

The Musical Woman
An International Perspective

1983

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The Musical Woman, 1984 *The Musical Woman* Judith Lang Zaimont, Jane Gottlieb, Catherine Overhause, 1984-04-13
Product information not available **The Musical Woman**, 1984 **Women Music Educators in the United States**
Sondra Wieland Howe, 2013-11-07 Although women have been teaching and performing music for centuries their stories are often missing from traditional accounts of the history of music education In *Women Music Educators in the United States A History* Sondra Wieland Howe provides a comprehensive narrative of women teaching music in the United States from colonial days until the end of the twentieth century Defining music education broadly to include home community and institutional settings Howe draws on sources from musicology the history of education and social history to offer a new perspective on the topic In colonial America women sang in church choirs and taught their children at home In the first half of the nineteenth century women published hymns taught in academies and rural schoolhouses and held church positions After the Civil War women taught piano and voice went to college taught in public schools and became involved in national music organizations With the expansion of public schools in the first half of the twentieth century women supervised public school music programs published textbooks and served as officers of national organizations They taught in settlement houses and teacher training institutions developed music appreciation programs and organized women's symphony orchestras After World War II women continued their involvement in public school choral and instrumental music developed new methodologies conducted research and published in academia Howe's study traces this evolution in the roles played by women educators in the American music education system illuminating an area of research that has been ignored far too long *Women Music Educators in the United States A History* complements current histories of music education and supports undergraduate and graduate courses in the history of music music education American education and women's studies It will interest not only musicologists educational historians and scholars of women's studies but music educators teaching in public and private schools and independent music teachers **Women in Music** Karin Pendle, Melinda Boyd, 2005-09-19 First published in 2006 Routledge is an imprint of Taylor Francis an Informa company **Information Sources in Music** Lewis Foreman, 2003 From medieval chorales to light operetta to electronically generated musique concrete this title offers meticulous coverage of musical composition and criticism past and present *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 *Operas in English: A Dictionary* Margaret Ross Griffel, 2012-12-21 In this revised and expanded edition of *Operas in English A Dictionary* Margaret Ross Griffel updates her work on operas written specifically to an English text including not only works originally in English but also those set to new English librettos Since the book's initial publication in 1999 Griffel has added nearly 900 new items bringing the total number of entries in this new edition to 4 400 covering the world of opera in English from 1634 through 2011 The front matter includes a brief history of

English opera to set the stage for the dictionary entries that follow Listed alphabetically each opera entry includes alternative titles a full descriptive title the number of acts composer s name librettist s name with original language of the libretto the source of the text date place and cast of the first performance date of composition if it occurred substantially earlier than the premiere similar information for the first U S including colonial and British England Scotland Wales performances brief plot summary main characters names and vocal ranges where known names of noteworthy numbers comments on special musical problems and techniques other settings of the text including non English ones other operas if any involving the same story or characters cross references are indicated by asterisks Entries include such information as first and critical editions of the score and libretto a bibliography ranging from scholarly studies to more informal journal articles and reviews a discography and information on video recordings Operas in English features four appendixes a selective bibliography and two indexes The first appendix lists composers their places and years of birth and death and their operas included in the text as entries the second does the same for librettists the third records authors whose works inspired or were adapted for the librettos and the fourth comprises a chronological listing of the A Z entries including the date of first performance the city of the premiere or composition date if unperformed or performed much later the short title of the opera and the composer There is a main character index and an index of singers conductors producers composers of other settings and other key figures

The Cambridge Companion to Conducting José Antonio Bowen, 2003-11-20 In this wide ranging inside view of the history and practice of conducting analysis and advice comes directly from working conductors including Sir Charles Mackerras on opera Bramwell Tovey on being an Artistic Director Martyn Brabbins on modern music Leon Botstein on programming and Vance George on choral conducting and from those who work closely with conductors a leading violinist describes working as a soloist with Stokowski Ormandy and Barbirolli while Solti and Abbado s studio producer explains orchestral recording and one of the world s most powerful managers tells all The book includes advice on how to conduct different types of groups choral opera symphony early music and provides a substantial history of conducting as a study of national traditions It is an unusually honest book about a secretive industry and managers artistic directors soloists players and conductors openly discuss their different perspectives for the first time

From Convent to Concert Hall Sylvia Glickman, Martha F. Schleifer, 2003-10-30 Composers were chosen based on the excellence of their music their importance in the period s daily musical life and the availability of information on their lives music and recordings Taken together they represent a broad range of styles countries and eras This book is a valuable resource for students from high school through university and for anyone interested in musical history and composers

BOOK JACKET *The Less Noble Sex* M. Jeanne Peterson, 1989-05-22 Physically frail badly educated girls brought up to lead useless lives as idle gentlewomen married to dominant husbands and relegated to separate spheres of life these phrases have often been used to describe Victorian upper middle class women M Jeanne Peterson rejects such formulations and the received wisdom they embody in favor of a careful examination of

Victorian ladies and their lives Focusing on a network of urban professional families over three generations this book examines the scope and quality of gentlewomen s education their physical lives their relationship to money their experience of family illness and death and their relationships to men brothers and friends as well as fathers and husbands Peterson also examines the prominent place of work in the lives of these leisured Victorian ladies both single and married Far from idle the mothers wives and daughters of Victorian clergymen doctors lawyers university dons and others were accomplished and productive members of society who made substantial public and private contributions to virtually every sphere of Victorian life

Women Composers Diane Jezic,1994 Though rarely included in traditional music history women have a remarkable tradition as composers of Western music This book brings together musical and biographical material on twenty five women from the eleventh through the twentieth centuries Each chapter focuses on one composer providing an introduction to her life an analysis of her music a checklist of her works and a bibliography Extensive appendices include a historical outline showing female composers in relation to their more famous male contemporaries by period and genre and suggestions for further readings and recordings

Gender and the Musical Canon Marcia J. Citron,2024-04-22 A classic in gender studies in music Marcia J Citron s comprehensive balanced work lays a broad foundation for the study of women composers and their music Drawing on a diverse body of feminist and interdisciplinary theory Citron shows how the western art canon is not intellectually pure but the result of a complex mixture of attitudes practices and interests that often go unacknowledged and unchallenged Winner of the Pauline Alderman Prize from the International Alliance of Women in Music *Gender and the Musical Canon* explores important elements of canon formation such as notions of creativity professionalism and reception Citron surveys the institutions of power from performing organizations and the academy to critics and the publishing and recording industries that affect what goes into the canon and what is kept out She also documents the nurturing role played by women including mothers in cultivating female composers In a new introduction she assesses the book s reception by composers and critics especially the reactions to her controversial reading of C cile Chaminade s sonata for piano A key volume in establishing how the concepts and assumptions that form the western art music canon affect female composers and their music *Gender and the Musical Canon* also reveals how these dynamics underpin many of the major issues that affect musicology as a discipline

International Who's who in Music and Musicians' Directory ,1992 [Music and Identity Politics](#) Ian Biddle,2017-07-05 This volume brings together for the first time book chapters articles and position pieces from the debates on music and identity which seek to answer classic questions such as how has music shaped the ways in which we understand our identities and those of others In what ways has scholarly writing about music dealt with identity politics since the Second World War Both classic and more recent contributions are included as well as material on related issues such as music s role as a resource in making and performing identities and music scholarship s ambivalent relationship with scholarly activism and identity politics The essays approach the music identity relationship from a wide

range of methodological perspectives ranging from critical historiography and archival studies psychoanalysis gender and sexuality studies to ethnography and anthropology and social and cultural theories drawn from sociology and from continental philosophy and Marxist theories of class to a range of globalization theories The collection draws on the work of Anglophone scholars from all over the globe and deals with a wide range of musics and cultures from the Americas Australasia Europe the Middle East and Africa This unique collection of key texts which deal not just with questions of gender sexuality and race but also with other socially mediated identities such as social class disability national identity and accounts and analyses of inter group encounters is an invaluable resource for music scholars and researchers and those working in any discipline that deals with identity or identity politics **The Publishers' Trade List Annual** ,1878

Women in the Arts Barbara Harbach,Diane Touliatos-Miles,2015-02-27 Is there a need for books about women in the arts exhibitions of women painters readings of women s poetry concerts of music by women composers and conferences highlighting women in the arts One might believe that today the playing field is level but categories still place the word woman before the discipline woman composer woman poet woman artist and so on The ultimate goal is to move the debate away from gender categories which reinforce the notion that men s creativity is not only the norm but better There are many women challenging the status quo and succeeding Change comes slowly since many men and some women in positions of power do not see gender stereotyping as a problem It s been nearly a millennium since Hildegard von Bingen composed music and illuminated manuscripts Shouldn t the time when it was unusual to be a woman composer have past As the great 20th century pedagogue and composer Nadia Boulanger said I ve been a woman for a little over 50 years and have gotten over my initial astonishment As for conducting an orchestra that s a job where I don t think sex plays much part Indeed books like Women in the Arts Eccentric Essays II serve to bring society just a little closer to equality by keeping the accomplishments of women at the forefront of consciousness Technology today is a great asset in documenting the productivity of women and all artistic creations can be codified and archived in contrast to earlier times when creative women s birth and death dates are unknown not even taking into account all their lost creations The essays contained in Women in the Arts Eccentric Essays II reflect the lives of creative artists whether they are teachers scholars and researchers recovering previous generations of women artists or practicing artists creating new masterpieces The promotion of the roles of women in the arts is integral so that they may serve as a resource for future generations of students scholars and researchers and to enhance generations to come enriching culture through the arts **Violin Music by Women**

Composers ,1989-11-06 Provides convenient access to a body of solo recital concerto and chamber music literature that will enrich the repertoire of the violinist Includes a biographies section which briefly summarizes the life and work of women composers from the Baroque to 20th century American and International The music section identifies and describes compositions in 12 genre categories The discography organizes recorded works by composer and by title Reference and

Research Book News This bibliography enhances the repertoire of the violinist by providing convenient access to a new solo recital concerto and chamber music literature the music of women composers While other source books exist in which some of this information could be found it is often incomplete or in such abundance that selection is difficult This well organized bibliography will not only simplify the process of obtaining such information but it represents a valuable contribution to the relatively new study of the musical compositions of women Violin Music by Women Composers is divided into three main sections Biographies Music and Discography Preceding these is a general alphabetical index to all the composers included in the work with reference to information on them contained in the three main sections following The Biographies section is divided among five eras beginning with Baroque and concluding with Twentieth Century International The second section of the book Music is organized in twelve genre categories in which composers are entered alphabetically along with the titles of their compositions Wherever possible information is provided on date of composition publisher and or source and duration often with additional comments included Library sources are given for manuscripts and for published music that is out of print otherwise a current publisher is listed The Discography section organizes recorded works alphabetically by composer then alphabetically by title This section also includes a directory of recording companies The volume concludes with a bibliography and references Violin Music by Women Composers is a unique up to date and thoughtfully organized resource Exploring its contents will certainly inform and add to the repertoire of violinists and their presenters **String Quartets**

Mara Parker,2013-05-13 This research guide is an annotated bibliography of sources dealing with the string quartet This second edition is organized as in the original publication chapters for general references histories individual composers aspects of performance facsimiles and critical editions and miscellaneous topics and has been updated to cover research since publication of the first edition Listings in the previous volume have been updated to reflect the burgeoning interest in this genre social aspects newly issued critical editions doctoral dissertations It also offers commentary on online links databases and references Louise Talma Kendra Preston Leonard,2016-04-22 American composer Louise Talma 1906

1996 was the first female winner of two back to back Guggenheim Awards 1946 1947 the first American woman to have an opera premiered in Europe 1962 the first female winner of the Sibelius Award for Composition 1963 and the first woman composer elected to the American Academy and Institute of Arts and Letters 1974 This book analyses Talma s works in the context of her life focusing on the effects on her work of two major changes she made during her adult life her conversion to Catholicism as an adult under the guidance of Nadia Boulanger and her adoption of serial compositional techniques Employing approaches from traditional musical analysis feminist and queer musicology and women s autobiographical theory to examine Talma s body of works comprising some eighty pieces this is the first full length study of this pioneering composer Exploring Talma s compositional language text setting practices and the incorporation of autobiographical elements into her works using her own letters sketches and scores as well as a number of other relevant documents this book positions Talma s

contributions to serial and atonal music in the United States considers her role as a woman composer during the twentieth century and evaluates the legacy of her works and career in American music

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