook develop new critical insights that venture outside traditional methodological constraints and provide a capstone and point of departure for future scholarship on music and medievalism

Musical Women in England, 1870-1914 NA NA,2000-07-07 *Musical Women in England 1870 1914* delineates the roles women played in the flourishing music world of late Victorian and early twentieth century England and shows how contemporary challenges to restrictive gender roles inspired women to move into new areas of musical expression both in composition and performance The most famous women musicians were the internationally renowned stars of opera greatly admired despite their violations of the prescribed Victorian linkage of female music making with domesticity the divas were often compared to the sirens of antiquity their irresistible voices a source of moral danger to their male admirers Their ambiguous social reception notwithstanding the extraordinary ability and striking self confidence of these women and of pioneering female soloists on the violin long an instrument permitted only to men inspired fiction writers to feature musician heroines and motivated unprecedented numbers of girls and women to pursue advanced musical study Finding professional orchestras almost fully closed to them many female graduates of English conservatories performed in small ensembles and in all female and amateur orchestras and sought to earn their living in the overcrowded world of music teaching

Women Writing Music in Late Eighteenth-Century England Leslie Ritchie,2017-07-05 Combining new musicology trends formal musical analysis and literary feminist recovery work Leslie Ritchie examines rare poetic didactic fictional and musical texts written by women in late eighteenth century Britain She finds instances of and resistance to contemporary perceptions of music as a form of social control in works by Maria Barthmon Harriett Abrams Mary Worgan Susanna Rowson Hannah Cowley and Amelia Opie among others Relating women's musical compositions and writings about music to theories of music's function in the formation of female subjectivities during the latter half of the eighteenth century Ritchie draws on the work of cultural theorists and cultural historians as well as feminist scholars who have explored the connection between femininity and performance Whether crafting works consonant with societal ideals of charitable natural and national order or reimagining their participation in these musical aids to social harmony women

contributed significantly to the formation of British cultural identity Ritchie's interdisciplinary book will interest scholars working in a range of fields including gender studies musicology eighteenth century British literature and cultural studies

Music and Orientalism in the British Empire, 1780s-1940s Bennett Zon, 2017-07-05 Filling a significant gap in current scholarship the fourteen original essays that make up this volume individually and collectively reflect on the relationship between music and Orientalism in the British Empire over the course of the long nineteenth century The book is in four themed sections Portrayal of the East traces the routes from encounter to representation and restores the Orient to its rightful place in histories of Orientalism Interpreting Concert Music looks at one of the principal forms in which Orientalism could be brought to an eager and largely receptive yet sometimes resistant mass market Words and Music investigates the confluence of musical and Orientalist themes in different genres of writing including criticism fiction and travel writing Finally The Orientalist Stage discusses crucial sites of Orientalist representation music theatre and opera as well as tracing similar phenomena in twentieth century Hindi cinema These final chapters examine the rendering of the East as unachievable and unrecognizable for the consuming gaze of the western spectator

"Music and Orientalism in the British Empire, 1780s-1940s" Bennett Zon, 2017-07-05 Filling a significant gap in current scholarship the fourteen original essays that make up this volume individually and collectively reflect on the relationship between music and Orientalism in the British Empire over the course of the long nineteenth century The book is in four themed sections Portrayal of the East traces the routes from encounter to representation and restores the Orient to its rightful place in histories of Orientalism Interpreting Concert Music looks at one of the principal forms in which Orientalism could be brought to an eager and largely receptive yet sometimes resistant mass market Words and Music investigates the confluence of musical and Orientalist themes in different genres of writing including criticism fiction and travel writing Finally The Orientalist Stage discusses crucial sites of Orientalist representation music theatre and opera as well as tracing similar phenomena in twentieth century Hindi cinema These final chapters examine the rendering of the East as unachievable and unrecognizable for the consuming gaze of the western spectator

The Arts of the Prima Donna in the Long Nineteenth Century Rachel Cowgill, Hilary Poriss, 2012-06-01 Female characters assumed increasing prominence in the narratives of nineteenth and early twentieth century opera And for contemporary audiences many of these characters and the celebrated women who played them still define opera at its finest and most searingly affective even if storylines leave them swooning and faded by the end of the drama The presence and representation of women in opera has been addressed in a range of recent studies that offer valuable insights into the operatic stage as cultural space focusing a critical lens at the text and the position and signification of female characters Moving that lens onto the historical The Arts of the Prima Donna in the Long Nineteenth Century sheds light on the singers who created and inhabited these roles the flesh and blood women who embodied these fabled doomed women onstage before an audience Editors Rachel Cowgill and Hilary Poriss lead a cast of renowned contributors in an

impressive display of current approaches to the lives careers and performances of female opera singers Essential theoretical perspectives reflect several broad themes woven through the volume cultures of celebrity surrounding the female singer the emergence of the quasi mythical figure of the diva explorations of the intricate and sundry arts associated with the prima donna and with her representation in other media and the diversity and complexity of contemporary responses to her The prima donna influenced compositional practices determined musical and dramatic interpretation and affected management decisions about the running of the opera house content of the season and employment of other artists a clear demonstration that her position as first woman extended well beyond the boards of the operatic stage itself The Arts of the Prima Donna in the Long Nineteenth Century is an important addition to the collections of students and researchers in opera studies nineteenth century music performance and gender sexuality studies and cultural studies as well as to the shelves of opera singers and enthusiasts

"Beyond Jerusalem: Music in the Women's Institute, 1919-1969 " Lorna Gibson, 2017-07-05

Music in the Women's Institute has become stereotyped by the ritualistic singing of Jerusalem at monthly meetings Indeed Jerusalem has had an important role within the organization and provides a valuable means within which to assess the organization's relationship with women's suffrage and the importance of rurality in the Women's Institute's identity However this book looks beyond Jerusalem by examining the full range of music making within the organization and locates its significance within a wider historical cultural context The Institute's promotion of conducting a regular part of its musical activity since the 1930s is discussed within the context of embodying overtly feminist sentiments Lorna Gibson concludes that a redefinition of the term feminism is needed and the concept of gendered spheres of conducting provides a useful means of understanding the Institute's policy The organization's promotion of folk song is also examined and reveals the Institute's contribution to the Folk Revival as well as providing a valuable context within which to understand the National Federation's first music commission Ralph Vaughan Williams's Folk Songs of the Four Seasons 1950 This work and the Institute's second commission Malcolm Williamson's The Brilliant and the Dark 1969 are examined with the context of the organization's music policy In addition to discussing the background to the works issues of critical reception are addressed The book concludes with an Epilogue about the National Society Choir later known as the Avalon Singers which tested the organization's commitment to amateur music making The book is the result of meticulous work undertaken in the archives of the National Federation the BBC Written Archives Centre the V&A archives the Britten Pears Library the Ralph Vaughan Williams Library the Women's Library and the Newspaper Library

Historical Dictionary of English Music Charles Edward McGuire, Steven E. Plank, 2011-04-08 This reference seeks to identify and briefly annotate a wide range of subjects relating to English musical culture largely from the early 15th century through 1958 dates that reflect the coalescence of an identifiable English style in the early Renaissance and the death of the iconic Ralph Vaughan Williams in the mid 20th century Some of the truly great English composers figuring in this volume include Johann Christian Bach Felix Mendelssohn

and Georg Frideric Handel along with singers like Jenny Lind and Farinelli and many others The Historical Dictionary of English Music covers its subject matter through a chronological table of important events an introductory essay on the history of English music an extensive bibliography and over 600 cross referenced dictionary entries on people venues repertory genre and sources This book is an excellent access point for students researchers and anyone wanting to know more about English music during this important period Masculinity and Western Musical Practice Kirsten

Gibson,2017-07-05 How have men used art music How have they listened to and brandished the musical forms of the Western classical tradition and how has music intervened in their identity formations This collection of essays addresses these questions by examining some of the ways in which men music and masculinity have been implicated with each other since the Middle Ages Feminist musicologies have already dealt extensively with music and gender from the phallogentric tendencies of the Western tradition to the explicit marginalization of women from that tradition This book builds on that work by turning feminist critical approaches towards the production rhetorical engagement and subversion of masculinities in twelve different musical case studies In other disciplines within the arts and humanities men s studies is a well established field Musicology has only recently begun to address critically music s engagement with masculinity and as a result has sometimes thereby failed to recognize its own discursive misogyny This book does not seek to cover the field comprehensively but rather to explore in detail some of the ways in which musical practices do the cultural work of masculinity The book is structured into three thematic sections effeminate and virile musics and masculinities national masculinities national musics and identities voices discourses Within these themes the book ranges across a number of specific topics late medieval masculinities early modern discourses of music masculinity and medicine Renaissance Italian masculinities eighteenth nineteenth and early twentieth century ideas of creativity gender and canonicity masculinity imperialist and nationalist ideologies in the nineteenth century and constructions of the masculine voice in late nineteenth and twentieth century opera and song While the case studies are methodologically disparate and located in different historical and geographical locations they all share a common conc **Music in the Marketplace** Samuel

Cameron,2015-03-24 Much recent economic work on the music industry has been focused on the impact of technology on demand with predictions being made of digital copyright infringement leading to the demise of the industry In fact there have always been profound cyclical swings in music media sales owing to the fact that music always has been and continues to be a discretionary purchase This entertaining and accessible book offers an analysis of the production and consumption of music from a social economics approach Locating music within the economic analysis of social behaviour this books guides the reader through issues relating to production supply consumption and trends wider considerations such as the international trade in music and in particular through divisions of age race and gender Providing an engaging overview of this fascinating topic this book will be of interest and relevance to students and scholars of cultural economics management

musicology cultural studies and those with an interest in the music industry more generally

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