

THE NEW GROVE DICTIONARY OF WOMEN COMPOSERS



Edited by
JULIE ANNE SADIE AND RHIAN SAMUEL

New Grove Dictionary Of Women Composers The

James R. Briscoe



New Grove Dictionary Of Women Composers The:

The New Grove Dictionary of Women Composers Julie Anne Sadie, Rhian Samuel, 1994 Throughout history women have been composing music but until recently their achievements went largely unrecognized Those few in earlier times who gained some renown were often as not the sisters daughters wives or muses of well known men the surnames of Fanny Mendelssohn and Clara Schumann speak for themselves Now with a significant increase in the number of women composers and a burgeoning interest in their work the need for authoritative information about these musicians is greater than ever The Norton Grove Dictionary of Women Composers produced by an international corps of experts is the indispensable first choice of scholars teachers musicians librarians and all music lovers interested in women s creative contributions to Western art music

The Norton/Grove Dictionary of Women Composers ,1995 **The Norton/Grove Dictionary of Women Composers** Julie Anne Sadie, Rhian Samuel, 1994 Throughout history women have been composing music but their achievements have usually gone unrecognized The New Grove Dictionary of Women Composers Julie Anne Sadie, Rhian Samuel, 1994 *International Who's who in Music and Musicians' Directory* David M. Cummings, 2000 First published in 2000 Routledge is an imprint of Taylor Francis an informa company Women and the Nineteenth-Century Lied Aisling Kenny, Susan Wollenberg, 2016-03-03 This book bridges a gap in existing scholarship by foregrounding the contribution of women to the nineteenth century Lied Building on the pioneering work of scholars in recent years it consolidates recent research on women s achievements in the genre and develops an alternative narrative of the Lied that embraces an understanding of the contributions of women and of the contexts of their engagement with German song and related genres Lieder composers including Fanny Hensel Clara Schumann Pauline Viardot Garcia and Josephine Lang are considered with a stimulating variety of analytical approaches In addition to the focus on composers associated with history and theory of the Lied the various chapters explore the cultural and sociological background to the Lied s musical environment as well as engaging with gender studies and discussing performance and pedagogical contexts The range of subject matter reflects the interdisciplinary nature of current research in the field and the energy it generates among scholars and performers *Women and the Nineteenth Century Lied* aims to widen readers perception of the genre and help promote awareness of women s contribution to nineteenth century musical life through critical appraisal of the cultural context of the Lied encouraging acquaintance with the voices of women composers and the variety of their contributions to the repertoire *Women Composers and Music Technology in the United States* Elizabeth Hinkle-Turner, 2006 This book is the most definitive attempt to date to discuss the achievements of women as composers of experimental and avant garde music from the 1930s to the present day Using a wealth of primary material it also explores currently relevant issues in gender and technology Drawing out the relationships between composers and their working environments and between teachers and students Elizabeth Hinkle Turner discusses the contribution of women composers to electroacoustic music The book includes a bibliography and

discography covering the work of ninety composers **A Rebecca Clarke Reader** Liane Curtis, 2005 Analytical Essays on Music by Women Composers: Concert Music, 1960-2000 Laurel Parsons, Brenda Ravenscroft, 2016-03-18 Over the past 30 years musicologists have produced a remarkable new body of research literature focusing on the lives and careers of women composers in their socio historical contexts But detailed analysis and discussion of the works created by these composers are still extremely rare This is particularly true in the domain of music theory where scholarly work continues to focus almost exclusively on male composers Moreover while the number of performances broadcasts and recordings of music by women has unquestionably grown these works remain significantly underrepresented in comparison to music by male composers Addressing these deficits is not simply a matter of rectifying a scholarly gender imbalance the lack of knowledge surrounding the music of female composers means that scholars performers and the general public remain unfamiliar with a large body of exciting repertoire Analytical Essays on Music by Women Composers Concert Music 1960 2000 is the first to appear in a groundbreaking four volume series devoted to compositions by women across Western art music history Each chapter opens with a brief biographical sketch of the composer before presenting an in depth critical analytic exploration of a single representative composition linking analytical observations with questions of meaning and sociohistorical context Chapters are grouped thematically by analytical approach into three sections each of which places the analytical methods used in the essays that follow into the context of late twentieth century ideas and trends Featuring rich analyses and critical discussions many by leading music theorists in the field this collection brings to the fore repertoire from a range of important composers thereby enabling further exploration by scholars teachers performers and listeners **The Palgrave Macmillan Dictionary of Women's Biography** J. Uglow, M. Hendry, 2005-03-08 The Palgrave Macmillan Dictionary of Women's Biography contains details of the lives of over 2100 women from all periods cultures and walks of life from queens to TV chefs engineers to stand up comics pilots to poisoners With subsections for further reading comprehensive subject index and a bibliographical survey this dictionary of women's biography is an invaluable reference source **British Women Composers and Instrumental Chamber Music in the Early Twentieth Century** Laura Seddon, 2016-04-15 This is the first full length study of British women's instrumental chamber music in the early twentieth century Laura Seddon argues that the Cobbett competitions instigated by Walter Willson Cobbett in 1905 and the formation of the Society of Women Musicians in 1911 contributed to the explosion of instrumental music written by women in this period and highlighted women's place in British musical society in the years leading up to and during the First World War Seddon investigates the relationship between Cobbett the Society of Women Musicians and women composers themselves The book's six case studies of Adela Maddison 1866 1929 Ethel Smyth 1858 1944 Morfydd Owen 1891 1918 Ethel Barns 1880 1948 Alice Verne Bredt 1868 1958 and Susan Spain Dunk 1880 1962 offer valuable insight into the women's musical education and compositional careers Seddon's discussion of their chamber works for differing instrumental combinations includes an exploration of formal

procedures an issue much discussed by contemporary sources The individual composers reactions to the debate instigated by the Society of Women Musicians on the future of women s music is considered in relation to their lives careers and the chamber music itself As the composers in this study were not a cohesive group creatively or ideologically the book draws on primary sources as well as the writings of contemporary commentators to assess the legacy of the chamber works produced

Reader's Guide to Music Murray Steib,2013-12-02 The Reader s Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology *Routledge International Encyclopedia of Women* Cheris Kramarae,Dale Spender,2004-04-16 For a full list of entries and contributors sample entries and more visit the Routledge International Encyclopedia of Women website Featuring comprehensive global coverage of women s issues and concerns from violence and sexuality to feminist theory the Routledge International Encyclopedia of Women brings the field into the new millennium In over 900 signed A Z entries from US and Europe Asia the Americas Oceania and the Middle East the women who pioneered the field from its inception collaborate with the new scholars who are shaping the future of women s studies to create the new standard work for anyone who needs information on women related subjects **Child**

Composers and Their Works Barry Cooper,2009-06-03 In *Child Composers and Their Works A Historical Survey* Barry Cooper examines over 100 composers born before 1900 who wrote substantial musical works before age 16 The book provides a general overview of the subject examining the ways and identifying possible reasons these works have been marginalized in the general literature The book also contains an annotated checklist of over 100 notable child composers presenting a valuable and handy reference of these creators and their early works The annotated checklist presents a chronological listing of child composers born before 1900 and features a descriptive list of what they wrote often including analytical commentary and offering occasional music examples for illustration The list also includes a select catalog of works suggestions for further reading and recordings when available Complete with a bibliography and an index of composers this resource is invaluable to scholars and historians **Women Musicians in Victorian Fiction, 1860-1900** Phyllis

Weliver,2016-07-28 Over the first half of the nineteenth century writers like Austen and Bront confined their critiques to satirical portrayals of women musicians Later however a marked shift occurred with the introduction of musical female characters where were positively to be feared First published in 2000 this book examines the reasons for this shift in representations of female musicians in Victorian fiction from 1860 1900 Focusing on changing gender roles musical practices and the framing of both of these scientific discourses the book explores how fictional notions of female musicians diverged

from actual trends in music making This book will be of interest to those studying nineteenth century literature and music

NHAMW James R. Briscoe,2004-08-11 This anthology of musical scores is a new edition of a text that has been widely used in courses in women s music James R Briscoe s New Historical Anthology compiles fifty five compositions by forty six women composers from the ancient Greeks to the present Each work is introduced by an informative essay by a specialist in the field with recommendations for further reading **BOOK JACKET** **A Guide to Library Research in Music** Pauline Shaw Bayne,Edward Komara,2020-02-20 A Guide to Library Research in Music introduces students to the process and techniques for researching and writing about music It provides examples of different types of writing offers a thorough introduction to music literature describes various information searching methods and library based organizational systems and explores the wide array of music resources This second edition discusses the latest innovations in library catalog searching new matters in digital technology and the expansion in musical genres for library research The book s organization allows for three independent tracks of study Part 1 treats essentials of the research process explaining starting point resources such as library catalogs dictionaries and bibliographies It addresses scholarly documentation the use of style manuals and basics of copyright Part 2 develops skills and strategies for library and Internet based research describing database structures and library catalogs subject searching in catalogs and journal indexes keyword searching techniques related record searching and citation databases and the use of experts and thematic catalogs Part 3 discusses the organization of a music library emphasizing score collections books and journals in music literature and music teaching publications **Envisioning Brazil** Marshall C. Eakin,Paulo Roberto de Almeida,Rubens Antonio Barbosa,2005-10-31 Envisioning Brazil is a comprehensive and sweeping assessment of Brazilian studies in the United States Focusing on synthesis and interpretation and assessing trends and perspectives this reference work provides an overview of the writings on Brazil by United States scholars since 1945 The Development of Brazilian Studies in the United States provides an overview of Brazilian Studies in North American universities Perspectives from the Disciplines surveys the various academic disciplines that cultivate Brazilian studies Portuguese language studies Brazilian literature art music history anthropology Amazonian ethnology economics politics and sociology Counterpoints Brazilian Studies in Britain and France places the contributions of U S scholars in an international perspective Bibliographic and Reference Sources offers a chronology of key publications an essay on the impact of the digital age on Brazilian sources and a selective bibliography *Two Chamber Works* Elfrida Andrée,Elfrida Andree,2004-01-01 xv 121 pp Performances parts available N40P1 Piano Trio in C Minor 11 00 per setN40P2 Piano Quartet in A Minor 14 00 per set **The Routledge Handbook of Women's Work in Music** Rhiannon Mathias,2021-12-31 The Routledge Handbook of Women s Work in Music presents a unique collection of core research by academics and music practitioners from around the world engaging with an extraordinarily wide range of topics on women s contributions to Western and Eastern art music popular music world music music education ethnomusicology as

well as in the music industries The handbook falls into six parts Part I serves as an introduction to the rich variety of subject matter the reader can expect to encounter in the handbook as a whole Part II focuses on what might be termed the more traditional strand of feminist musicology research which highlights the work of historical and or neglected composers Part III explores topics concerned with feminist aesthetics and music creation and Part IV focuses on questions addressing the performance and reception of music and musicians The narrative of the handbook shifts in Part V to focus on opportunities and leadership in the music professions from a Western perspective The final section of the handbook Part VI provides new frames of context for women s positions as workers educators patrons activists and promoters of music This is a key reference work for advanced undergraduates postgraduates and researchers in music and gender

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