

# Women in Music

A Research and Information Guide

SECOND EDITION



Karin Pendle and Melinda Boyd



# WOMEN IN MUSIC

# ROUTLEDGE MUSIC BIBLIOGRAPHIES

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Karin Pendle and  
Melinda Boyd



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## Preface

This book emerges from several active decades of Second- and Third-Wave feminism and more than twenty-five years of feminist scholarship on music. We intend it as an organizing and enlightening tool to anyone interested in learning more about women's roles, activities, and accomplishments in music. It emerges as well from a wealth of research on women and their music that, though it might appear to have little connection to today's feminist methods and viewpoints, would not have come about without the encouragement provided by a certain comfort level with feminist thinking that is characteristic of modern society.

Research on women's lives and creativity takes many forms. It may consist simply of choosing to interview a prominent woman rather than a prominent man in the same field. It may involve working out a theoretical or analytical framework to explain the principles behind a woman's work or society's reactions to it. Its scholarly products may be as straightforward as an article on a woman for the popular press or as complex as interpretations of women's creativity or life situations in terms of modern critical theory. This book testifies to the great variety of subjects and approaches represented in over two decades of published writings on women, their work, and the important roles that feminist outlooks have played in formerly male-oriented academic scholarship or journalistic musings on women and music.

This book makes no claim to completeness. Indeed, so much material on women, their musical activities, and their works has appeared during recent years that it would be impossible to list them all. In addition, feminist studies of all sorts regularly move into the broader field of gender studies and ask questions dealing with sexual identity in relation to the creation, performance, and interpretation of music. This bibliography focuses on the years 1980–2010. However, some items fall outside this time frame: earlier publications that have not been superseded or have such strong historical importance that they must be acknowledged on these pages. Among these, for example, are Sophie Drinker's 1948 *Music and Women: The Story of Women and Their Relation to Music*, which was recently reprinted.

It is hard to believe that Susan McClary's exasperating and exhilarating *Feminine Endings* appeared over two decades ago, provoking controversy in the field of music that resembled, in proportion, that generated by Simone de Beauvoir's *The Second Sex* or Betty Friedan's *The Feminine Mystique*. In the area of historical accounts came the nobly pioneering *Women Making Music*, edited by Jane Bowers and Judith Tick. Some important writings of

the same era have since been revised and reprinted: Christine Ammer's *Unsung: A History of Women in American Music*, Carol Neuls-Bates's *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present*, James Briscoe's *Historical Anthology of Music by Women*, later joined by his *Contemporary Anthology of Music by Women*, and Karin Pendle's *Women and Music: A History*. Important offerings edited by Ruth Solie, Susan Cook, Judy Tsou, and others made welcome appearances. We must also be grateful that a project discussed somewhat later, Sylvia Glickman and Martha Furman Schleifer's multi-volume *Women Composers: Music through the Ages*, has found a special place on the shelf next to Briscoe's music anthologies.

The sources included in this bibliography are essentially of a scholarly nature: books and periodical articles from academic journals, for instance, along with doctoral theses and dissertations, electronic resources, and a few documentary films. Popular biographies and contributions from some journals of a more popular nature, such as *Opera News* or *American Record Guide*, appear when their content merits inclusion. These materials are organized under several general headings. Reference works—intended to lead users to the literature on topics of interest to them—are to be found in two places: Chapter 1 lists general references in music, while other reference books turn up under specific topics (e.g., bibliographies dealing with a particular composer). Not all reference works cited here concern women only, but those included have sufficient material on women to make them worth consulting.

The category "Music Histories of Women" (Chapter 2) covers sources that range over more than one period or century. These involve not only standard books-and-articles fare, but also collections that combine prose introductions with scores of music by women organized in a historical manner, as in the aforementioned anthologies by Briscoe, Glickman, and Schleifer. Chapter 4, "Feminist Methods and Viewpoints in Music," is a broadly conceived chapter that takes in studies dealing with women composers, gender roles, or music analysis from a feminist perspective. These may expand to consider questions of race or class.

An important category of gender studies involves the examination of gay, lesbian, and bisexual perspectives on music (Chapter 5). Studies in these areas can take many forms, as the essays in *Queering the Pitch*, edited by Philip Brett, Elizabeth Wood, and Gary Thomas, demonstrate. Authors in the fields of "Music Education and Training" and "Careers in Music" (Chapters 6 and 7) examine ways in which feminist issues have affected the teaching of music and the inroads that women have made in professions within all areas of music. In Chapter 8, Linda Whitesitt, Ralph Locke, and Cyrilla Barr, among others, tackle issues arising from women's financial support of music and its institutions.

Taking a cue from historian Joan Kelly, researchers into women's activities in music in the years ca. 1450–1650 have abandoned the label "Renaissance"

in favor of “Early Modern” to designate this period, as it more accurately describes a time when women did not share the benefits of a Renaissance that was a rebirth only for those who were white, male, and wealthy. Chapter 9, “Historical Periods,” includes studies of women’s music-making across many social lines.

Chapters 10 and 11, “Ethnomusicology” and “Countries and Geographical Areas,” go together, although perhaps in unexpected ways. Sources that appear in Chapter 10 deal with general topics in the field, with emphasis on native or folk music or on topics that cross geographical borders. Chapter 11 sorts out writings on specific places throughout the world, whether the music discussed is that of native tribes or trained composers of symphonies or operas. Chapters on music for the stage, or music in popular or folk genres (Chapters 12–15), demonstrate the expanding territories women have come to occupy within the world of Western music. In all these areas it is heartening to find good numbers of graduate theses and dissertations on subjects having to do with women and their music. These writings are listed simply, with author, title, degree, granting institution, and date. They are not annotated because their numbers make for difficulties getting access to them.

Resources cited under “Individuals” and “Two or More Individuals” (Chapters 16 and 17) are perhaps the most diverse in this book. Many women are represented by a single article from a popular-music journal; others may be covered by several books and articles. Some women receive a more sociological or psychological treatment; other writers avoid such things in favor of discussing the music. The central topic of this book—Women in Music—requires that this plurality prevail. All sorts of women appear on these pages, active in all sorts of music or supportive activities, and the book is intended to be used by scholars, students, musicians, teachers, and music lovers. Resources range from multi-volume reference works to articles only a few pages long. The quality of these sources is not uniform; in fact, some items are included precisely because their defects need to be pointed out. Nor does the length of a source necessarily reflect its quality: the information in a short article may be just what the reader is looking for.

The materials collected and annotated in this book, then, testify to the many areas of feminist-influenced thought in music. Coverage is international, and the items cited represent most common languages of Western Europe and the Americas. There is, however, an emphasis on English-language sources and on music and musicians of the Western tradition. We hope this bibliography will prove useful to any number of interested readers, students, scholars, and more.

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The Music Library of the University of Cincinnati deserves credit for sorting out our many Ohio Link and Interlibrary Loan requests that appeared almost daily, and for kindness when we needed some sympathy. Thanks go to Head Librarian Mark Palkovic, his professional staff, and all the student employees at the Circulation Desk. Thanks also to the College-Conservatory of Music and its former Dean, Douglas Lowry, for financial and moral support for the first edition of this project, and to the editors at Routledge for their assistance and efficiency. For any errors that may have slipped into the text, we alone must take full responsibility.

## **Authors of Annotations**

AH	Anya Holland-Barry
MB	Melinda Boyd
SH	Suzanne Hamlin

Items without attributions are by Karin Pendle.

# List of Abbreviations

## PERIODICALS

ACTME	Action, Criticism, and Theory for Music Education
AfMw	Archiv für Musikwissenschaft
AHJ	American Harp Journal
AM	Acta Musicologica
AmM	American Music
AMRCJ	American Music Research Center Journal
AMT	American Music Teacher
AO	American Organist
ARG	American Record Guide
AST	American String Teacher
AWC	American Women Composers
BHRME	Bulletin of Historical Research in Music Education (continued by JHRME)
BJME	British Journal of Music Education
BMRJ	Black Music Research Journal
BPM	Black Perspective in Music
CJ	Choral Journal
CJCM	Contact: A Journal of Contemporary Music
CM	Current Musicology
CMR	Contemporary Music Review
CMS	College Music Symposium
COJ	Cambridge Opera Journal
CSM	Christian Science Monitor
CUMR/RMUC	Canadian University Music Review/Revue de Musique des Universités Canadiennes
DR	The Double Reed
DSN	Donizetti Society Newsletter
EM	Early Music
EMH	Early Music History
FAM	Fontes Artis Musicae
FMQ	Finnish Music Quarterly
FR	Feminist Review
FS	Feminist Studies
HC	Horn Call
HSGBI Bulletin	Bulletin of the Hymn Society of Great Britain and Ireland

IAMR	Inter-American Music Review
IAWM Journal	Journal of the International Alliance for Women in Music
ICMAA	International Computer Music Association Array
ILWC Journal	Journal of the International League of Women Composers
ITA	International Trombone Association Journal
ITR	Indiana Theory Review
JAAC	Journal of Aesthetics and Art Criticism
JAE	Journal of Aesthetic Education
JALS	Journal of the American Liszt Society
JAMS	Journal of the American Musicological Society
JAS	Journal of Asian Studies
JBR	Journal of Band Research
JCG	Journal of the Conductor's Guild
JEJ	Jazz Educators Journal
JHRME	Journal of Historical Research in Music Education (continues BHRME)
JM	Journal of Musicology
JMR	Journal of Musicological Research
JPC	Journal of Popular Culture
JPM	Journal of Popular Music
JPMS	Journal of Popular Music Studies
JRMA	Journal of the Royal Musical Association
JRME	Journal of Research in Music Education
JS	Journal of Singing (continues NATS Journal)
JSCM	Journal of Seventeenth-Century Music
JVGSA	Journal of the Viola da Gamba Society of America
KmJb	Kirchenmusikalische Jahrbuch
KSJ	Kapralova Society Journal
KSN	Kapralova Society Newsletter
LAMR/RMLA	Latin American Music Review/Revista de Música Latinoamericana
M&L	Music and Letters
MD	Musica Disciplina
MEJ	Music Educators Journal
MER	Music Education Research
Mf	Die Musikforschung
MLR	Modern Language Review
MPS	The Maud Powell Signature
MQ	Musical Quarterly
MRF	Music Research Forum
MS	Mendelssohn Studien
MT	Musical Times
NATS Journal	Journal of the National Association of Teachers of Singing (continued by JS)

NS	Nordic Sounds
NWSA Journal	Journal of the National Women's Studies Association
NZfM	Neue Zeitschrift für Musik
OeMz	Oesterreichische Musikzeitschrift
OM	Opera Monthly
ON	Opera News
OQ	Opera Quarterly
OS	Organised Sound
PM	Popular Music
PMER	Philosophy of Music Education Review
PMS	Popular Music and Society
PNM	Perspectives of New Music
QJMTL	Quarterly Journal of Music Teaching and Learning
RBM	Revue belge de musicologie
RdeM	Revista de Musicología
RIMF	Revue internationale de musique française
RM	Revue de Musicologie
RMFC	Recherche sur la musique française classique
RMSR	Revue musicale de Suisse Romande
RQ	Renaissance Quarterly
RR	Romanic Review
SAM Journal	Society for American Music Journal
SJ	Saxophone Journal
SM	Studi musicali
SMASH	Studia musicologica academiae scientiarum hungaricae
SMUWO	Studies in Music from the University of Western Ontario
SMw	Studien zu Musikwissenschaft
SR	Studies in Romanticism
SSAM Bulletin	Sonneck Society for American Music Bulletin
TDR	The Drama Review
TP	Theory and Practice
TVNM	Tijdschrift van der Vereniging voor Nederlandse Musikgeschiednis
W&M	Women and Music: A Journal of Gender and Culture
WM	The World of Music
WNQ	Women of Note Quarterly
WP	Women and Performance: A Journal of Feminist Theory
WS	Women's Studies

### FREQUENTLY CITED BOOKS

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- FFO *Frauenstimmen, Frauenrollen in der Oper und Frauen-Selbstzeugnisse*, ed. Gabriele Busch-Salmen and Eva Rieger. Herbolzheim: Centaurus, 2000. 364 pp. ISBN 3-8255-0279-1. 127, 238, 489, 583, 652, 664, 1373, 1390, 1394, 1418, 1432, 1446, 2663, 2919, 2977, 3004, 3293, 3307.
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- MGC *Music, Gender, and Culture*, ed. Marcia Herndon and Susanne Ziegler. Wilhelmshaven: Florian Noetzel; and New York: C.F. Peters, 1990. 307 pp. ISBN 3-7959-0593-1. 724, 758, 760, 801, 888, 1062, 1104, 1127, 1134–35, 1142, 1144, 1196, 1353, 1749.
- MGPM *Music and Gender: Perspectives from the Mediterranean*, ed. Tullia Magrini. Chicago: University of Chicago Press, 2003. viii, 371 pp. ISBN 0-226-50165-5, cloth; 0-226-50166-3, paper. 680, 723, 726, 761, 763, 806, 814, 967, 1023, 1078–79, 1114, 1119, 1143.
- MI *Musicological Identities: Essays in Honor of Susan McClary*, ed. Raymond Knapp, Steven Baur, and Jacqueline Warwick. Aldershot, UK, and Burlington, VT: Ashgate, 2008. xxiv, 264 pp. ISBN 978-0-7546-6302-7. 1149, 1437, 1674, 2084, 2748, 3327.
- MV *Musical Voices of Early Modern Women: Many-Headed Melodies*, ed. Thomasin LaMay. Aldershot, UK, and Burlington, VT: Ashgate, 2005. xv, 454 pp. ISBN 0-7546-3742-5. 606, 640, 868, 871, 891, 908, 1018, 1024, 1098, 1109, 1117, 2014, 2051, 2120, 2872, 3183.
- MW, vol. 1 *The Musical Woman: An International Perspective*, Vol. 1: 1983, ed. Judith Lang Zaimont, Catherine Overhauser, and Jane Gottlieb. Westport, CT: Greenwood Press, 1984. xiv, 406 pp. ISBN 0-3132-3587-2. 92, 141, 408, 446, 474, 486, 491, 660, 854, 1006, 1207, 1721, 1866, 1870, 2728, 3208.

- MW, vol. 2 *The Musical Woman: An International Perspective*, Vol. 2: 1984–85, ed. Judith Lang Zaimont, Catherine Overhauser, and Jane Gottlieb. Westport, CT: Greenwood Press, 1987. 557 pp. ISBN 0-3132-3588-2. 99, 142, 331, 377, 460, 502, 529, 535, 673, 1074, 1151, 1793, 2099, 2246, 2719, 3128, 3198.
- MW, vol. 3 *The Musical Woman: An International Perspective*, Vol. 3: 1986–1990, ed. Judith Lang Zaimont, Jane Gottlieb, Joanne Polk, and Michael J. Rogan. Westport, CT: Greenwood Press, 1991. xxv, 816 pp. ISBN 0-3132-3589-9. 143, 391, 439, 457, 463, 468, 485, 493, 509–10, 536, 694, 886, 1096, 1194, 1267, 2141. 2257, 3360.
- RMWM *Rediscovering the Muses: Women's Musical Traditions*, ed. Kimberly Marshall. Boston: Northeastern University Press, 1993. xxviii, 340 pp. ISBN 1-55553-173-3. 138, 548, 578, 587, 619, 742, 816, 968–69, 995, 1051, 2018.
- SzPK *Von der Spielfrau zur Performance-Künstlerin: Auf der Suche nach einer Musikgeschichte der Frauen*, ed. Freia Hoffmann and Eva Rieger. Kassel: Furore, 1992. 244 pp. ISBN 3-927323-11-5. 134, 152, 234, 258, 278, 371, 596, 653, 932, 949, 1217, 1485, 1667, 2981.
- WMCP *Women and Music in Cross-Cultural Perspective*, ed. Ellen Koskoff. Urbana and Chicago: University of Illinois Press, 1989. xvi, 262 pp. ISBN 0-252-06057-1. 693, 704, 713, 762, 765, 769, 963, 984, 1038, 1048, 1066, 1139, 1199, 1224, 1237, 1714.
- WMH *Women and Music: A History*, ed. Karin Pendle. 2nd edn. Bloomington and Indianapolis: Indiana University Press, 2001. xii, 516 pp. ISBN 0-253-33819-0, cloth; 0-253-21422-X, paper. 550, 556, 572, 633, 669, 690, 710, 862, 875, 878, 881, 1153, 1167, 1588, 1697.
- WMM *Women Making Music: The Western Art Tradition, 1150–1950*, edn. Jane Bowers and Judith Tick. Urbana, IL: University of Illinois Press, 1986. x, 409 pp. ISBN 0-252-01204-6. 126, 266, 566, 602, 632, 925, 934, 1003–04, 1217, 1261, 2574, 3010, 3041, 3106, 3181.
- W-TW *Well-Tuned Women: Growing Strong through Voicework*, ed. Frankie Armstrong and Jenny Pearson. London: The Omen's Press, 2000. x, 220 pp. ISBN 0-7043-4649-4. 150, 192, 982, 1277.
- WV *Women's Voices across Musical Worlds*, ed. Jane A. Bernstein. Boston: Northeastern University Press, 2004. xvi, 353 pp. ISBN 1-55553-589-5. 123, 630, 722, 841, 902, 1041, 1411, 1717, 1752, 1811, 2385, 2526.



# 1

## Reference Works

- 1 Allison, John, ed. "Mezzo-Sopranos in Opera: Profiles of Fifteen Great Mezzo-Sopranos." Special issue of *Opera* (2004): 2–94.

A collection of previously published articles about star mezzo-sopranos of the latter decades of the twentieth century: Irina Arkhipova, Janet Baker, Cecilia Bartoli, Teresa Berganza, Grace Bumbry, Larissa Diadkova, Brigitte Fassbaender, Susan Graham, Marilyn Horne, Christa Ludwig, Ann Murray, Tatiana Troyanos, Josephine Veasey, Shirley Verrett, Frederica von Stade. Some articles are simply biographical, others are more like interviews, and still others are memoirs. Photos.

- 2 ——. ed. "Sopranos in Opera: Profiles of Fifteen Great Sopranos." Special issue of *Opera* (2001): 2–96.

A collection of previously published articles about star sopranos of the last half of the twentieth century: Kirsten Flagstad, Sena Jurinac, Eva Turner, Maria Callas, Victoria de los Angeles, Joan Hammond, Birgit Nilsson, Régine Crespin, Elisabeth Söderström, Anja Silja, Beverly Sills, Kiri Te Kanawa, Lucia Popp, Karita Mattila, Renée Fleming. Some articles are simply biographical, others are more like interviews, and still others are memoirs. Photos.

- 3 Almquist, Sharon G. *Opera Mediagraphy: Video Recordings and Motion Pictures*. Westport, CT: Greenwood Press, 1993. xviii, 270 pp. ISBN 0-313-28490-3.

Almquist indexes filmed operas released as motion pictures or on video systems compatible with American technology. The listings include complete casts and locations of significant reviews, running time, date recorded, source of the performance, and language.

- 4 ——. *Opera Singers in Recital, Concert, and Feature Film: A Mediagraphy*. Westport, CT: Greenwood Press, 1999. xiv, 377 pp. ISBN 0-313-29592-1.

Almquist indexes films and videos of concerts, recitals, and nonoperatic feature or educational films in which opera singers participate. Information given includes running time, whether in color or black and white, audio type, date of production, alternate titles, languages, awards, types of reproductions, and significant reviews. There is a good system of cross-references and indexes of conductors, pianists, directors, producers, and production types.

- 5 Bedford, Frances. *Harpsichord and Clavichord Music of the Twentieth Century*. Berkeley, CA: Fallen Leaf Press, 1993. xiv, 609 pp. ISBN 0-924923-19-0.

An extensive catalogue in which women are well represented. Introductory material appears in English, German, and French. Musical works are sorted according to instrumentation, from solo harpsichord through harpsichord with one or more additional instruments, voice, or electronic media. Listings are compact: composer, dates, nationality, title of piece, level of difficulty, date, length, publisher, movements, premiere date and place, and performers. There are several indexes, including "Women Composers of Harpsichord or Clavichord Music." Musical examples.

- 6 Bell, Sondra. "Twentieth-Century Trombone Music by Women of the United States and Canada." DMA thesis, University of Cincinnati, 2003.
- 7 Billock, Rebecca Lynn. "Selected Intermediate Piano Pieces by Seven Women of the Twentieth Century: Marion Bauer, Germaine Tailleferre, Ruth Crawford Seeger, Sofia Gubaidulina, Emma Lou Diemer, Chen Yi, and Karen Tanaka." DMA thesis, University of Washington, 2003.
- 8 Boenke, Heidi M. *Flute Music by Women Composers: An Annotated Catalogue*. Westport, CT: Greenwood Press, 1988. xiv, 202 pp. ISBN 0-313-26019-2.

Boenke lists music for flute from over 40 countries and three centuries. Most entries include the composer's name plus essential information about her (birth and death dates, places of study, etc.), title of the work(s) involving flute and date of completion, instrumentation, playing time, publisher and date of publication, commentary. She may

also cite recordings, OCLC number, Library of Congress or National Union Catalogue entry, level of difficulty, and a description of style or outstanding traits. Some entries give only composer's name and a title of work. Contents are indexed by instrumentation and title. There is a list of publishers with addresses, a list of composers with addresses, and suggestions for further research. Although dated, this is a good starting place for finding music for flute.

- 9 Bowers, Jane. "Current Issues in Feminist Musical Scholarship: Representation and Gender Performance, Identity and Subjectivity, and Telling Stories about Women's Musical Lives." *IAWM Journal* 8 (3) (2002): 1–10.

Bowers discusses scholarship on women and music under the categories Opera, Popular Music, Influence of Judith Butler's Ideas on Feminist Music Scholarship, Critical Studies of Women's Art Music Compositions, Musical Gender, Ethnomusicology, and Western Musical Traditions. Dated but still useful.

- 10 ——. "Feminist Scholarship in the Field of Musicology." *CMS* 29 (1989): 81–92; and 30 (1990): 1–13.

Although rather dated, these articles provide a useful guide to resources that were relatively new ca. 1990 and are still worth consulting. Bowers surveys what has been learned in the preceding decade of feminist scholarship and suggests ways that feminist work in other fields in the humanities can inform a feminist viewpoint for musicologists.

- 11 Bowers, Jane, and Urban Baries, comp. "Bibliography on Music and Gender—Women in Music." *WM* 33 (1991): 65–103.

Simple listings, without comments, on ethnomusicology in general and on the subcategories of Africa, the Americas, Asia, Australia and Oceania, and Europe.

- 12 Broe, Carolyn Waters. "Viola Music by Women Composers." *AST* 57(3) (2007): 68–71.

A basic list of works for viola by women, organized by period. (The twentieth century is subdivided according to type of accompaniment, if used.) Broe provides information on names, dates, and nationalities of composers and titles of works. Most pieces are originally for viola; some are adaptations, and some are for ensembles that include viola (e.g., string quartets).

- 13 Bryan, Carolyn J. "An Annotated Bibliography of Music for Saxophone by Women Composers of the United States." DM thesis, Indiana University, 1997.

- 14 Butler, Stanley. *Guide to the Best in Contemporary Piano Music: An Annotated List of Graded Solo Piano Music Published since 1950*. 2 vols. Metuchen, NJ: Scarecrow Press, 1973. Vol. I: xii, 13–196 pp.; Vol. II, xiv, 15–172 pp. ISBN 0-8108-0628-2.

Although outdated, this collection is still valuable because of its organization of the pieces according to levels of difficulty: Vol. I, Levels 1–5; Vol. II, Levels 6–8. Although women are in the minority, their works are intelligently annotated. Repertoire is international in scope. An index classifies pieces according to the techniques or musical features they represent, e.g., added-note chords, dotted rhythms, trills, etc.

- 15 Buzzarté, Monique. “Women’s Contributions to the Brass Repertoire: A List of Works.” In *MW*, vol. 3, pp. 547–651.

Compositions by women for solo brass instruments and brass ensembles: a total of 785 works by 364 women from 33 countries, with an introduction and tabulations. Entries include composer’s name, nationality, date of birth, title of piece, make-up of ensemble, date of composition, duration, and name of publisher. Appendixes provide statistical tabulations, discography, addresses of record companies, publishers, and composers. Buzzarté’s listing of works involving trombone is supplemented by Sondra Bell (see item 6).

- 16 Claghorn, Gene [Charles Eugene]. *Women Composers and Songwriters: A Concise Biographical Dictionary*. Lanham, MD: Scarecrow Press, 1996. vii, 247 pp. ISBN 0-8109-3130-9.

This enlarged version of Claghorn’s 1984 *Women Composers and Hymnists* contains brief biographies of some 950 composers and songwriters, with emphasis on American and British women. Were it not the only readily available source of information on certain obscure composers of hymns, its usefulness would be negligible. The numerous inaccuracies include misspellings of names and omissions or errors in dates of birth or death. At times, the biographies of living composers list nothing they have done within the last decade or two.

- 17 Coffman, Stephanie, “Women of Note: A Compact Discography.” *WNQ* 2(2) (1994): 11–25.

Listings include composer’s name, year of birth, title(s) of piece(s), title of CD, label and selection number, performer(s), instrumentation.

- 18 Cohen, Aaron I. *International Discography of Women Composers*. Westport, CT: Greenwood Press, 1984. xxiv, 255 pp. ISBN 0-313-24272-0.

A companion to Cohen’s *International Encyclopedia of Women Composers*, this book deals with works by women from all periods

writing all types of art music. Each entry includes composer's name, dates, nationality, the title and medium of piece, the performers or performing groups, and the label and stock number. Appendixes include a list of record labels and companies, with addresses if possible, a list of composers by country, performing medium, and musical genres; indexes of titles and of late entry titles. Although rather outdated, this catalogue is useful for identifying recordings that might be available in library collections or from dealers who specialize in cut-out recordings.

- 19 ——. *International Encyclopedia of Women Composers*. 2nd edn. 2 vols. New York: Books and Music, 1987. xxxii, 1,230 pp. in 2 vols. Vol. 1, ISBN 0-9617485-0-8. Vol. 2, 0-9617485-1-6; the set, 0-9617485-2-4.

An early and much-used resource, this set provides information on 6,196 composers from more than 70 countries. Most entries include composers' full names, birth and death dates, short biographies, and lists of works. They may also contain a list of publications and a bibliography. There are several appendixes: a list of composers on whom there is little information (with the hope that someone who knows will contact the editor), tables of distribution by century and by country, pseudonyms used, operas and operettas by women, and more. Still useful as a starting place for research.

- 20 Cowden, Robert H. *Classical Singers of the Opera and Classical Stages: A Bibliography of Biographical Materials*. Westport, CT: Greenwood Press, 1994. xiv, 509 pp. ISBN 0-313-29332-5.

An expanded, updated version of Cowden's *Concert and Opera Singers: A Bibliography of Biographical Materials* of 1985. Cowden divides the work into three parts: Part A, Collective Titles: Books on Singers (157 items); Part B, Collective Titles: Related Books (283 items); and Part C, Books on Individual Singers (1,532 entries). Appendixes include a listing of additional artists (106 items) and an index to singers in the *New Grove Dictionary of Opera*. To be included a singer has to have appeared in a major reference dictionary or encyclopedia or be the subject of a substantial article in a journal, an autobiography, or a biography.

- 21 ——. *Instrumental Virtuosi: A Bibliography of Biographical Materials*. Westport, CT: Greenwood Press, 1989. xviii, 349 pp. ISBN 0-313-26075-3.

Cowden includes figures in both classical and popular music. In order to be included the person had to be cited in at least one standard biographical dictionary or encyclopedia, had to have written an autobiography or other substantial account or to have been the

subject of a biography. The book is divided into three main parts: Part A, Collective Works: Books on Virtuosi (165 items); Part B, Collective Works: Related Books (135 items); and Part C, Individual Virtuosi (1,215 persons). Appendixes include reference material, an index to instrumentalists in *Baker 7*, an index to instrumentalists in the *New Grove Dictionary of American Music*, and an index of virtuosi by instrument. Although far more men than women are covered and there are some surprising omissions, the book as a whole is a good resource.

- 22 ——. *Popular Singers of the Twentieth Century: A Bibliography of Biographical Materials*. Westport, CT: Greenwood Press, 1999. xv, 497 pp. ISBN 0-313-29333-3.

Cowden defines “popular” broadly to include Broadway and cabaret artists, country stars, and the like. His book is organized into three parts: Part A, Collective Titles: Books on Singers (115 total); Part B, Collective Titles: Related Books (231 total); and Part C, Individual Singers (971 total). For each individual he notes citizenship, vocal specialty, birth/death dates, and significant sources of information. There are numerous cross-references. This resource is thorough and well presented.

- 23 Creasap, Susan Diane. “American Women Composers of Band Music: A Biographical Dictionary and Catalogue of Works.” DA thesis, Ball State University, 1996.
- 24 Daniels, David. *Orchestral Music: A Handbook*. 3rd edn. Lanham, MD: Scarecrow Press, 1996. xv, 613 pp. ISBN 0-8108-3228-3.

A bare-bones listing of orchestral music by composers from a variety of nations. Entries include composer’s name and dates, title of work, makeup of orchestra, publisher or U.S. distributor, and timing. Women included: Amy Beach, Ellen Taaffe Zwilich, Ruth Crawford Seeger, Julia Smith, Peggy Stuart Coolidge, Ursula Mamlok, Joan Tower, Elinor Armer, Barbara Kolb, Tania León, Marta Ptaszyńska, Victoria Bond, Hilary Tann, Gwyneth Walker, Shulamit Ran, Meira Maxine Warshauer, Libby Larsen, Chen Yi, Peggy Glanville-Hicks, Barbara Pentland, Cécile Chaminade, Fanny Hensel, Clara Schumann, Grazyna Bacewicz, and Thea Musgrave.

- 25 Dees, Pamela Youngdahl. *A Guide to Piano Music by Women Composers*. Vol. 1. Westport, CT: Greenwood Press, 2002. 223 pp. ISBN 0-313-31989-8. Vol. 2. Westport, CT: Praeger, 2004. xviii, 307 pp. ISBN 0-313-31990-1.

Vol. 1 covers composers born before 1900; vol. 2 deals with composers born after 1900. Both are designed as practical references for

pianists and piano teachers and cover a total of 994 women. Each receives a short biography followed by a list of her works for solo piano. Information on each piece of music includes publication information, grade level, meter, length, and a short description of the work. The guide also includes a selective bibliography and indexes covering composers and dates, countries of origin, and musical eras and styles. In vol. 1, Dees lists only music available at the time of publication. Vol. 2 also includes music available in libraries or from the composers themselves, and cites some works for harpsichord, piano and tape, and piano duet. Coverage in both volumes is international.

- 26 De Lerma, Dominique-René. *Bibliography of Black Music*. 4 vols. Westport, CT: Greenwood Press, 1981–84. Vol. 1: ISBN 0-313-21340-2. Vol. 2: 0-313-23144-3. Vol. 3: 0-313-23510-4. Vol. 4: 0-313-24229-1.

These volumes list without comment over 80,000 sources of information on black music and black people in music. Vol. 1 (xviii, 125 pp.) deals with reference materials. Vol. 2 (xviii, 225 pp.) covers African-American idioms, general histories, minstrelsy, spirituals and earlier folk music, ragtime, musical theatre, concert music, band music, blues, gospel music, rhythm and blues and other popular types, and jazz. Vol. 3 (xvi, 285 pp.) is headed “Geographical Studies” and deals with music of Africa and areas of the African Diaspora. Vol. 4 (xvi, 255 pp.) is a mixed bag of topics not covered elsewhere in the set. De Lerma includes articles in such popular magazines as *Billboard*, *Ebony*, or *Down Beat* that are of interest to the general reader but of less help to the scholar. Although two decades old, these volumes still contain much of value.

- 27 Edwards, J. Michele. “Women and Music.” *NWSA Journal* 1(3) (1989): 506–18.

A review essay surveying some recent (as of 1989) publications on women in music. Edwards organizes her resources into groups where they can be discussed and assessed both alone and in comparison to others. Of particular interest are the sources on African-American performers and composers and the idioms of blues and jazz.

- 28 Emerson, Isabelle Putnam. *Five Centuries of Women Singers*. Westport, CT: Praeger, 2005. xiii, 331 pp. ISBN 0-3133-0810-1.

Emerson covers the Ladies of Ferrara, Laura Peverara, Vittoria Archilei, Virginia Andrea Andreini, Adriana Basile, Francesca Caccini, Barbara Strozzi, Anna Renzi, Marie Le Rochois, Elisabeth Mara, Anna Storace, Giuditta Pasta, Wilhelmine Schröder-Devrient, Jenny Lind, Pauline Viardot-Garcia, Lillian Nordica, Nellie Melba, Jane Bathori, and Marian Anderson.

- 29 Ericson, Margaret D. *Women and Music: A Selective Annotated Bibliography on Women and Gender Issues in Music, 1987–1992*. New York: G. K. Hall/Simon & Schuster Macmillan, 1996. xxii, 400 pp. ISBN 0-8161-0580-4.

A finely organized and annotated bibliography dealing with materials as far separated from one another as reference works and newspaper articles, embracing along the way books, journal articles, theses and dissertations, conference papers, score anthologies, recordings and videos, and online information sources. Items are classified under several broad headings (e.g., “Women in the Music Professions,” “Women and Gender Issues in Music Education”), then under appropriate subcategories. Sources that deal with a single individual are excluded (thus omitting all recent biographies). Although covering only a five-year span, the book is sizeable and well filled with information.

- 30 Floyd, Jr., Samuel A., ed. *International Dictionary of Black Composers*. 2 vols. Chicago and London: Fitzroy Dearborn Publishers, 1999. Vol. 1: xxxii, 614 pp; vol. 2: xx, 659 pp. ISBN 1-884964-27-3.

Floyd describes the contents of this work as providing “information about a cross-section of composers of African heritage who reside in locations around the world, including North and South America, Europe, Africa, and the islands adjacent to and between any of these continents.” Each entry contains basic information about the composer, a list of works, a bibliography, a discography, and “critical essays about the composers and some of their most important works” (I, p. ix). An alphabetical list of composers appearing in these volumes is provided in Vol. 1, xxi–xxvii. All genres of music are represented. The women include Doris Mae Akers, Amanda Ira Aldridge, Regina Harris Baiocchi, Margaret Bonds, Lucie Campbell, Valerie Capers, Dorothy Coates, Avril Coleridge-Taylor, Rachel Eubanks, Tania León, Dorothy Masuka, Lena McLin, Dorothy Rudd Moore, Undine Smith Moore, Julia Perry, Florence B. Price, Gertrude Robinson, Philippa Duke Schuyler, Irene Britton Smith, and Mary Lou Williams. Photos.

- 31 Floyd, Jr., Samuel A., and Marsha J. Reisser. *Black Music Biography: An Annotated Bibliography*. White Plains, NY: Krause International, 1987. xxvi, 302 pp. ISBN 0-527-30158-2.

The subjects in this resource come from the worlds of classical music, jazz, pop, ragtime, folk, or rhythm and blues. For each there is a summary of available biographical or autobiographical materials, a list of reviews, and a discography. An introduction surveys the various approaches biographers take.

- 32 —. *Black Music in the United States: An Annotated Bibliography of Selected Reference and Research Materials*. Millwood, NY: Krause International, 1983. xv, 234 pp. ISBN 0-527-30164-7.

Although over two decades old, much of the information is still useful. All resources listed are books, categorized by type (bibliographies, general black-music histories, topical studies, etc.).

- 33 Foulk, Lin. “An Annotated Guide to Works for Horn and Piano by Female Composers.” DMA thesis, University of Wisconsin-Madison, 2003.
- 34 ——. “Balancing Our Programming and Curricula: Works for Horn and Piano by Female Composers.” *HC* 34(3) (2004): 62–7.

Foulk cites and annotates a number of works by women for horn and piano, providing date of composition, timing, level of difficulty, publisher, and publisher’s website. She devotes a special section to works appropriate for younger students. Composers cited: Carol Barnett, Elsa Barraine, Edith Borroff, Margaret Brouwer, Ann Callaway, Andrea Clearfield, Odette Gartenlaub, Maria Grantell, Judith Olson, Edna Frida Pietsch, Elizabeth Raum, Janine Rueff, Jane Vignery, Monica Cecconi-Botella, Elena Firsova, Ruth Gipps, Janetta Gould, Mabel Hardy, Laura Hoffman, Morine Nyquist, Teresa Procaccini, Betty Roe, Susan Salminen, and Yolande Uyttenhove.

- 35 Fuller, Sophie. *The Pandora Guide to Women Composers: Britain and the United States, 1629 to the Present*. London and San Francisco: Pandora, 1994. 368 pp. ISBN 0-04440-897-8, cloth; 0-04440-916-2, paper.

Fuller’s collection of essays covers 102 composers, most of them British, whose music counts among the accessible resources for the student or interested amateur.

- 36 Gerards, Marion, and Freia Hoffmann, eds. *Musik—Frauen—Gender: Buchverzeichnis 1780–2004*. Oldenburg: BIS Verlag, 2006. 667 pp. ISBN 3-8142-0966-4.

This extensive bibliography is organized into four large sections, each subdivided: Reference Works; Introductory Literature: general works on all types of art, popular, and folk music; Individual Musicians, Composers, Performers, Music Teachers, and Patrons; and Specialized Literature on all types of art, popular, and folk music from all areas of the world, plus information on aesthetics, pedagogy, sociology, and technology and music. There are several indexes. This resource is helpful and easy to use, but includes no annotations. Coverage is international and includes books, theses, and dissertations (no articles), encompassing over 4,400 items.

- 37 Gillard, Cheryl. *Canadian Women in Music: A Selective Bibliography*. Available at: [www.collectionscanada.gc.ca/women/002026-221-e.html](http://www.collectionscanada.gc.ca/women/002026-221-e.html) (accessed 06/01/2008). [MB]
- 38 Gillespie, John, and Anna Gillespie. *Notable Twentieth-Century Pianists: A Bio-Critical Sourcebook*. 2 vols. Westport, CT: Greenwood Press, 1995. Vol. 1: xxvii, 447 pp. Vol. 2: xxvii, 463 pp. ISBN 0-313-25660-8.

These volumes contain “biographical data, style analyses (culled from reviews, recordings, articles, essays), pedagogical histories and methods, when applicable, lists of selected references and reviews, and a representative discography” (Vol. 1, p. ix). The availability of recordings is the deciding factor in selecting those to be covered. The women included: Martha Argerich, Gina Bachauer, Teresa Carreño, Annie Fischer, Clara Haskil, Myra Hess, Lili Kraus, Ruth Laredo, Alicia de Larrocha, Moura Lympany, Guiomar Novaes, Rosalyn Tureck, and Mitsuko Uchida. Photos.

- 39 Govea, Wenonah Milton. *Nineteenth- and Twentieth-Century Harpists: A Bio-Critical Sourcebook*. Westport, CT: Greenwood Press, 1995. xiv, 331 pp. ISBN 0-313-27866-0.

The harp is frequently associated with women performers, and Govea’s is the first and most thorough compilation of biographies of the harpists themselves. She includes 36 women, along with two women composers for harp, and 28 men, 19 of them exclusively or partly composers. Some entries are several pages long; all are in an easily readable style. Photos. Critical reviews. Discographies. Bibliography.

- 40 Gray, Anne K. *The World of Women in Classical Music*. San Diego: Word World, 2007. xv, 1055 pp. ISBN 1-5997-5320-0.

Gray’s encyclopedic survey-cum-biographical-dictionary of women in classical music from ancient times to the present is written in a lively, informal style but is not necessarily accurate. Section 1, Chapters 1–3, provides a historical survey of women in music in continental Europe up to the nineteenth century. Chapters 4–10 focus on composers from around the world in the nineteenth and twentieth centuries. Section 2 of the book covers women conductors, while Section 3 deals with performers, first instrumentalists, then singers. Gray then turns to musicologists and women in the music business. The appended bibliography is inadequate, and the discography contains too little information to be useful. While the book can be interesting, it should not be considered authoritative.

- 41 Gray, Michael H., comp. *Classical Music Discographies, 1976–1988: A Bibliography*. Westport, CT: Greenwood Press, 1989. viii, 335 pp. ISBN 0-313-25942-9.

A straightforward, alphabetically ordered list combining both composers and performers, along with performing groups (not annotated). There is a short section (pp. 294–5) on women composers and musicians.

- 42 Guelker-Cone, Leslie. “Music for Women’s Voices by Contemporary Women Composers of the United States and Canada.” *CJ* 32(10) (1992): 31–42.

An annotated list of choral works by and for women. Composers cited include Williametta Spencer, Marian McLaughlin, Lois Land, Alice Parker, Nancy Telfer, Louise Talma, Crystal Kowalski, Ruth Watson Henderson, Emma Lou Diemer, Nancy Van de Vate, Janet Stensass, Elizabeth Vercoe, Linda Wells, Shirley McRae, Bebe Snyder, Zae Munn, Christine Korb, Elinor Remick Warren, Marie Stultz, Libby Larsen, Donna Schultz, Dede Duson, Barbara Harlow, and Emily Crocker. Entries list voicing, accompaniment (if any), publisher and date, author(s) of text(s), length, difficulty, and vocal ranges, and provide prose descriptions of the works.

- 43 Halseth, Robert. “Band Music by Women Composers.” *IAWM Journal* 8(3) (2002): 19–20.

A short but helpful introduction to band music by women. Halseth’s is a selective list of works according to grade level and includes web pages of publishers or composers.

- 44 Handy, D. Antoinette. *Black Women in American Bands and Orchestras*. 2nd edn. Lanham, MD: Scarecrow Press, 1998. xv, 359 pp. ISBN 0-8108-3419-7.

This edition updates, corrects, and expands on materials of the first edition. Aided by questionnaires sent to the musicians covered here, Handy provides names, nicknames, dates, instruments, where the women have worked, and other information as available. She begins the book with a basic history of orchestras that is well documented and suggests additional sources of information. Photos.

- 45 Harbach, Barbara. “Compact Discography: Women Composers on CD.” *WNQ* 4(4) (1996): 1–34.

Lists music by 459 women, a total of 1,213 entries on about 775 CDs. Entries are compact: composer, title of work and of CD, label and number of CD, and performer(s).

- 46 Hayburn, Robert F. *Papal Legislation on Sacred Music 95 A.D. to 1977 A.D.* Collegeville, MN: Liturgical Press, 1979. xiv, 619 pp. ISBN 0-8146-1012-9.

Roman Catholic documents having to do with music in the church, with commentary by Hayburn, essential to anyone researching women's work in sacred music of past eras.

- 47 Heape, Mary W. "Sacred Songs and Arias by Women Composers: A Survey of the Literature and a Performer's Analysis of Sacred Works by Isabella Leonarda, Luise Reichardt, Ethel Smyth, Violet Archer, Margaret Bonds, and Edith Borroff." DMA thesis, Southwestern Baptist Theological Seminary, 1995.
- 48 Heinrich, Adel. *Organ and Harpsichord Music by Women Composers.* Westport, CT: Greenwood Press, 1991. xvi, 373 pp. ISBN 0-313-26802-9.

Each entry includes name of composer and country of origin, title of piece with opus number, year, instrumentation, medium, playing time, degree of difficulty, dedication, date of premiere, publisher and date of publication (or MS source), and recordings (if available). Works are also indexed by instrumentation and title. Heinrich includes information on publishers and recording companies, composers' biographies (with addresses), chronological listings of composers by country, suggestions for further reading, and appendixes listing women composers of unspecified works for organ or harpsichord and women who may have written works for organ or harpsichord. Unfortunately, this is an unreliable resource. The author has not seen scores of most of the pieces she lists, and her sources of information are often inaccurate.

- 49 Hinkle-Turner, Elizabeth. "Classical Music by Women: Recent Releases on Compact Disc." *ILWC Journal* (Feb. 1995): 8–10.

Part of a continuing series, this article consists of a prose overview and a two-part list: "New Releases, June–December 1994" and "Currently Available Recordings, A–D (as of Fall 1993)."

- 50 ——. "Currently Available Women's Classical/Experimental Music on Compact Disc." *IAWM Journal* 1(2) (1995): 15–23.

Part of a continuing series. Listings provide name of composer, title of work, date of composition, record label, and item number.

- 51 ——. "Update—Compact Discs of Classical and Experimental Music by Women." *IAWM Journal* 2(2) (1996): 20–2.

A continuation of the series.

- 52 ——. “Selected Discography of Women’s Electro-Acoustic Music (current through Spring 2001).” Available at: [www.people.unt.edu/~aeh0018/womtechdisc.html](http://www.people.unt.edu/~aeh0018/womtechdisc.html) (accessed 06/17/2008).

Composers are listed alphabetically, with recording titles, performing resources, and catalogue information where available. The bottom of the page has links to distributors/retailers where the recordings can be purchased. [MB]

- 53 Hixon, Don L., and Don A. Hennessee. *Women in Music: An Encyclopedic Biobibliography*. 2nd edn. 2 vols. Metuchen, NJ: Scarecrow Press, 1993. xix, 1,824 pp. ISBN 0-8108-2769-7.

A truly encyclopedic work, this biobibliography indexes over 150 sources of biographical information. The women listed are composers, instrumentalists, singers, educators, and others, all involved with classical music in Western Europe and the Americas. Included in each entry are any pseudonyms or stage names a woman might have used, the date and place of her birth and (where applicable) death, her area of specialization, and a coded list of sources containing information about her. Indexes list the women by area of specialization (e.g., pianist, composer, soprano) and, within each area, by century, then by nationality. This basic work should be in any library’s reference collection.

- 54 Horne, Aaron, comp. *Brass Music of Black Composers: A Bibliography*. Westport, CT: Greenwood Press, 1996. xxxiv, 523 pp. ISBN 0-313-29826-2.

All Horne’s bibliographies are organized according to geographical areas (African, African American, Afro-European, Afro-Latino), then by composer. Each composer receives a capsule biography and a works list. Information on each work includes full title, date, performing forces required, duration, date of premiere, locations of reviews (if any), and sources of further information. There follows an index organized according to number of instruments and makeup of ensembles. Horne includes works of all types by either men or women.

- 54a ——. comp. *Keyboard Music of Black Composers: A Bibliography*. Westport, CT: Greenwood Press, 1992. xxii, 333 pp. ISBN 0-313-27939-X.

- 54b ——. comp. *String Music of Black Composers: A Bibliography*. Westport, CT: Greenwood Press, 1991. xxii, 339 pp. ISBN 0-313-27938-1.

- 54c ——. comp. *Woodwind Music of Black Composers*. Westport, CT: Greenwood Press, 1990. xx, 147 pp. ISBN 0-313-27265-4.

- 55 Hubler, Lyn Helen. "Women Organ Composers from the Middle Ages to the Present." DMA thesis, Stanford University, CA, 1983.
- 56 Huie-Armbrister, Faith J. "The Lyric Soprano Voice: Pedagogy and Repertoire from 1600–1980." Ed.D. thesis, Columbia University Teachers College, 1982.
- 57 Jackson, Barbara Garvey. "*Say Can You Deny Me*": A Guide to Surviving Music by Women from the 16th through the 18th Centuries. Fayetteville, AK: University of Arkansas Press, 1994. xxii, 486 pp. ISBN 1-55728-303-6.

An indispensable guide to manuscript and printed sources of music of these centuries. Garvey lists the women alphabetically, then lists each known work, along with dates, performing forces, the nature of each piece (e.g., song, sonata, etc.), libraries that own manuscript or printed copies, and listings in other resources (e.g., RISM, NUC). Appendixes cover composers whose works are apparently no longer extant, male composers misidentified as women, and modern editions.

- 58 Johnson, Rose-Marie. *Violin Music by Women Composers: A Bio-Bibliographical Guide*. New York: Greenwood Press, 1989. xxvii, 253 pp. ISBN 0-313-26652-2.

This catalogue, which includes composers from the seventeenth to the twentieth centuries, has three main divisions: biographies, music, and discography. The first provides 1–2 paragraphs on each composer whose music is indexed in section two. The later segment is subdivided by type of work: pieces for solo violin; short pieces for violin and keyboard; multi-movement works with keyboard; various sorts of chamber works; pieces involving violin and voice; works for violin and orchestra; and teaching pieces. The discography, alphabetical by composer, is followed by a list of record companies, with addresses, and a bibliography. Prefatory material includes a roster of publishers and other sources of scores and a brief historical introduction. Coverage is international, although somewhat weighted in favor of twentieth-century Americans. The excessive numbers of typographical errors, misspellings, factual inaccuracies, lack of detail, inconsistency in coverage, and poor writing greatly limit the book's usefulness.

- 59 Kohn, Andrew. "A List of Compositions by Women for the Double Bass." *Bass World* 27(1) (2003): 23–28.

A compact catalogue of works by women for double bass, with or without additional players, listed alphabetically by composer. Each entry includes composer's name, title, year of composition, publisher, year of publication, instrumentation, and editions or sources of

information. Fuller information on publishers, including addresses, is provided at the end of the article. The largest number of works date from after ca. 1950.

- 60 Kutsch, K. F., and Leo Riemens. *Grosses Sängerlexikon*. 2 vols. Bern: Francke Verlag, 1987. Vol. 1: vii, 1790 pp., vol. II: pp. 1792–3452 pp. ISBN 3-317-01638-8.

An international and historical resource, listing singers from the late sixteenth century through modern times. Each singer is given a compact biography, sometimes followed by an informal list of recordings. An appendix lists operas and operettas alphabetically by title.

- 61 Larkin, Colin, ed. *The Virgin Encyclopedia of Popular Music*. Concise 4th edn. London: Muze, 2002. x, 1, 430 pp. ISBN 1-85227-923-0.

Short biographical entries, with discographies, filmographies, and short bibliographies, along with album ratings and an index. Some entries concern figures from as far back as 1900. Includes country, jazz, blues, rock, pop, folk, and Broadway artists. [SH]

- 62 LeFanu, Nicola, and Sophie Fuller. "A Select Bibliography of English Language Writing on Women and Music." *CMR* 11 (1994): 335–49.

Selective, but the writings indexed are worth consulting.

- 63 LePage, Jane Weiner. *Women Composers, Conductors, and Musicians of the Twentieth Century: Selected Biographies*. 3 vols. Metuchen, NJ: Scarecrow Press, 1980–88. Vol. 1 (1980). viii, 293 pp. ISBN 0-8108-1298-3. Vol. 2 (1983). x, 373 pp. ISBN 0-8108-1597-4. Vol. 3 (1988). x, 323 pp. ISBN 0-8108-2082-X.

LePage's aim is "to make readily available the contributions and accomplishments of some of the gifted women musicians of the twentieth century." Each volume contains 17–18 life-and-works articles based on printed sources, reviews, and interviews. For each composer there is a selective list of works and a list of recordings. LePage voices her own opinions clearly and strongly. This is not a scholarly series in the usual sense, but can provide useful information. Photos.

Vol. 1 contains articles on Victoria Bond, Antonia Brico, Radie Britain, Ruth Crawford [Seeger], Emma Lou Diemer, Margaret Hillis, Jean Eichelberger Ivey, Betsy Jolas, Barbara Kolb, Wanda Landowska, Thea Musgrave, Pauline Oliveros, Eve Queler, Marga Richter, Louise Talma, Rosalyn Tureck, Nancy Van de Vate.

Vol. 2 contains articles on Beth Anderson, Dalia Atlas, Sarah Caldwell, Pozzi Escot, Vivian Fine, Kay Gardner, Miriam Gideon, Peggy

Glanville-Hicks, Doris [Sorrel] Hays, Frédérique Petrides, Marta Ptaszynska, Daria Semegen, Susan Smeltzer, Julia Smith, Elinor Remick Warren, Judith Lang Zaimont, Ellen Taaffe Zwilich.

Vol. 3 contains articles on Grażyna Bacewicz, Betty Beath, Anne Boyd, Sylvia Caduff, Ann Carr-Boyd, Gloria Coates, Selma Epstein, Nicola LeFanu, Priscilla McLean, Elizabeth Maconchy, Mary Mageau, Ursula Mamlok, Priaulx Rainier, Shulamit Ran, Ruth Schonthal, Margaret Sutherland, Joan Tower, Gillian Whitehead.

- 64 Mabry, Sharon. "New Directions: Music by Contemporary Women Composers for Soprano." *NATS Journal* 47 (1990–91). A series of informal discussions of this repertoire. Articles appear in 47(1) (1990): 33; 47(2) (1990): 28; 47(3) (1991): 40; 47(4) (1991): 32; and 47(5) (1991): 27.

- 65 ——. "Song Cycles by Twentieth-Century Women Composers." *JS* 56(1) (1999): 39–40.

A brief account of worthwhile repertoire by women. Some cycles are simply listed, but Mabry provides short comments and cites two or more cycles for composers Violet Archer, Margaret Canal, Gloria Coates, Emma Lou Diemer, Vivian Fine, and Jacqueline Fontyn.

- 66 ——. "More Song Cycles by Women Composers." *JS* 56(2) (1999): 45–46.

Similar information on cycles by Miriam Gideon, Peggy Glanville-Hicks, Barbara Kolb, Libby Larsen, Nicola LeFanu, Thea Musgrave, Shulamit Ran, and Sally Reid.

- 67 ——. "Some Cycles by Women Composers: Part Three." *JS* 56(3) (2000): 61–63.

Similar information on cycles by Alice Samter, Rhian Samuel, Ruth Schonthal, Nancy Van de Vate, Elizabeth Walton Vercoe, Persis Vehar, Judith Weir, and Marilyn Ziffrin.

- 68 MacAuslan, Janna, and Kristan Aspen, comps. *Guitar Music by Women Composers: An Annotated Catalog*. Westport, CT: Greenwood Press, 1997. xi, 202 pp. ISBN 0-313-29385-6.

This catalogue consists of two complementary parts: works involving guitar alone or in combination with other instruments or voice(s), and thumbnail biographies of the composers whose works appear in Part 1. Works are grouped according to instrumentation, and brief annotations for some of the pieces provide information on length and difficulty, general style, and publisher. Appendix 1 provides addresses of many of the composers, while Appendix 2 lists publishers and

their addresses. This book is frustrating to use, for the many omissions and editorial problems keep it from being very helpful. Some items are just titles, and annotations are often meaningless. Among the biographies is outdated information even on women who were still living in 1997, and the writing style is usually awkward. However, references to composers of Spain, Portugal, and Latin America are a definite plus.

- 69 Manning, Jane. *New Vocal Repertory: An Introduction*. Basingstoke: Macmillan, 1986. viii, 284 pp. ISBN 0-333-40537-4.

Manning, a singer known for her advocacy of modern music, cites specific compositions and supplies information on the composers, the character of the music, sources of texts (all in English), advice on interpretation, and ratings of difficulty. All items are either for soprano or generic high voice. Manning discusses materials by Thea Musgrave, Alison Bauld, Elaine Hugh-Jones, Judith Weir, Priaulx Rainier, Barbara Pentland, Elisabeth Lutyens, Elizabeth Maconchy, and Nicola LeFanu.

- 70 ——. *New Vocal Repertoire 2*. Oxford: Clarendon Press, 1998. viii, 328 pp. ISBN 0-19-879018-X, cloth; 0-19-879019-8, paper.

A continuation of the preceding, with information on works by Betsy Jolas, Eibhlis Farrell, Elaine Hugh-Jones, Libby Larsen, Avril Anderson, Violet Archer, Alison Bauld, Rhian Samuel, Priaulx Rainier, Judith Weir, Caroline Wilkins, Nicola LeFanu, and Gillian Whitehead. There is also a supplementary list of worthwhile repertoire by Rebecca Clarke, Erika Fox, Betty Roe, Madeline Dring, and Laura Shur, along with publishers' addresses and "A Note on Practising."

- 71 Marx, Eva, and Gerlinde Haas. *210 Oesterreichische Komponistinnen vom 16. Jahrhundert bis zur Gegenwart: Biographie, Werk und Bibliographie. Ein Lexikon*. Vienna: Residenz, 2001. 575 pp. ISBN 3-7017-1215-8.

This biographical dictionary covers 210 Austrian women composers from the sixteenth century to the present. Each entry in Part I includes its subject's full name(s), date and place of birth (and death), a biographical essay, a list of works, a discography, a bibliography, and a picture/photo, if available. Part II includes composers for whom insufficient information was available to make up a full entry. This volume is a major addition to reference material on women in music.

- 72 McCants, Clyde T. *American Opera Singers and Their Recordings: Critical Commentaries and Discographies*. Jefferson, NC: McFarland, 2004. vi, 396 pp. ISBN 0-7864-1952-0.

McCants considers the 34 women and 19 men covered in this volume to be the American singers who have had the greatest impact on the world of opera. He includes in his compilation only recordings of opera selections or full operas. Entries include such information as the names of the conductor and other singers on the recording, the label and issue number, and the date issued. He provides information on the following women: June Anderson, Marian Anderson, Martina Arroyo, Rose Bampton, Kathleen Battle, Grace Bumbry, Mattiwilda Dobbs, Eileen Farrell, Renée Fleming, Dusolina Giannini, Marilyn Horne, Dorothy Kirsten, Jeanette Macdonald, Jennifer Larmore, Anna Moffo, Grace Moore, Jessye Norman, Roberta Peters, Rosa Ponselle, Leontyne Price, Regina Resnik, Beverly Sills, Eleanor Steber, Risë Stevens, Cheryl Studer, Gladys Swarthout, Blanche Thebom, Helen Traubel, Tatiana Troyanos, Carol Vaness, Shirley Verrett, Deborah Voigt, Frederica von Stade, and Dolora Zajick.

- 73 Meggett, Joan, comp. *Keyboard Music by Women Composers*. Westport, CT: Greenwood Press, 1981. xx, 211 pp. ISBN 0-313-22833-7.

During the two decades since this book came out, a great deal of keyboard music by women of past and present has appeared in print. One can still find basic information in this source, which includes not just piano but harpsichord and organ among its categories. There are also some good organizing topics in appendixes listing composers by period and by country of origin, along with a list of research libraries and a discography. Listings are international and cover the seventeenth through the mid-twentieth centuries.

- 74 Olivier, Antje, and Karin Weingartz, eds. *Frauen als Komponistinnen: Ein Bestandsaufnahme*. 2nd edn., expanded. Düsseldorf: Internationaler Arbeitskreis Frau und Musik, 1988. vi, 190 pp. No ISBN.

A handbook-style reference listing almost 3,000 works, around 100 recordings, books, and competition pieces. The works are grouped by medium (piano, organ, string quartet, etc.), then alphabetically by composer. Information includes composer's name and date(s), title(s) of the piece(s), number of pages and format of the score (octavo, quarto, etc.), and publisher (if applicable). Coverage is international. This is one of the earliest worthy reference books dealing with women composers.

- 75 Olivier, Antje, and Karin Weingartz-Perschel. *Komponistinnen von A—Z*. Düsseldorf: Tokkata Verlag für Frauenforschung, 1988. 363 pp. ISBN 3-980-16030-0.

A well-illustrated biographical dictionary of women composers from all eras and nationalities. Although more recent research should be

consulted alongside this resource, it was of great value when it first appeared.

- 76 Ostleitner, Elena. "Bibliographie zum Thema 'Frau und Musik.'" *OeMz* 46(7-8) (1991): 396-97.

A bibliography on women and music divided into three sections: general writings; material in German published since 1980; and biographies of women composers published since 1980.

- 77 Palkovic, Mark, comp. *Harp Music Bibliography: Chamber Music and Concertos*. Lanham, MD: Scarecrow Press, 2002. xii, 687 pp. ISBN 0-8108-4125-8.

Given the traditional association of women with harp, Palkovic's bibliographies are very useful in finding music composed or arranged by or for women (see also items 78 and 79). The categories covered here are original duets, arranged duets, original and arranged trios, quartets, quintets, sextets, septets, octets, and nonets; solo voice/voices with harp, chorus with harp, and harp concertos. Most of the ensembles use harp as one member of a group of different instruments; hence the specific makeup of ensembles may vary. Information given in each entry: composer or arranger, dates, full title, publication information, materials available (e.g., score, score and parts, etc.).

- 78 ——. comp. *Harp Music Bibliography: Compositions for Solo Harp and Harp Ensemble*. Bloomington, IN: Indiana University Press, 1995. xii, 353 pp. ISBN 0-253-32887-X.

This book is "intended for use by music librarians and as an aid to practicing harpists in expanding their repertoires and research into the literature of the harp" (p. ix). The entries are grouped under the following headings: method books, orchestral studies, original works for solo harp, arranged works for solo harp, original works for harp duet and/or ensemble, arranged works for harp duet and/or ensemble. There is also a list of works that are playable on a non-pedal harp. Only published works are included, with a cut-off date of January 1994.

- 79 ——. comp. *Harp Music Bibliography: Supplement. Compositions for Solo Harp and Harp Ensemble*. Lanham, MD: Scarecrow Press, 2002. xii, 401 pp. ISBN 0-8108-4121-X.

Materials are cited under the following headings: method books, orchestral studies, original works for solo harp, arranged works for solo harp, original works for harp ensemble, and arranged works for harp ensemble. Among the indexes is one for works playable on non-pedal harp.

- 80 Pool, Jeannie G. *Women in Music History: A Research Guide*. New York: the author, 1977. 46 pp. No ISBN.

Although outdated, this guide deserves mention as one of the first available to people interested in women's activities in music. Pool includes general books on women in music, books on individual women, general articles, articles on individual women, approaches to women in history, bibliographies, lists of women composers, examples of writings denying women's creative abilities in music, periodicals devoted to women in music or women's studies, pamphlets, organizations, and companies issuing recordings of women's music. Discography.

- 81 Richards, Melanie Ann. "A Selected Bibliography of Music for Clarinet and One Other Instrument by Women Composers." DMA thesis, Ohio State University, 1993.
- 82 Rieger, Eva, Martina Oster, and Siegrun Schmidt, eds. *Sopran contra Bass: Die Komponistin im Musikverlag: Nachschlagwerk aller lieferbaren Noten*. Kassel: Furore, 1989. viii, 166 pp. ISBN 3-9273-2701-8.

A somewhat outdated bibliography of published music and educational materials by women, this resource lists music scores according to performance medium or genre. Educational materials include tutors and instruction books.

- 83 Rieger, Eva, assisted by Ruth Heckmann and Jeanne Rosenstein. *Frau und Musik. Bibliographie 1970–1996*. Zurich: Georg Olms Verlag, 1999. vi, 282 pp. ISBN 3-487-10320-6.

A straightforward bibliography that groups entries under 23 categories. The information can sometimes be too cryptic to be helpful, but this book is valuable as a locator of German-language materials that may not have been noted in North American sources.

- 84 Ripley, Collette S. "Concert Music for Organ by Women Composers." DMA thesis, University of Kansas, 1992.
- 85 Rogal, Samuel J. *Sisters of Sacred Song: A Selected Listing of Women Hymnodists in Great Britain and America*. New York: Garland Publishing, 1981. xxvii, 162 pp. ISBN 0-8240-9482-4.

Rogal deals only with texts, listing the poet, her dates and nationality, her religious denomination, hymnals and hymn collections edited primarily by the woman, and the titles of her most widely accepted hymns (by first line of text). Rogal brings together a lot of information that would have to be gleaned rather laboriously from hymnals, but listing only the first lines of hymn texts still leaves a lot for the reader to do, including locating a musical setting.

- 86 Rosalsky, Mitch. *Encyclopedia of Rhythm and Blues and Doo-Wop Vocal Groups*. Lanham, MD: Scarecrow Press, 2000. xv, 703 pp. ISBN 0-8108-3663-7.

An encyclopedia of groups and performers active up to 1965, listing personnel, descriptions of their careers, and discographies. The book is very selective; it does not include trios and is not easy to use if the reader is looking only for women singers. It includes groups such as the Shirelles, the Supremes, and Martha and the Vandellas, among many others. [SH]

- 87 Rosenberg, Florie. "Music for Clarinet and String Quartet by Women Composers." DMA thesis, University of Arizona, 1993.
- 88 Sadie, Julie Ann, and Rhian Samuel, eds. *The Norton/Grove Dictionary of Women Composers*. New York: W.W. Norton, 1995. 522 pp. ISBN 0-39303-487-9.

This must-have dictionary presents concise biographies of an international and historical array of 900 women, beginning with Sappho and ending with the numerous living composers born in the 1950s. Contributions come from an international panel of scholars and range in length from two inches to four pages. Entries generally include (often selective) lists of works and, where possible, sources of further information. Women chosen for inclusion are those active in art music or jazz, with a few who have crossed over from one or another of these areas to popular song or musical comedy. Although not without its problems, this book is so valuable that one can excuse the occasional flaws and be thankful that the information has been made available in an easy-to-use form. Photos.

- 89 Sharpe, Roderick L., and Jeanne Koekkoek Stierman. *Maestros in America: Conductors in the Twenty-first Century*. Lanham, MD: Scarecrow, 2008. xxii, 362 pp. ISBN 978-0-8108-6022-3.

Though persons included in this biographical dictionary of living conductors are predominantly male, a number of women do appear: Marin Alsop, Gisèle Ben-Dor, Victoria Bond, Karen Lynne Deal, JoAnn Falletta, Sarah Ioannides, and Bridget-Michaele Reischl. All are introduced by date and place of birth and a biographical profile that emphasizes training and experience as conductors. Other information may include website, suggestions for further reading, or a discography.

- 90 Southern, Eileen. *Biographical Dictionary of Afro-American and African Musicians*. 2nd edn. Westport, CT: Greenwood Press, 1982. xviii, 479 pp. ISBN 0-313-21339-9.

Southern includes many different sorts of people (performers and composers in any medium, scholars, ensembles, etc.). There are over 1,500 entries, beginning with Sebastian Rodriguez (ca. 1642—ca. 1726) and ending with persons born by 1945.

- 91 Stewart-Green, Miriam. *Women Composers: A Checklist of Works for the Solo Voice*. Boston: G. K. Hall, 1980. xxxiv, 297 pp. ISBN 0-8161-8498-4.

An early resource in the search for repertoire by women, this book contains three lists: General List I, Composers and song titles, along with dates, nationality of composers, publishers, and names of libraries that own copies of the pieces in question; General List II: Composers known to have written vocal works (names only); General List III: Women believed to have composed vocal music (names only). There follow lists of operas, cantatas, oratorios, masses, cycles and collections, songs with instruments other than piano, and dramatic scenes. The designation “checklist” is appropriate, for only General List I offers more than bare-bones information. However, for someone simply looking for possible repertoires, Stewart-Green offers a place to start the search.

- 92 ——. “Women Composers’ Songs: An International Selective List.” In *MW*, vol. 1, pp. 283–381.

After an introductory essay, Stewart-Green presents a table listing 414 songs by women (composer, title, character of song, availability, range, suitability for male or female performers or both). This repertoire is largely from the seventeenth through the twentieth centuries, using texts in many languages. Although many more songs have become available in the last decades, the list of repertoire, along with the lists of publishers, and music distributors, is still valuable. The list of addresses of composers of unpublished songs may still be useful.

- 93 Synofzik, Thomas, and Susanne Rode-Breyman, eds. *Rheinische Sangerinnen des 20. Jahrhunderts. Eine Dokumentation in Wort und Ton*. Kassel: Merseburger, 2003. 276 pp. + CD. ISBN 3-8753-7303-0.

This resource contains information on 100 women from the Rhineland who were professional singers and on 20 teachers of singing who lived and worked in the area, whether still famous or now forgotten. An accompanying CD contains 99 recorded excerpts from their work.

- 94 Uglow, Jennifer S., ed. and comp. *The Northeastern Dictionary of Women’s Biographies*. 3rd edn. Boston: Northeastern University Press, 1998. xvii, 622 pp. ISBN 1-55553-421-X.

This dictionary provides information on 101 women composers of classical music and 37 women composers of jazz. Entries include a list of basic facts, a brief biography, and reason(s) for inclusion. The subject index is divided into the following categories: professions (public life), cultural life, physical achievements, and dynamic characters; music is further divided between classical/modern music, and jazz/popular music. This dictionary is good for basic information, but neglects to mention many important contemporary women composers. [AH]

- 95 Walker-Hill, Helen. *Music by Black Women Composers: A Bibliography of Available Scores*. Chicago: Center for Black Music Research, 1995. xii, 110 pp. ISBN 0-929911-04-0.

Organized by performance medium (violin, cello, guitar, etc.), this resource also includes electronic music and music for chamber ensembles, orchestra, and band, vocal solos and ensembles, and dramatic music. All titles cited were readily available at the time this book was published. The author includes addresses of institutions or individuals who can supply scores.

- 96 ——. *Piano Music by Black Women Composers: A Catalog of Solo and Ensemble Works*. Westport, CT: Greenwood Press, 1992. 143 pp. ISBN 0-313-28141-6.

The composers are largely African-American women of the twentieth century, but some from the nineteenth century and some British women of color are included. Each composer is given a biographical sketch and an annotated list of her works for piano. Information includes dates of composition and publication, key signatures, tempo and meter markings, dedications, premieres, available recordings, concise descriptions of the music, and availability of scores. Both piano solos and music for piano with other instruments appear, but there is no listing of music for piano with voice(s). The introduction to the volume surveys the contributions African-American women have made to American music. [SH]

- 97 *Women Composers from the University of Michigan, Ann Arbor, Guide to the Microfilm Collection*. Woodbridge, CT: Research Publications, 1998. 189 pp. unbound. ISBN 1-57803-142-7.

This bibliography catalogues a substantial sheet music collection made up entirely of music by women. The first part lists the contents of the collection by reel of film (organized alphabetically by composer, then by work). Entries include titles (complete contents for cycles or collections), publication information, and length. The catalogue closes with an index of composers and a list of items not available for filming.

- 98 “Women Songwriters Represented in the Sheet Music Collections.” In *Research Guide: Women Songwriters*. Available at: [www.library.gsu.edu/spcoll/pages/pages.asp?IdID=105&guideID=0&ID=4017](http://www.library.gsu.edu/spcoll/pages/pages.asp?IdID=105&guideID=0&ID=4017) (accessed 12/20/2007).

This site is maintained by Special Collections at the Georgia State University Library. “At least 100 women songwriters are represented in the main sheet music collection ... more than 115 are found in the WSB Radio collection.” Composers are listed alphabetically, followed by song titles and dates. [MB]

- 99 Zaimont, Judith Lang. “String Quartets by Women: Report on Two Conferences.” In *MW*, vol. 2, pp. 378–87.

Two conferences explored this little-known repertoire: a conference/workshop on twentieth-century quartets on March 8, 1980, in New York, and a conference on contemporary string quartets by women on August 7–8, 1981, in San Francisco. Zaimont discusses the ways the conferences were organized and presents programs and an extensive list of works, gleaned from Aaron Cohen’s *International Discography of Women Composers* (item 18) and other sources, that is both helpful and revelatory.

- 100 Zaimont, Judith Lang, and Karen Famera, comp. and ed. *Contemporary Concert Music by Women: A Directory of the Composers and Their Works*. Westport, CT: Greenwood Press, 1981. xi, 355 pp. ISBN 0-3132-2921-X.

A project of the International League of Women Composers, this guide joins Cohen’s encyclopedia in time and is based on submissions from individual composers, who provided “up-to-date list[s] of compositions, with each piece labeled as to its length, level of difficulty, and the source from which to obtain performance materials,” “a separate list of [their] music on disc,” “biographies, written in [their] own words,” “photograph[s] and sample score page[s], to round out the biograph[ies]” (p. xi). The directory includes over 70 composers plus six women in other musical fields. There follows a master list of works by category (e.g., solo vocal music, chamber music, etc.), an address list for publishers/archives/composers, a discography, a list of addresses of record companies, and an index.

## 2

### Music Histories of Women

- 101 Briscoe, James R., ed. *Contemporary Anthology of Music by Women*. Bloomington, IN: Indiana University Press, 1997. xii, 404 pp. + CDs. ISBN 0-253-21102-6.

An anthology of music by women of the twentieth century, for use in courses on women in music or music history surveys. Most selections are in the class of art music, but some are in popular, country, jazz, or folk categories. Each is given a prose introduction with information about the composer and the piece. The accompanying CDs include all examples in the anthology.

- 102 ———. ed. *Historical Anthology of Music by Women*. 2nd edn. Bloomington, IN: Indiana University Press, 2004. xvi, 518 pp. + CDs. ISBN 0-253-21683-4.

This anthology includes examples of music by women from the Middle Ages to the present, and can be used in conjunction with Karin Pendle's *Women and Music* (see item 116) for women in music courses or music history surveys. Each example is preceded by an introduction containing information on the composer and the piece. The CDs, completely revised from the first edition, contain most selections from the anthology.

- 103 Chiti, Patricia Adkins. *Donne in musica*. Rome: Bulzoni, 1982. 201 pp. No ISBN.

An overview of women's activities in music from the days of the Byzantine Empire to the twentieth century. The second half of the

book provides biographical information on women cited in the historical survey in the first half. There is somewhat more emphasis on Italy than on other countries. Although not very detailed, this pioneer effort is surprisingly good given its date of publication. A Spanish version, *Mujeres en la musica*, was published in 1994 by Alianza Editorial of Madrid. Plates. Photos. Facsimiles.

- 104 Drinker, Sophie. *Music and Women: The Story of Women in Their Relation to Music*. New York: Coward-McCann, 1948; reprint, New York: Feminist Press, 1995. xix, 384 pp. ISBN 1-55861-116-9, cloth; 1-55861-120-7, paper.

Motivated by a lack of “adult music” for her women’s choir, none of it by women, Drinker sought to learn what places women had in the history of the world’s music. An essay by Ruth Solie (“Afterword: Sophie Drinker’s Achievement,” pp. 325–82) provides an introduction to and evaluation of Drinker’s work and its place in scholarship on women and music.

- 105 Glickman, Sylvia, and Martha Furman Schleifer, eds. *From Convent to Concert Hall: A Guide to Women Composers*. Westport, CT: Greenwood Press, 2003. viii, 403 pp. ISBN 1-57356-411-7.

This collection brings together a great deal of material in a very usable form. It adopts a consistent organization and offers a well-coordinated history of women composers through the centuries. Each chapter is by a different author and presents informative biographies of representative composers (over 150 in all), preceded by a general introduction to the period or century and followed by a timeline that plots important musical figures and events against developments in history/politics, science/education, and the arts/literature. Then come bibliographies, discographies, and selective lists of works. Coverage is international and focuses on women within the Western art-music tradition, but some composers of rags, jazz-women, performance artists, explorers of electronic media, and representatives of non-Western cultures do appear.

- 106 ——. eds. *Women Composers: Music through the Ages*. Vol. 1: *Composers Born before 1599*. New York: G. K. Hall/Simon & Schuster Macmillan, 1996. xii, 365 pp. ISBN 0-8161-0926-5.

This initial volume of a projected 13-volume series includes music by women active in medieval times (e.g., Hildegard of Bingen) through the seventeenth century (e.g., Lucrezia Vizzana). Each composer is represented by up to four examples of her music, and each is given an introductory essay written by a recognized authority and containing information on the composer, comments about her music,

English translations of any texts used, and information of a bibliographic nature. Most of the music is vocal/choral, often with accompaniment, and comes from the pens of nuns or noblewomen. Important figures are Kassia, the Countess of Dia, St. Birgitta of Sweden, Suster Bertken, Margaret of Austria, Maddalena Casulana, Gracia Baptista, Leonora Orsini, Paola Massarengi, Vittoria/Raffaella Aleotti, Sulpitia Cesis, Francesca Caccini, Alba Trissina, Settimia Caccini, Caterina Assandra, Lucia Quinciani, and Claudia Sessa. Editions are clean and performable as they stand. (Separate scores for all works are available from Hildegard Publishing.) Most of the editorial problems in this collection were corrected in later volumes and should not keep anyone from consulting and performing this music.

- 107 —. eds. *Women Composers: Music through the Ages. Vol. 2: Composers Born 1600–699*. New York: G. K. Hall/Simon & Schuster Macmillan, 1996. x, 390 pp. ISBN 0-8161-0563-4.

Some composers in this volume have regained their fame in recent years, e.g., Barbara Strozzi or Elizabeth-Claude Jacquet de la Guerre. There is music by nuns, noblewomen, and persons of unknown status, and selections include sacred and secular pieces for solo voice (s), excerpts from cantatas and oratorios, sonatas, sinfonias, and keyboard music. Strozzi and Jacquet de la Guerre are joined by Francesca Campana, Sophie Elisabeth, Chiara Margarita Cozzolani, Isabella Leonarda, Mary Harvey, Antonia Bembo, Diacinta Fedele, Maria Xaveria Peruchona, Maria Francesca Nascinbeni, Rosa Badalla, Bianca Maria Meda, Caterina Gratianini, Camilla de Rossi, and Maria Margherita Grimani. The overall organization is the same as in Vol. 1, and some editorial problems remain. The musical selections are outstanding.

- 108 —. eds. *Women Composers: Music through the Ages. Vol. 3: Composers Born 1700–799: Keyboard Music*. New York: G. K. Hall/Simon & Schuster Macmillan, 1998. x, 405 pp. ISBN 0-7838-1612-X.

Continuing the set cited above, this volume contains 43 keyboard pieces by 22 composers from nine countries. Composers include Maria Teresa Agnesi, Elisabetta de Gambarini, Anna Bon, Elizabeth Hardin, Juliane Reichardt, Anne-Marie Krumpholtz, Josepha von Auernhammer, Maria Theresia von Paradis, Jane Savage, Marianna d'Auenbrugg, Ann Valentine, Jane Mary Guest, Elizabeth Billington, Veronica Cianchettini, Mlle Benaut, Cecilia Barthélemon, Sophia Dussek, Fanny Krumpholtz Pittar, Maria Szymanowska, Gertrude van den Bergh, Hélène Liebmann, and Olivia Dussek Bulkley. As before, each composer is represented by scores introduced by

biographical and descriptive material. This collection has been guided by a firmer editorial hand, resulting in fewer inconsistencies and slips in proofreading.

- 109 —. eds. *Women Composers: Music through the Ages*. Vol. 4: *Composers Born 1700–799: Vocal Music*. New York: G. K. Hall/Simon & Schuster Macmillan, 1998. x, 456 pp. ISBN 0-7838-1613-8.

This volume contains 65 vocal works by 23 composers from 11 countries: Maria Eicher, Maria Teresa Agnesi, Josina van Boetzelaer, “A Lady” [Anna Home Hunter], Marianna Martines, Marie-Emmanuelle Louis, Henriette-Adelaide de Villars, Mme Mara [Gertrud Elisabeth Schmeling], Corona Schröter, Mary Ann Pownall, the Duchess of Devonshire [Georgiana Cavendish], Miss Abrams, Sophie Westenholz, Mrs. Jordan [Dorothea Bland], Amélie-Julie Candeille, Margaret Essex, Sophie Gail, Pauline Duchambge, Louise Reichardt, Isabella Colbran, Bettine von Arnim, Maria Szymanowska, and Emilie Zumsteeg.

- 110 —. eds. *Women Composers: Music through the Ages*. Vol. 5: *Composers Born 1700–799, Large and Small Instrumental Ensembles*. New York: G. K. Hall/Simon & Schuster Macmillan, 1998. x, 434 pp. ISBN 0-7838-1614-5.

Because of the space needed for multipart instrumental works, fewer composers are represented here than in earlier volumes: Maria Antonia Walpurgis, Mme Brillon [Anne-Louis Boyvin d’Hardoncourt], Maria Barthélemon, Marie-Emmanuelle Louis, Francesca Lebrun, Maria Hester Park, Hélène Montgeroult, Jane Mary Guest, Amélie-Julie Candeille, Maria Margarethe Danzi, Maria Szymanowska, and Maddalena Lombardini Sirmen.

- 111 —. eds. *Women Composers: Music through the Ages*. Vol. 6: *Composers Born 1800–899, Keyboard Music*. New York: G. K. Hall/Simon & Schuster Macmillan, 1999. x, 571 pp. ISBN 0-7838-1613-8.

This collection contains 72 pieces by 24 composers from 11 countries: Louise Farrenc, Fanny Hensel, Clara Schumann, Elizabeth Stirling, Faustina Hasse Hodges, Clara Kathleen Rogers, Marie Jaëll, Sophie Menter, Agathe Backer Grøndahl, Teresa Carreño, Helen Hopekirk, Ana Otero, Dora Bright, Amy Beach, Elisabeth Kuyper, Wanda Landowska, Mary Howe, Mana-Zucca, Dora Pejačević, May Aufderheide, Germaine Tailleferre, Lili Boulanger, Marie Bergersen, and Cécile Chaminade.

- 112 —. eds. *Women Composers: Music through the Ages*. Vol. 7: *Composers Born 1800–899: Vocal Music*. New York: G. K. Hall/

Simon & Schuster Macmillan, 2003. xii, 929 pp. ISBN 0-7838-81940-4.

This volume contains pieces by 40 composers from nine countries: Fanny Hensel, Maria Malibran, Loïsa Puget, Johanna Kinkel, Josephine Lang, Clara Schumann, Pauline Viardot, Hermina Amersfoort-Dijk, Marie Grandval, Ingeborg von Bronsart, Louise Hérítte-Viardot, Oliveria Prescott, Clara Kathleen Rogers, Frances Allitsen, Mary Carmichael, Maude Valerie White, Mary Turner Salter, Catharina van Rennes, Susan Harrison, Anna Teichmüller, Liza Lehmann, Eleanor Everest Freer, Adela Maddison, Amy Beach, Margaret Ruthven Lang, Jane Vieu, Anna Cramer, Mary Carr Moore, Teresa del Riego, Alma Mahler, Ethel Glenn Hier, Marion Bauer, Rebecca Clarke, Lily Strickland, Florence B. Price, Nadia Boulanger, Ethel Smyth, Catherine Urner, Lili Boulanger, Eva Jessye, and Barbara Giuranna.

- 113 ——. eds. *Women Composers: Music through the Ages*. Vol. 8: *Composers Born 1800–899: Orchestral and Chamber Music*. New York: G. K. Hall/Simon & Schuster Macmillan, projected.

This volume will contain music by 20 composers from nine countries: Elfrida Andrée, Bertha Barnes, Amy Beach, Leopoldine Blahetka, Henriette Bosmans, Rebecca Clarke, Mabel Wheeler Daniels, Rosalind Ellicott, Louise Farrenc, Pauline Hall, Johanna Kinkel, Mathilde Kralik, Luise Adolpha LeBeau, Emilie Mayer, Helena Munktell, Florence B. Price, Ethel Smyth, Germaine Tailleferre, Rosy Wertheim, and Margrit Zimmermann.

- 114 Jezic, Diane Peacock. *Women Composers: The Lost Tradition Found*. 2nd edn., prepared by Elizabeth Wood. New York: Feminist Press, 1994. xx, 250 pp. ISBN 1-55861-073-1, cloth; 1-55861-074-X, paper.

Jezic surveys women's activities in music by focusing on 25 individuals whose combined lives span the centuries from the Middle Ages through modern times. Each chapter is cast in an easy-to-use format: a timeline of important events in the composer's life, followed by a biography and a discussion of specific work(s). There are also a selective list of the composer's works, a brief discography, and suggestions for further reading. Unfortunately, many of the original chapters have not been updated and factual errors have not been corrected. Because the book depends for its centerpieces on music recorded on the Leonarda label, whole eras and geographical areas not covered by these recordings are omitted, and the pieces discussed in the text may not be typical of the composer's oeuvre. All these problems make the book undependable.

- 115 Peeples, Georgia, and Jennifer Holz. "Where Are We Now? The Inclusion of Women, 1750–1900, in Music History Textbooks." *IAWM Journal* 7(3) (2001): 33–35.

A short survey of the space devoted to women composers in standard music history and music appreciation textbooks.

- 116 Pendle, Karin, ed. *Women and Music: A History*, 2nd edn. Bloomington, IN: Indiana University Press, 2001. xii, 516 pp. ISBN 0-253-33819-0, cloth; 0-253-21422-X, paper.

A cooperatively written history of women in music from Ancient Greece to the present, its strength lies in its coverage of the Western art tradition. Other chapters serve as introductions to topics such as women in world music, popular music, and patronage. It can be used in conjunction with James Briscoe's *Historical Anthology of Music by Women*, his *Contemporary Anthology of Music by Women* (items 102 and 101), and the series *Women Composers: Music through the Ages*, edited by Sylvia Glickman and Martha Furman Schleifer (see items 106–113). Each chapter offers a bibliography for further reading and a list of published scores. This book is basic to any library, personal or institutional, on women and music. Individual chapters are annotated separately. [SH]

- 117 Shatin, Judith, Stephen M. Fry, and Greg Straughn. "Action Aisle: Histories of the AWC [American Women Composers], ICWM [International Congress of Women in Music], and ILWC [International League of Women Composers]." *IAWM Journal* 1(1) (1995): 3–10.

Brief histories of the parent organizations newly merged to create the International Alliance for Women in Music.

- 118 Tick, Judith. "Women in Music." In H. Wiley Hitchcock and Stanley Sadie, eds. *The New Grove Dictionary of American Music*, vol. 4. New York: Grove's Dictionaries of Music, 1986, pp. 550–57. ISBN 0-333-37879-2.

The author says of her approach: "The achievements of women in American music and the patterns of their participation in musical life are approached historically ... ; greater attention is given to women as a group than to individuals" (p. 550). The article covers the colonial period to 1850; 1850–1900; 1900–1950, and after 1950. The four-volume *New Grove* set also includes many articles on individual women and groups of women who make, compose, and support American music.

- 119 Tick, Judith, Margaret Ericson, and Ellen Koskoff, "Women in Music." In Stanley Sadie and John Tyrrell, eds. *The New Grove Dictionary of*

*Music and Musicians*, 2nd edn., vol. 27. New York: Grove's Dictionaries, 2001, pp. 519–42. ISBN 1-561-59239-0.

This article, largely a chronological survey of “Western Classical Traditions in Europe and the USA,” begins with a discussion of historiography and ends with a survey of women in world music. Sections 2 and 3 are given extensive bibliographies. Other articles in this set that are valuable for the study of women in music include “Feminism” (vol. 8, pp. 664–67) by Ruth Solie, “Gay and Lesbian Music” (vol. 9, pp. 597–608) by Philip Brett and Elizabeth Wood, “Gender” (vol. 9, pp. 645–47) by Jeffrey Kallberg, and “Sex, Sexuality” (vol. 23, pp. 178–80), also by Kallberg.

### 3

## Collections of Essays

- 120 Barber-Kersovan, Alenka, Annette Kreutziger-Herr, and Melanie Unseld, eds. *Frauentöne. Beiträge zu einer ungeschriebene Musikgeschichte*. Karben: Coda, 2000. 282 pp. ISBN 3-0000-5704-8.

The editors of this collection of essays aim to present an as yet unwritten history of music, focusing solely on women. Their subdivisions are “Women Musicians: Historical and Current Inventory,” “On the Evolution of Music History Writing,” “Women Performers in Their Social Context,” and “Women in Jazz, Rock, and Pop.” Individual essays are annotated separately.

- 121 Barkin, Elaine, and Lydia Hamessley, eds. *audible traces: gender, identity, and music*. Zurich and Los Angeles: Carciofoli Verlagshaus, 1999. xxix, 358 pp. + CD. ISBN 3-905323-00-1, cloth; 3-905323-01-X, paper.

A collection of 12 essays with an introduction and a composition, “music/consciousness/gender,” for live speaker and prerecorded speakers, music, and images on audio and videotape by Benjamin Boretz (on the accompanying CD). Essays deal with aspects of feminist musicological methods, music theory, performance, composers and compositions, voices, and attitudes. The opening segment consists of a composers roundtable, with contributions from Elizabeth Hinkle-Turner, Mary Lee Roberts, Carla Scaletti, Anna Rubin, Vivian Adelberg Rudow, Susan Parenti, Mara Helmuth, and Catherine Schieve. Each of these composers, all of whom write using mixed media, languages, or electroacoustic systems, speaks separately on

her approach to composition. The remaining prose contributions are annotated separately.

- 122 Bergeron, Katherine, and Philip V. Bohlman, eds. *Disciplining Music: Musicology and Its Canons*. Chicago: University of Chicago Press, 1992. xviii, 220 pp. ISBN 0-226-04368-1.

A collection of essays plus a prologue, exploring “the ideological and social practices that inform the disciplining of music ... historical musicology, music theory, and ethnomusicology” (p. 1). Essays relevant to the study of women in music, by Don Michael Randel and Ruth Solie, are annotated separately.

- 123 Bernstein, Jane A., ed. *Women’s Voices across Musical Worlds*. Boston: Northeastern University Press, 2004. xvi, 353 pp. ISBN 1-55553-589-5.

This collection of essays, some published elsewhere in different versions, features a mixture of topics in world music, popular music, and Western art music organized into the categories “Public Voices, Private Voices,” “Cloistered Voices,” “Empowered Voices,” “Lamenting Voices,” and “Gendered Voices and Performance.” Each segment begins with an introduction by Bernstein that supplies historical and thematic contexts for its essays. There are musical examples, photos, and diagrams throughout the book. The essays, intended for music students and scholars, are annotated separately.

- 124 Beyer, Kathrin, and Annette Kreutziger-Herr, eds. *Musik. Frau. Sprache. Interdisziplinäre Frauen- und Genderforschung der Hochschule für Musik und Theater Hannover*. Herbolzheim: Centaurus, 2003. 362 pp. ISBN 3-8255-0403-4.

This collection of essays on gender studies in music includes articles annotated individually under the categories of Music Education, Careers in Music, Music for the Stage, Italy, Hildegard of Bingen, Fanny Hensel, Clara Schumann, and Ethel Smyth.

- 125 Borgerding, Todd M., ed. *Gender, Sexuality, and Early Music*. New York: Routledge, 2002. xiii, 297 pp. ISBN 0-8153-3394-3.

Ten essays, an introduction, and a postscript deal with gender and sexuality issues in music from medieval and early modern eras dealing with composers, patrons, particular musical works (especially those for the stage), and aesthetic topics. The individual essays are annotated separately. Plates. Musical examples.

- 126 Bowers, Jane, and Judith Tick, eds. *Women Making Music: The Western Art Tradition, 1150–1950*. Urbana, IL: University of Illinois Press, 1986. x, 409 pp. ISBN 0-252-01204-6.

This collection helped inaugurate the serious study of women in music in the United States. Essays deal with periods of music history or specific composers from the Middle Ages through the twentieth century and focus on Western art music. Although some information may have been superseded by more recent research, this is still a very valuable resource and a starting place for any historical study of women in music. Individual essays are annotated separately.

- 127 Busch-Salmen, Gabriele, and Eva Rieger, eds. *Frauenstimmen, Frauenrollen in der Oper und Frauen-Selbstzeugnisse*. Herbolzheim: Centaurus, 2000. 364 pp. ISBN 3-8255-0279-1.

A collection of essays organized under three headings: "Women's Voices," "Women Speaking of Themselves," and "Women's Roles in Opera." All are the products of a 1998 conference, "Women and Gender Research." The central theme of women's voice(s) is present in most contributions, and the best of them are annotated separately under appropriate categories. The rest are listed here.

- 127a Adkins Chiti, Patricia. "The Mezzo-Soprano Voice: The Melodramatic Soul of Enchantment, Evil, Motherhood and Masculinity," 2000, pp. 62–78.

Disorganized and full of errors, overstatements, and oversimplifications.

- 127b Becker, Eva D. "Ich werde Vielwaiser oder Nichtwaiser, aber kein Fachmensch': Zum Problem der Begabung," 2000, pp. 162–67.

A rather pointless story of Ina Pfalzgraf, who was gifted in many areas and never settled on one.

- 127c Christoph, Michael. "Ein Tagebuch der Marie Ellenreider. Zum Problem der Selbstkritik einer 'nazarenischen' Künstlerin," 2000, pp. 168–77.

An introduction to the artist Anna Marie Ellenreider (1791–1863).

- 128 Cook, Susan C., and Judy S. Tsou, eds. *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*. Urbana, IL: University of Illinois Press, 1994. xiv, 241 pp. ISBN 0-252-02036-7, cloth; 0-252-06341-4, paper.

A collection of essays plus a Foreword (by Susan McClary) intended to give "feminist perspectives on gender and music." An initial

discussion of feminist musicology sets the tone for articles on performance, historical figures from the sixteenth through the twentieth centuries, art and popular music, and aesthetics. Essays are annotated separately.

- 129 Cooper, Susan, ed. *Girls! Girls! Girls! Essays on Women and Music*. New York: New York University Press, 1996. vi, 170 pp. ISBN 0-8147-1540-0, cloth; 0-8147-1541-9, paper.

A set of essays plus an introduction dealing with women's activities in music from classical to rock, ethnic, jazz, opera, and world music, with an emphasis on modern popular idioms. Because most of the authors do not do music as a profession, the perspective varies from what musicians and music scholars might expect. The introduction suggests the viewpoint: "This is not another book about women and rock." Articles are annotated separately.

- 130 Dunn, Leslie C., and Nancy A. Jones, eds. *Embodied Voices: Representing Female Vocality in Western Culture*. Cambridge: Cambridge University Press, 1994. xviii, 254 pp. ISBN 0-521-46012-3.

This collection is an outgrowth of interdisciplinary discussions on women's voices and vocality in all senses, and includes essays by scholars in English, French, Comparative Literature, Greek and Latin, Film Studies, and Music. They deal with subjects representing a wide range of discourses, including "myth, drama, fiction, poetry, film, opera, ritual lamentation, African-American spirituals and blues, popular song, music video, psychoanalysis and critical theory" (p. 4). The essays dealing with women and music are annotated separately.

- 131 Fragner, Stefan, Jan Hemming, and Beate Kutschke, eds. *Gender Studies in Music/Geschlechterrollen und ihre Bedeutung für Musikwissenschaft*. Regensburg: ConBrio Verlagsgesellschaft, 1998. 235 pp. ISBN 3-932581-04-0.

A bilingual (English and German) collection on a variety of gender-studies topics by European and North American scholars, presented at Berlin's Humboldt University in 1996. Individual essays are annotated separately under appropriate categories, save for two items that were missing from the copy of the book available to me: Elizabeth Kertesz's "Gender and Beyond: Talking about the Critical Reception of Ethel Smyth," pp. 65-74, and Birthe Schwarz's "Das Spiel mit den Geschlechterrollen, Kastraten und Primadonnen im Musiktheater des 18. Jahrhunderts," pp. 75-84.

- 132 Heresies Collective. *Heresies #10: Women and Music*. New York: Heresies Collective, 1980.

This publication contains a series of short articles and a number of pieces of music by women (Kathleen St. John, Laurie Spiegel, La Donna Smith, Kay Gardner, Heidi Von Gunden, Ruth Anderson, and Doris [now Sorrel] Hays). Titles of the articles and their authors are listed below; titles often summarize the contents. Much of the factual information is outdated, but the collection is historically important as one of the first journals to provide an overall picture of the breadth and depth of women's activities in music: Jeannie G. Pool, "A Critical Approach to the History of Women in Music"; Barbara Grant, "An Interview with the Sibyl of the Rhine: Hildegard of Bingen (1098–1179)"; Ann Cain McGinnis, "Music and Healing"; Jeriann Hilderley, "A Woman Remembers Her Music"; Julie J. Weber, "Everything Changes and Grows"; Teresa Giordano *et al.*, "Is There a Feminist Aesthetic in Music?" (forum); Judith Rosen, "Grazyna Bacewicz"; J. K. Thompson, "Florence B. Price"; Daria Semegen, "Once More, with Feeling"; Lynn Wilson, "Letters from a Composer"; Beth Anderson, "My Personal Approach to Music"; Barbara Jepson, "Ruth Crawford Seeger: A Study in Mixed Accents"; Karen M. Cardullo, "Ruth Crawford Seeger: Preserving American Folk Music"; Holly Hendricks Cormier, "Women in Folk Song"; Evelyn Hayes, "Banjo Women";Carolynn Anderson Lindemann, "Meet the Women Composers of Rags"; Michele Russell, "Slave Codes and Liner Notes"; Rosetta Reitz, "Mean Mothers: Independent Women's Blues"; Alberta Thomas, "Singing Praises: Women in Gospel Music"; Hattie Gossett, with Carolyn Johnson, "Jazzwomen"; Betty Carter and Akua Lezli Hope, "Bebop Womantones"; Janet Lawson, "Blowing on the Changes: Reflections of a Jazz Woman"; Joanne Riley, "Women and World Music: Straining Our Ears to the Silence"; Elsa Peterson, "On the Trail of Red Sky Lady and Other Scholars"; Jacqueline Higgins Rosebrook, "Look What You've Done to My Song"; Kristen Lems, "Open Notes but No Closing Chord: On Malvina Reynolds"; Jane E. Pipik, "Woman-Identified Music: Moving On"; and Mimi Stern-Wolf, "Women Musicians Collective."

- 133 Hoffmann, Freia, Jane Bowers, and Ruth Heckmann, eds. *Frauen-und Männerbilder in der Musik. Festschrift für Eva Rieger zum 60. Geburtstag*. Oldenburg: Bibliotheks- und Informationssystem der Universität Oldenburg, 2000. 278 pp. ISBN 3-8142-0715-7.

A volume in honor of German feminist musicologist Eva Rieger, this book contains 19 essays by scholars from the United States, Germany, and Austria, along with several short compositions, pictorial illustrations, plates, and musical examples. Individual essays are annotated separately. A list of Rieger's published works, compiled by Ruth Heckmann, appears on pp. 271–78.

- 134 Hoffmann, Freia, and Eva Rieger, eds. *Von der Spielfrau zur Performance-Künstlerin: Auf der Suche nach einer Musikgeschichte der Frauen*. Kassel: Furore, 1992. 244 pp. ISBN 3-927327-11-5.

A collection of 11 essays, an introduction, and an epilogue providing a history of Germany's Internationaler Arbeitskreis Frau und Musik and the archive they have established. Throughout the book are reproductions of woodcuts by Tobias Stimmer picturing sixteenth-century women playing various instruments, including a cooking pot played with a spoon. The essays are annotated separately.

- 135 Key, Susan, and Larry Rothe, eds. *American Mavericks*. San Francisco: San Francisco Symphony, in cooperation with the University of California Press, 2001. ix, 150 pp. + CD. ISBN 0-520-23305-0.

This glossy, visually attractive book begins with chapters on "The American Maverick Tradition" by Alan Rich and "The Maverick and the Public" by Michael Broyles. There follow theme chapters in roughly chronological order that present short biographies of the composers within that specific time frame. Chapter 3, "Search for the Modern: Early Twentieth-Century Mavericks," profiles Ruth Crawford Seeger (by Susan Key, pp. 32–35); Chapter 7, "Mixed Voices: The '60s Generation," includes Meredith Monk (by Susan Key, pp. 106–9). The only item on the accompanying CD by a woman is an interview, "Meredith Monk on Her Stylistic Development."

- 136 Lochhead, Judy, and Joseph Auner, eds. *Postmodern Music/Postmodern Thought*. New York: Routledge, 2002. xi, 372 pp. ISBN 0-8153-3820-1.

A collection of essays aiming to define and show examples of post-modernism in contemporary music and establish links with post-modern architecture, the visual arts, rock music, and film. The two essays dealing with women (by Martin Scherzinger and E. Ann Kaplan) are annotated separately. Among the others, Jonathan Kramer's "The Nature and Origins of Musical Postmodernism" is an excellent starting point for consideration of the nature of this movement.

- 137 Macarthur, Sally, and Cate Poynton, eds. *Musics and Feminisms*. Sydney: Australian Music Centre, 1999. 176 pp. ISBN 0-909168-42-3.

The essays in this collection were first presented at one of two conferences in Australia in 1997. The editors describe the intention of the collection: to show how various kinds of music can intersect with various types of feminism. Approaches are interdisciplinary and illustrate aspects of the growth of feminist musicology. All essays are annotated separately.

- 138 Marshall, Kimberly, ed. *Rediscovering the Muses: Women's Musical Traditions*. Boston: Northeastern University Press, 1993. xxviii, 340 pp. ISBN 1-55553-173-3.

Authors of these essays are from various fields within the arts and humanities area, including musicology and ethnomusicology, and write in the belief that women's musical traditions have a long history that earlier scholars have ignored. Most essays deal with cultures that have little or no history of written music, yet reveal, in the performance of ritual or ceremonial music, roles established according to gender. Essays are annotated separately.

- 139 Moisala, Pirkko, and Beverley Diamond, eds. *Music and Gender*. Urbana, IL: University of Illinois Press, 2000. xiv, 374 pp. ISBN 0-252-02544-X, cloth; 0-252-06865-3, paper.

This collection consists of essays drawing on a foundation discipline of ethnomusicology and written by an international group of scholars. Each of its four segments begins with an introduction that explains the commonalities that bring the essays together. The epilogue, "The Place of Gender within Complex, Dynamic Musical Systems," is by the late Marcia Herndon, dedicatee of the collection. The essays are annotated separately.

- 140 Solie, Ruth A., ed. *Musicology and Difference: Gender and Sexuality in Music Scholarship*. Berkeley, CA: University of California Press, 1993. xii, 355 pp. ISBN 0-520-07927-2.

Solie has gathered 15 essays, plus her own introduction, that deal with issues in music scholarship and criticism as related to differences of gender, race, class, and sexuality. The essays are grouped under the headings "Systems of Difference," "Cultural Contexts of Difference," "Interpretative Strategies," and "Critical Readings." Solie takes note of how many supposed universals actually come down to male perspectives or points of view, and issues of difference are formulated in "the most basic questions about what pieces of music can express or reflect the people who make and use them" (p. 3). Post-structural theory is a factor in analyses by many of the authors. Essays are annotated separately.

- 141 Zaimont, Judith Lang, Catherine Overhauser, and Jane Gottlieb, eds. *The Musical Woman: An International Perspective*. Vol. 1: 1983. Westport, CT: Greenwood Press, 1984. xiv, 406 pp. ISBN 0-3132-3587-2.

The first of three volumes of interest to a wide gamut of readers. Like the later volumes, vol. 1 begins with a "Gazette" that tells of awards, honors, performances, new publications, recordings of or about

music by women, along with conferences and festivals of women's music. The information spans the years 1980–83 and is not found in any other single source. There follows a series of articles grouped under one of eight headings: "Music Festivals and Concert Series," "The Music Business," "Featured Musicians: Critical Appraisals," "Genre Surveys," "National Surveys," "Music Profession Overviews," "Music Education," and "Music Scholarship: Special Topics." Essays are annotated separately.

- 142 ———. eds. *The Musical Woman: An International Perspective*. Vol. 2: 1984–85. Westport, CT: Greenwood Press, 1987. 557 pp. ISBN 0-3132-3588-2.

Part I of this second volume is a Gazette, listing performances, festivals, awards, commissions, publications, recordings, films and videos, books, conductors, and recent deaths of women over the period covered by the volume. Part II consists of essays, subdivided under several topics: "The Music Profession—Overviews and Individual Outlooks," "The Music Business—A Personal Touch," "Featured Musicians—Critical Appraisals," "Genre Survey," "National Survey," "Festivals, Concert Series and Conferences," "Music Education," and "Special Topics." Essays are annotated separately.

- 143 Zaimont, Judith Lang, Jane Gottlieb, Joanne Polk, and Michael J. Rogan, eds. *The Musical Woman: An International Perspective*. Vol. 3: 1986–90. Westport, CT: Greenwood Press, 1991. xxv, 816 pp. ISBN 0-3132-3589-9.

Like its predecessors, this volume is a mixed bag of information on women's activities in music. The Gazette lists performances, awards, commissions, recordings, and the like for women during the years 1986–90. The essays are grouped under general headings "The Music Profession—Overviews and Individual Outlooks," "The Music Business," "Critical Appraisals," "National Surveys," "Genre Surveys," "Organizations and Conferences," "Music Education," and "Special Topics." Essays are annotated separately.

## 4

# Feminist Methods and Viewpoints in Music

- 144 Andrew, Mary Margaret. "Schumann's 'Frauenliebe und -Leben': A Feminist Dilemma?" *JS* 54(1) (1997): 7–10.

Andrew notes that the texts in Robert Schumann's song cycle "Frauenliebe und -Leben" project an image of a subordinate female persona that is contrary to modern views. However, the female character effects the striking key changes in the middle of the cycle, and hence reveals her strength.

- 145 Atlas, Raphael. "Text and Musical Gesture in Brahms's Vocal Duets and Quartets with Piano." *JM* 10(2) (1992): 231–60.

In an analysis of five pieces, Atlas demonstrates how music and text seem to deliver contradictory messages, with music placing a female figure in a subordinate position even though the text projects a strong will.

- 146 Aulenkamp-Moeller, Roswitha, and Christel Nies, eds. *Vom Schweigen befreit: Internationales Komponistinnen-Festival Kassel, 20. bis 22. Februar 1987*. Wiesbaden: Bevollmächtigten Hessischen Landesregierung, 1987. 149 pp. No ISBN.

A collection of general essays, interviews, programs, and program notes for this festival, most of them too short to merit separate entries. After some introductory material comes Hans Joachim Schaefer's explanation of the title "Vom Schweigen befreit" (Freed from Silence), followed by Eva Weissweiler's "Einführung in das Thema," in which she notes that her music education had included no works by women

but that listeners had no complaints when she programmed them on her radio show. In “La virtuosissima cantatrice: Die italienische Komponistin Barbara Strozzi,” Weissweiler provides a biographical sketch of Strozzi. There follow two letters from Fanny Hensel to Franz Hauser in which Hensel sees herself as twice cursed: once as a woman, then as an amateur; and an obituary of Fanny by Ludwig Rellstab. Weissweiler has transcribed an insightful essay on Chopin by Johanna Kinkel from a MS in the Bonn University Library. Next comes the Foreword of A. Michaeli’s 1888 *Frauen als schaffende Tonkünstler*, a biographical dictionary far ahead of its time. Grete von Zieritz provides autobiographical material drawn from a 1981 interview (“Lebensbericht einer Komponistin”) in which she speaks of life under the Nazis. There follows “Organische Organisation strebe ich an,” an interview of Korean-born Younghi Pagh-Paan by Gisela Gronemeyer, and Eva Rieger’s “Zwischen Klimpereie und Kunst—Die Pianistin Gestern und Heute.” Brunhilde Sonntag’s “Künstlerin und Gesellschaft” discusses the mutual obligations the state and the artist have to one another. In Detlev Gojowy’s “Komponistinnen in der Sowjetunion,” we read of Maria Szymanowska, Julia Weisberg, Ljubov Streicher, Galina Ustvolskaya, Sofia Gubaidulina, Ali-Zade Frangiz Ali Aga Kyzy, and Elena Firsova; and Gisela Gronemeyer’s “Voice Is the Original Instrument: Die weibliche Avantgarde in den USA” introduces Beth Anderson, Pauline Oliveros, Meredith Monk, Laurie Anderson, Joan LaBarbara, and Jana Haimsohn. In “Zur Situation der Avantgarde—Komponistin in der Bundesrepublik,” Weissweiler focuses on Renate Birnstein, Suzanne Erding, Patricia Jünger, and Carola Bauckholt; and in “Sappho in Prozenten: Zur statistischen Repräsentanz der Frau in der neuen Musik,” Mia Schmidt notes the small percentage of works by women on programs of music festivals from 1922 to 1983. The rest of the book is taken up with programs and program notes for the festival, followed by capsule biographies of all composers and solo performers, along with identifications of performing groups.

- 147 Austern, Linda Phyllis, ed. *Music, Sensation, and Sensuality*. New York and London: Routledge, 2002. xii, 348 pp. ISBN 0-8153-3421-4.

A collection of essays on musical sound and the senses by scholars in a variety of disciplines. Those concerning women or feminism (by Elizabeth Tolbert, Janet Adshead-Lansdale, Catherine Gordon-Seifert, Irén Kertész Wilkinson, Michael Grover-Friedlander, and Julia Craig-McFeely) are annotated separately. [SH]

- 148 Bailey, Joanna. “Gender as Style: Feminist Aesthetics and Post-modernism.” *CMR* 17 (1998): 105–13.

Bailey associates notions of a particular feminine creativity with Second Wave feminism, which “emphasized the differences rather than the equality of the sexes” (p. 105), and sees them as largely the result of a reluctance “to upset the most resilient bastions of patriarchal culture, ... western art canons and aesthetic doctrines” (p. 106). Though this feminist aesthetic seems to have much in common with postmodern philosophy, Bailey considers it to be rooted in a very different ideology. She cites examples from the works of Pauline Oliveros and Kaija Saariaho as illustrations of her ideas.

- 149 Barkin, Elaine. “Questionnaire.” *PNM* 19 (1980–81): 460–62.

Barkin poses a number of questions for women composers. Examples: “Do you feel that there is something special about the voice of a woman?,” “Are we/you aware that many professional men do not regard women as their competition, but that most women do regard each other, themselves, competitively?,” “Would you prefer to have your music on a concert with ‘famous male composers’; old music (M & F); new music (M & F); new music (all F)?” Responses are published in *PNM* 20 (1981–82): 288–319.

- 150 Barnwell, Ysaye M. “The Voice of African-American Women.” In *W-TW*, pp. 54–63.

Barnwell enumerates features of African-American music, including “functionality,” polyrhythms, call and response, “interchangeability of leader and follower,” and improvisation, that are important to African-American women. [SH]

- 151 Basset, Louise. “Resonances: ‘The Singing of Philosophers.’” In *M&F*, pp. 143–47.

Basset explores the intersection of philosophy and music, a point at which the philosopher allows herself to be seduced by siren voices because the logic of philosophy keeps her thoughts from imaginary and real perils. Philosophy becomes a balancing act between knowledge and imagery, and Basset sees philosophy as a “highly contradictory and equivocal discourse” (p. 144), where the voice can be both a friend and an enemy.

- 152 Bowers, Jane. “Feministische Forschung in der amerikanischen Musikwissenschaft.” In *SzPK*, pp. 20–38.

A survey of feminist scholarship in music in the United States, under the categories “Historical Inventory,” “The First Steps in Feminist Critical Analysis,” and “A Woman’s Way of Writing.” Dated, but can be helpful.

- 153 Burkett, Lyn. “Feminist Music Scholarship: An Informal Guide to ‘Getting It.’” *ITR* 17(1) (1996): 67–76.

In an effort to inform her colleagues of principles and concepts of feminism that can be applied to the study of music, the author defines a number of key terms, then summarizes viewpoints in several areas (e.g., “Academic Feminism’s Relationships to Political Feminism,” “Dichotomies or Binarisms”). The article is lightweight, but may be just the thing for those still unaware of feminist issues in music.

- 154 Burnham, Scott. “A. B. Marx and the Gendering of Sonata Form.” In *Music Theory in the Age of Romanticism*, ed. Ian Bent. Cambridge: Cambridge University Press, 1996, pp. 163–86. ISBN 0-5215-5102-1.

After quoting Marx’s famous description of sonata form as a matter of masculine and feminine themes and their relationships, Burnham supplies a context for this writing and concludes that the “thematic interdependence and integration, and its unity-in-variety” were not meant to suggest matters of “power and suppression” (p. 185).

- 155 Busch, Veronika. “Gender Studies: Eine Einführung.” In *GBfM*, pp. 9–18.

Like several authors in the same collection, Busch retains the English term “gender studies,” explaining that it is difficult to find a German equivalent. She notes that the emergence of such studies has brought to the fore many new areas of investigation within the field of musicology.

- 156 Carter-Schwendler, Karen L. “Virgil Thomson’s *Herald Tribune* Writings: Fulfilling the ‘Cultural Obligation’—Selectively.” *IAWM Journal* 1(1) (1995): 12–15.

A discussion of the ways in which Thomson’s reviews of music differed depending on the gender of the composer.

- 157 Castro, Christi-Anne. “Voices in the Minority: Race, Gender, Sexuality, and the Asian-American in Popular Music.” *JPM* 19 (2007): 221–38.

Castro begins by examining the under-representation of Asian Americans in mainstream American popular music. She reviews certain historical and cultural stereotypes associated with Asian Americans, before “reading” the performance strategies of two “indie” artists: Mike Park and Magdalen Hsu-Li. The author argues that Hsu-Li confronts stereotypes by embracing her ethnicity and bisexuality, both in terms of her music and her image. She demonstrates how Hsu-Li deliberately composes and performs a “universal” style of popular music in order to “hammer home” her messages of gender and ethnic identity. [MB]

- 158 Cavarero, Adriana. *For More Than One Voice: Toward a Philosophy of Vocal Expression*, trans. Paul A. Kottman. Palo Alto, CA:

Stanford University Press, 2005. xxv, 264 pp. ISBN 0-80474-954-X, cloth; 0-80474-955-8, paper.

Originally published as *A più voci. Filosofia dell'espressione vocale* (Milan: Feltrinelli, 2003), Cavarero's reflections on voice have relevance for feminist scholars who deal with questions of gender and opera. She is concerned with the female voice as an expressive medium, and her ideas involve not only the sounding body but representations in literature, myth, and philosophy, with emphasis on the oral as opposed to the written word. In the chapter "Melodramatic Voices" she posits that neither the libretto nor the staging of an opera but the voice itself is the bearer of meaning.

- 159 Citron, Marcia J. "Feminist Approaches to Musicology." In *CR*, pp. 15–34.

Citron first discusses the nature of feminist musicology, how it arose, and in what direction it should proceed. In the course of the essay she focuses on two topics—the interpretation of sonata-allegro form and its gendered construction, and the application of theories of reader response to discern meaning in music—as examples of ways in which a feminist perspective would obtain results different from those generally held in the past.

- 160 ——. "Gender and the Field of Musicology." *CM* 53 (1993): 66–75.

Citron reviews the impact that considerations of gender have had on musicology, the value of gender as a component of histories or other music-related studies, and the ways in which gender is likely to motivate changes in musicology in the future.

- 161 ——. *Gender and the Musical Canon*. Cambridge: Cambridge University Press, 1993. xii, 307 pp. ISBN 0-521-39292-6, cloth; 0-521-44974-X, paper.

With the aim of opening the so-called musical canon to a broader range of works—specifically those by women—Citron analyzes the nature and history of musical canonicity to establish that quality is not the sole or even the most important reason why a work becomes part of the standard repertoire. In Citron's view, professionalism is the key, and women have been systematically excluded from the ranks of professional composers by practices that limit their training in composition and deny them publishers, performances, and serious criticism. She also explores the possibility that music composed by women may reveal gendered approaches to standard practices, using the Piano Sonata Op. 21 by Cécile Chaminade as an example. This book provides a clear exposition of the central issues that have affected women's acceptance as composers.

- 162 ——. “Gendered Sonata Form: Toward a Feminist Critical Tradition.” In *FMM*, pp. 165–77.

In her book *Gender and the Musical Canon* (item 161), Citron proposed that the first movement of Cécile Chaminade’s Piano Sonata Op. 21 exemplifies a woman’s resistance to the male-defined sonata-allegro form. In this essay, Citron concentrates on two differing opinions: that of Lucy Green in her *Music, Gender, and Education* (1997) and of Liane Curtis in “Rebecca Clarke and Sonata Form: Questions of Gender and Genre” (*MQ* 81 [1997]). Though Citron finds Green’s treatment of concepts of inherent meaning and delineated meaning to be confusing, she is pleased that people are taking the idea of a feminist musicology seriously.

- 163 Collas, Sara F. “Conflict and Community in a Lesbian Feminist Space: An Autoethnography of Workerville at the Michigan Womyn’s Music Festival.” PhD dissertation, University of Kansas, 2005.
- 164 Cook, Susan C. “Watching Our Step: Embodying Research, Telling Stories.” In *atgim*, pp. 177–212.

Starting with ballroom-dance figure Irene Castle, Cook explores ways that female pleasure, seen as a threat to ordered society, has led to efforts to constrain women’s “dancing bodies” (p. 177). She analyzes the place of social dance in Western culture and scholarship, drawing on ethnomusicological and anthropological methods.

- 165 Corbett, John Christopher. “On the Musical Subject: Sound Politics and the Body of the Performer in the Era of Recorded Music.” PhD dissertation, Northwestern University, 1994.
- 166 Coulombe, Renée T. “Postmodern Polyamory or Postcolonial Challenge? Cornershop’s Dialogue from West, to East, to West. . . .” In *Postmodern Music/Postmodern Thought*, ed. Judy Lochhead and Joseph Auner. New York and London: Routledge, 2002, pp. 177–93. ISBN 0-8153-3819-8.

Coulombe presents a description of postcolonial musical characteristics, specifically in the album “When I Was Born for the Seventh Time” by the band Cornershop, and how it relates to their subjectivity, cultural identity, race, and class, issues central to feminist scholarship. [SH]

- 167 Curtis, Sandra Lynn. “Singing Subversion, Singing Soul: Women’s Voices in Feminist Music Therapy.” PhD dissertation, Concordia University, 1997.
- 168 Cusick, Suzanne. “‘Eve ... Blowing in Our Ears’? Toward a History of Musical Scholarship on Women in the Twentieth Century.” *W&M* 5 (2001): 125–39.

A history of music scholarship on women in America, beginning with early (pre-1990) researchers and framed by W. S. Pratt's article "On Behalf of Musicology" (*MQ* 1 [1915]) and the Baltimore meeting of the American Musicological Society (1988). The latter seems to have launched the work of 1990s scholars in feminist musicology and criticism, creating the current condition in which women, gender, and sexuality have become legitimate areas of investigation.

- 169 ——. "Feminist Theory, Music Theory, and the Mind/Body Problem." In *Music/Ideology: Resisting the Aesthetic*, ed. Adam Krims. Amsterdam: B. and B. Arts International, 1988, pp. 37–55. ISBN 9–0570-1241–43.

Cusick's aim is "to situate myself with you, with music, and with feminism" (p. 37), but one essential roadblock is in the way: how "to 'hear' (or 'read') the gender metaphors ... if we operate out of a paradigm that has so fundamentally erased the feminine" (p. 46). She also cites a conflict between approaching music as a performer (body) or as a musicologist (mind). She focuses on Fanny Hensel's piano trio in a feminist commentary that calls on the ideas of Judith Butler.

- 170 ——. "Gender and the Cultural Work of a Classical Music Performance." *repercussions* 3(1) (1994): 77–110.

Cusick's theme is feminist criticism, specifically "the deciphering and demystification of gender messages in our repertoire's canonic works" (pp. 77–78). Using Robert Schumann's *Frauenliebe und -leben* as a test case, she explores how the contribution of a performer can alter the way in which a nonfeminist message is projected. The performer, soprano Jessye Norman, is said to be "resisting" this message by the way in which she presents the music, though it would also be possible to consider the same qualities as simple lack of understanding.

- 171 ——. "Gender, Musicology, and Feminism." In *Rethinking Music*, ed. Nicholas Cook and Mark Everist. Oxford: Oxford University Press, 1999, pp. 471–98. ISBN 0-1987-9003-1, cloth; 0-1987-9004-X, paper.

Cusick's aim is:

to explain the relationship between gender and musicology, to explain the intellectual, musical, and political challenges that feminist scholarship poses to musicology, and to consider the reasons why feminist scholarship about music warrants the serious attention of all readers interested in "rethinking music" as the twentieth century draws to a close.

(p. 471)

Her multidimensional discussion of parallels between essential traits of masculine and feminine genders and the art and science of music provides a lively, individual approach to the topics she claims for her essay.

- 172 ——. “On Musical Performances of Gender and Sex.” In *atgim*, pp. 25–48.

Cusick has suggested that a performance-centered music criticism is useful in determining ways that gender and sexuality interact with musical behaviors. In this essay, she applies Judith Butler’s theories of performativity to Francesca Caccini’s *Primo libro* of 1618. In so doing, she moves from one level of understanding to another concerning the applicability of Butler’s ideas to music.

- 173 Detels, Claire. “Autonomist/Formalist Aesthetics, Music Theory, and the Feminist Paradigm of Soft Boundaries.” *JAAC* 52 (1994): 113–26.

Detels outlines the principles associated with autonomist/formalist aesthetics, then juxtaposes them with her proposal of a feminist paradigm of soft boundaries that would admit “the relatedness of music and musical entities ... to the physical, emotional, and cultural, as well as to the intellectual or cognitive experiences of music” (p. 115). She does not replace earlier principles of aesthetics but sees them as only some of many possible ways of viewing art. Soft boundaries challenge “the isolation of the arts from culture” and other ideas “by which the canons of mostly male composers have been promulgated” (p. 122).

- 174 ——. “Soft Boundaries and Relatedness: Paradigm for a Post-modern Feminist Musical Aesthetics.” *boundary* 2, 19 (1992): 184–204.

Given the interdisciplinarity of postmodern thought, Detels sees “the need to consider relatedness of music and musical entities across ‘soft’ (i.e., permeable) boundaries, including relatedness to social context and function” (p. 185). She explores three aspects of the musical experience to which her idea of soft boundaries and relatedness can apply: “(1) relatedness of musical experience to the body; (2) relatedness among the constituencies of musical experience, including the composer, performer, audience, critics, and community; and (3) relatedness of musical style to culture” (p. 191). This essay also appears in Margaret Ferguson and Jennifer Wicke’s *Feminism and Postmodernism* (Durham, NC: Duke University Press, 1994).

- 175 Dorsey, Margaret Ellen. “Borderland Music as Symbolic Forms of Nationalism: The Best of *The Texas Tornados*, *Partners*, and *Viva Luckenbach!*” *LAMR/RMLA* 25 (2004): 23–56.

Dorsey deals with musical texts from the Texas-Mexico borderland, which reflect both Anglo and Mexican national identities, from a feminist perspective “informed by an antiracist and anticlassist consciousness” (p. 32). She discusses how the groups named in her title use “images of the female character to promote, defend, and reaffirm a national group” (p. 32).

- 176 Dunlap, Suzanne. “Susanna and the Male Gaze: The Musical Iconography of a Baroque Heroine.” *W&M* 5 (2001): 40–98.

Dunlap cites the ways in which three seventeenth- and eighteenth-century creators have dealt with the apocryphal story of Susanna and the Elders. Given the original view of Susanna as passive and accepting of whatever happens to her, Stradella’s 1681 oratorio presents an erotic Susanna, a temptress rather than a victim, and Handel’s 1748 oratorio creates a character who is “modest, pious, and relatively unaware of her visual appeal” (p. 65). Finally, Elizabeth Tollet’s libretto, published posthumously in 1755, presents the character as a modern woman who has a voice of her own. Musical examples. Extensive bibliography.

- 177 Dusman, Linda. “Unheard-of: Music as Performance and the Reception of the New.” *PNM* 32 (1994): 130–46.

Dusman writes of modern music’s inability to engage an audience within the standard concert environment. She believes that listeners consider new music “an underprivileged ‘Other,’” thus giving it a position of weakness that parallels the position of women in society. She criticizes Susan McClary and Judith Butler for seeming to espouse the same negativity. McClary replies in the same journal (“Response to Linda Dusman,” pp. 148–53).

- 178 Engh, Barbara. “Adorno and the Sirens: Tele-Phono-Graphic Bodies.” In *EV*, pp. 120–35.

A discussion and analysis of Theodor Adorno’s claim that a woman’s singing cannot be recorded properly because “it demands the presence of her body,” whereas a man can “carry on in the absence of his body, because his self is identical to his voice; his body disappears.” Engh explores the parallels between the disembodied voice of a woman on a recording and the voices of the sirens of mythology.

- 179 ——. “Loving It: Music and Criticism in Roland Barthes.” In *M&D*, pp. 66–82.

Engh explains how, according to Roland Barthes, music has come to be gendered female, and believes that Barthes’ writings have “inescapable importance” (p. 66) in literary and cultural studies, and

particularly in feminist studies. Although musicology had not (as of the early 1990s) been strongly affected by his views, his later ideas emerge in ways that present music as a privileged discourse. His last essay, “One Always Fails in Speaking of What One Loves,” “seems to be moving toward a critique of the shared status of music, women, and the foreign in his work” (p. 79).

- 180 Epstein, Heidi. *Meeting the Venusberg: A Feminist Theology of Music*. New York: Continuum, 2004. xi, 204 pp. ISBN 0-8264-1647-0, cloth; 0-8264-1647-9, paper.

This is a thoroughly researched and documented study filled with original thought and carefully reasoned arguments that “constitute ... [a] reconceptualisation of music’s theological significance in feminist terms.” In Part 1, Epstein offers “a critical survey of extant theologies of music, their classical sources and norms, and the polemical Christian rhetoric about music” that highlights the “recurring patterns of sexist thought” that “impair[s] some of the finest theologians’ discussions of music’s meaning” (p. ix). Part 2 “offers a very modest, gender-sensitive rearticulation of music’s theological import” (p. ix). Both surveys are essentially chronological, going back to the ancient Greeks and the early Church Fathers and forward as far as the writings of Nietzsche, Kierkegaard, and twentieth-century scholars and philosophers.

- 181 Fauser, Annegret, and Tobias Plebuch. “Gender Studies: Ein Streitgespräch.” In *GBfM*, pp. 19–40.

A dialogue between Fauser and Plebuch on the topic of gender studies and how they differ from research on women and feminist musicology. Although they discuss the work of such scholars as McClary, Solie, Citron, and Rieger, they disagree on what sorts of research should be classified as gender studies.

- 182 Fenn, Eva. “Women and Music Censorship: Past to Present.” 30pp. Available at: [www.iiav.nl/epublications/2007/women\\_and\\_music\\_censorship.pdf](http://www.iiav.nl/epublications/2007/women_and_music_censorship.pdf) (accessed 06/12/2008).

This informative article summarizes the restrictions women had as singers, composers, and instrumentalists throughout history. Attention is paid to the issue of censorship in the Western hemisphere as well as Iran, Afghanistan, and Asia. The series of “timelines” at the end of the article provide examples of women who were censored for political and cultural reasons. [MB]

- 183 Fuhrmann, Christina. “Gossip, *Erotica*, and the Male Spy in Alessandro Striggio’s *Il Cicalamento delle donne al bucato* (1567).” In *GSEM*, pp. 167–97.

Fuhrmann analyzes Striggio's madrigal comedy (1567), a humorous look at gossip, for its "previously unremarked connections to Renaissance preoccupations with the simultaneous threat and fascination of women's speech and sexuality" (p. 168). Its numerous *doubles entendres* allude to sexual practices. The essay closes with parallel Italian and English texts and a glossary of seemingly innocent Italian terms and metaphors that have erotic connotations.

- 184 Fuller, Sophie. "Dead White Men in Wigs: Women and Classical Music." In *GGG*, pp. 22–36.

Fuller surveys women's activities in British classical music and its management, college/university teaching, orchestral and vocal performance, conducting, composing, and other areas of classical music in which women may seek careers.

- 185 Garnett, Elizabeth Ann. "Constructions of Gender and Musical Style, 1790–1830." PhD dissertation, University of Southampton, 1996.

- 186 Garnett, Liz. "Separate but Equal? Sexual Politics in the Barbershop." *W&M* 3 (1999): 28–42.

Garnett analyzes the connection between society and music in British barbershop singing of men and women in terms of gender segregation. She finds that gender considerations reflect and inform society, and questions the concept of "separate but equal" in that it both marginalizes and creates a space for women. [SH]

- 187 Gates, Eugene. "The Female Voice: Sexual Aesthetics Revisited." *JAE* 22(4) (1988): 59–68.

In a weakly argued discussion Gates rejects the idea of a distinctive female "voice" in any creative art. Although he mentions that some music by Felix Mendelssohn and his sister Fanny, and by Clara and Robert Schumann, are said to be similar in style, he presents only a small sample and draws conclusions that are not based on musical analysis.

- 188 ——. "Why Have There Been No Great Women Composers? Psychological Theories, Past and Present." *JAE* 28(2) (1994): 27–34.

A concise survey of psychological theories that have attempted to prove women's inferior creativity, citing Havelock Ellis, Carl Seashore, Grace Rubin-Rabson, Eleanor Maccoby, Carol Jacklin, Lauren Harris, and Levy-Sperry.

- 189 ——. "Women Composers: A Critical Review of the Psychological Literature." *KSJ* 3(2) (2005): 6–11. Available at: [www.kapralova.org/journal.htm](http://www.kapralova.org/journal.htm) (accessed 11/25/2007).

Gates surveys some of the historical literature surrounding the “women composer question,” focusing especially on eighteenth- and nineteenth-century philosophers (Rousseau, Schopenhauer, Kant). He also examines the exclusionary practices of nineteenth-century conservatories, and the early twentieth-century debate on why there are no great women composers. [MB]

- 190 Gier, Christina B. “Sounding the *Frauenseele*: Gender, Modernism, and Intertextuality in Alban Berg’s ‘Über die Grenzen,’ op. 4, no. 3.” *W&M* 9 (2005): 51–68.

Gier sees changes in the position of women in the late nineteenth and early twentieth centuries as an often ignored factor in the rise of musical modernism. She focuses on the ways in which Berg’s perceptions of women affected his song “Über die Grenzen,” finding in the “organization of [its] musical gestures” (p. 56) revealing traces of the contemporaneous discourse on women. Musical examples.

- 191 ——. “Truth, Gender, and Sex: Berg’s Schnitzler and Motivic Processes in ‘Reigen,’ Op. 6 [no. 2].” *JMR* 26 (2007): 353–75.

Berg named the second of his Three Orchestral Pieces, Op. 6, “Reigen” after a play by Arthur Schnitzler in which a series of interlocking love affairs become the “round dance” of its title. Gier demonstrates how the play has influenced the piece, and how “a close musical analysis, informed by literary insight, reveals that ‘liberation of the sensual’ is central to Berg’s compositional process” (p. 353). Musical examples.

- 192 Goodman, Jenny. “When Communities Find a Voice.” In *W-TW*, pp. 136–44.

Goodman relates her experiences in bringing together singing and women’s community. [SH]

- 193 Gorrell, Lorraine. “Women Musicians and Their Fathers.” *WNQ* 5 (1) (1997): 17–25.

Gorrell traces the importance of support and training from their fathers to Francesca Caccini, Nannerl Mozart, Corona Schröter, Clara Schumann, Barbara Strozzi, Marie Wieck, Emilie Zumsteeg, Maria Malibran, Pauline Viardot, Nannette Stein Streicher, Louise Reichardt, and Fanny Hensel.

- 194 Grant, Margaret. “A Feminist Analysis of Poulenc’s Sonata for Oboe and Piano.” DMA thesis, University of Cincinnati, 2006.

- 195 Grenier, Line. “The Construction of Music as a Social Phenomenon: Implications for Deconstruction.” *CUMR/RMUC* 10(2) (1990): 27–47.

Grenier suggests that social sciences—specifically, sociology—could contribute “a definition of music as a fully-fledged social phenomenon, one that would not only grasp its constitutive social dimensions, its various historical forms and foundations, but also recognize and account for its very specificity” (p. 27).

- 196 Guck, Marion. “Music Loving, or the Relationship with the Musical Work.” *MTO* 2(2) (1996). Available at [www.societymusictheory.org/mto](http://www.societymusictheory.org/mto).

Guck wonders how one’s relationship to a musical work changes as one matures. She refers to Cusick’s idea of music as a sexuality involving its ability “to create pleasure through intimacy” and concludes that “musical works come into being as music only after they have entered us.”

- 197 ——. “A Woman’s (Theoretical) Work.” *PNM* 32 (1994): 28–43.

Stemming from her belief that music analysis must be founded on personal experience of the work, Guck presents her approach to understanding music as a procedure informed by her gender. She also cites other women whose analytic writings resemble hers and sets her ideas up against the more abstract models of traditional analysis.

- 198 Hadlock, Heather. “Sonorous Bodies: Women and the Glass Harmonica.” *JAMS* 53 (2000): 507–42.

Hadlock traces the history of the glass harmonica, its structural changes, and its sound’s associations with women, their voices and souls. Dr. Franz Mesmer used the instrument for its supposedly magical properties, and nineteenth-century listeners found its sound “a focus for fantasies about ideal music itself.” Later the instrument lost prestige: “Its feminine associations, once the secret to its magical potency, ultimately became a liability” (p. 542). Plates. Musical examples.

- 199 Hemming, Jan. “Musik und Körper. Performative Problemlösungsstrategien.” In *FMM*, pp. 181–97.

Although music is generally thought of as absorbed by the senses, Hemming avers that it can enter one’s experience by way of the body, noting the views of the music psychologist Erwin Gordon on the primacy of Western art music in such physical absorption. Bodily responses to music are deemed to be extensions of a baby’s perception of the mother’s heartbeat when in the womb. Hemming explores many examples of music–body relationships and finds much evidence that this concept needs further clarification.

- 200 Hepokoski, James. “(En)gendering Sonata Form.” *MT* 135 (1994): 494–99.

Starting from the well-known comments of A. B. Marx (1845) about gender connotations of sonata-allegro form, Hepokoski provides a survey of such forms in the decades after 1820 to demonstrate possible differing connotations within the form. Then, working from the example provided by the overture to Wagner's *The Flying Dutchman*, he shows how this work influenced later compositions (e.g., the second movement of Mahler's Symphony No. 5 or the first movements of his Symphonies Nos 1 and 6, Tchaikovsky's *Romeo and Juliet*, or Sibelius's Symphony No. 1) that convey different social/cultural values.

- 201 Higgins, Paula. "Women in Music, Feminist Criticism, and Guerilla Musicology: Reflections of Recent Polemics." *19th-Century Music* 17 (1993): 174–92.

Higgins critiques Susan McClary's *Feminine Endings*, citing her failure to acknowledge other feminist work in music, her stereotyping the field of musicology, her reliance on sex as inherent to the meaning of music, her failure to focus on women composers and to criticize fully the patriarchal nature of musicology, and her narrow views on feminism. [SH]

- 202 Hisama, Ellie M. "Feminist Music Theory into the Millennium: A Personal History." In *Feminisms at a Millennium*, ed. Judith A. Howard and Carolyn Allen. Chicago: University of Chicago Press, 2000, pp. 276–80. ISBN 0-226-01443-6, cloth; 0-226-01444-4, paper.

Hisama examines feminist scholarship in music theory in the context of her own experience and asks to address the issue of gender in theory courses. [SH]

- 203 Hoke, S. Kay. "Closing the Gender Gap." In *Toward the End of the Century: Minority and Cross-Cultural Perspectives*, Missoula, MT: College Music Society, 1992, pp. 43–48. No ISBN.

Hoke notes that "equity in numbers [of women] does not assume equality" (p. 43) and that male patterns for success do not necessarily fit the realities of women's lives. She suggests some ways in which the current situation can be improved.

- 204 Hontos, Margaret Ellen. "The Feminine Voice: Narrative and the Contemporary Woman Composer." PhD dissertation, University of California at Los Angeles, 2001.
- 205 Jenkins-Hall, Catherine. "Comparative Study of Voice-Role Types and Sex-Role Typing in Female Singers." PhD dissertation, United States International University, 1981.
- 206 Jones, Nancy A. "Music and the Maternal Voice in *Purgatorio XIX*." In *EV*, pp. 50–64.

In *Purgatorio XIX* a culturally acceptable male voice is favored over the demonized female voice of the siren, who lures men with the “pure sonorousness of her singing” (p. 8) and whom men find inimical to their spiritual progress. The poet must portray his own doubts about the virtues of music and voice when they are used by a female figure to her own ends.

- 207 Juett, Joanne Crum. “Feminism in the Work of Mary Daly, Toni Morrison, Pauline Oliveros and Laurie Anderson.” PhD dissertation, University of Georgia, 1994.

- 208 Kallberg, Jeffrey. “The Harmony of the Tea Table: Gender and Ideology in the Piano Nocturne.” *Representations* 39 (1992): 102–33.

Kallberg discusses the ways in which the piano nocturne came to be associated with women and thus gendered feminine as a genre. He investigates two nocturnes by women (Clara Schumann and Fanny Hensel). He suggests that these composers were trained to “listen like men” (p. 117) and how this made them uneasy when attempting their nocturnes. This is an exemplary study on the ways music and culture join in a gendered process. Musical examples. Plates.

- 209 Keathley, Elizabeth. “Taste, Disgust, and Feminist Aesthetics.” *ACTME* 5(1) (2006): 2–13. Available at: [www.act.maydaygroup.org/articles/Keathley5\\_1.pdf](http://www.act.maydaygroup.org/articles/Keathley5_1.pdf) (accessed 12/04/2008).

This article offers an insightful critique of Carolyn Korsmeyer’s book *Gender and Aesthetics: An Introduction*. As Keathley notes, the later chapters of Korsmeyer’s study “deal almost exclusively with visual art,” leading to questions about “whether music is compatible with more recent aesthetic theories” (p. 2). The author provides examples from feminist anthropology and ethnomusicology in order to demonstrate areas where Korsmeyer could further deconstruct gender binaries inherent in the concepts of taste and disgust. [MB]

- 210 Kielian-Gilbert, Marianne. “Invoking Motives and Immediacy: Foils and Contexts for Pieter C. van den Toorn’s *Music, Politics, and the Academy*.” *19th-Century Music* 20 (1997): 253–78.

Writing in response to van den Toorn, Kielian-Gilbert contends that no single analytic method suffices to deal with all aspects of a great musical work, nor can the work be divorced from the social and historical context in which it was created. Her extensive commentary sorts out scholarly and analytical positions and is carefully documented.

- 211 ——. “Of Poetics and Poiesis, Pleasure and Politics—Music Theory and Modes of the Feminine.” *PNM* 32 (1994): 44–67.

In discussing “the contradictions and tensions of a feminist music theory” the author wishes to move from simple consideration of poetics (“the tools and mechanics of structural organization”) to a music theory that includes poesis (“constructing and personalizing of experience”) (pp. 45–46) and is therefore more in tune with feminist views on the role of subjectivity in interpretation.

- 212 ——. “The Women in the Music (On Feminism as Theory and Practice).” *CMS* 40 (2000): 62–78.

The author is concerned with changes in issues and methods during the past 25 years in feminism, women’s studies, and gender studies in music. She considers both theory and practice, focusing on “the implications of balancing claims of sexual equality and equity ... with claims of difference and sexual specificity” (p. 62) in the study of music. After outlining some important ways that feminist principles can affect strategies of analysis, she comments on Clara Schumann’s *Romanze* Op. 20 No. 1. Turning to “politics and social action” (p. 74), she cites statistics on numbers of women music students and faculty in higher education and discusses the possible outcomes of feminist approaches to course offerings, classroom materials, and activism with regard to attitudes and conditions in the university and society. Her ideas involve “spiritual *and* material, social *and* aesthetic changes” that are needed in order for desirable “freedoms and revisions” (p. 78) to occur and be made permanent. Musical examples.

- 213 Killam, Rosemary N. “Cognitive Dissonance: Should Twentieth-Century Women Composers Be Grouped with Foucault’s Mad Criminals?” *MTO* 3(2) (1997) Available at: [www.societymusictheory.org/mto](http://www.societymusictheory.org/mto).

Killam cites possible reasons for the small number of women included in twentieth-century music textbooks written by men, using concepts in Margolis’s *Patterns, Thinking, and Cognition* and Foucault’s *Madness in Civilization* and *Discipline and Punish*. She proposes a supplementary list of composers and pieces to add to a semester course on twentieth-century music. [SH]

- 214 ——. “Feminist Music Theories—Process and Continua.” *MTO* 0.8 May (1994). Available at: [www.societymusictheory.org/mto](http://www.societymusictheory.org/mto).

The author applies feminist theory to the analysis of Dolly Parton’s “Down from Dover” and “I Will Always Love You,” Libby Larsen’s *Missa Gaia*, and Joan Tower’s “Fanfare for the Uncommon Woman IV.”

- 215 Kilmister, Sally. “Aesthetics and Music: An Appropriation of the Other.” *Women: A Cultural Review* 3 (1992): 30–39.

Based on ideas of Adorno, Dahlhaus, and Freud, Kilmister discusses music and language to understand how music is fetishized and gendered. [SH]

- 216 Koskoff, Ellen. "(Left) *Out in Left (the) Field*: The Effects of Post-postmodern Scholarship on Feminist and Gender Studies in Musicology and Ethnomusicology, 1990–2000." *W&M* 9 (2005): 90–98.

Koskoff looks for reasons why publications in feminist and gendered ethnomusicology seem to have decreased in number since the mid-1990s in comparison to publications in musicology. One possibility is that there are about three times as many musicologists as ethnomusicologists. However, since there are so many subdivisions and cross-overs within the field, numbers cannot tell the whole story. As a basis for a more pertinent explanation, she cites some of the most important works of feminist and gender scholarship rooted in anthropology that have become basic to ethnomusicological method, then suggests that ethnomusicologists may have proved less interested than musicologists in pursuing this sort of analysis.

- 217 Kramer, Lawrence. *After the Lovedeath: Sexual Violence and the Making of Culture*. Berkeley, CA: University of California Press, 1997. x, 282 pp. ISBN 0-520-21012-3.

"This book," says Kramer, "proposes that the forms of selfhood mandated as normal in modern Western culture both promote and rationalize violence against women" (p. 1). He examines literary and visual arts and various types of music in an attempt to discover the presence and nature of sexual violence, and reflects on Beethoven's "Kreutzer" sonata, various *bel canto* operas, literature that alludes to music, the operas *Madama Butterfly* and *Tristan und Isolde*, ecclesiastical chant by Hildegard of Bingen, Schubert's music for *Rosamunde*, and Janáček's "Kreutzer" string quartet.

- 218 ——. "*Carnaval*, Cross-Dressing, and the Woman in the Mirror." In *M&D*, pp. 305–25.

Kramer analyzes Robert Schumann's *Carnaval*, a piano cycle purporting to depict the festivities of the Carnival season, for musically encoded meanings that challenge nineteenth-century sociocultural conventions: the self freed from social restraint, gender play and masquerade, and acknowledgment of female identity. He covers three primary topics: "the disunity of the socially constructed self," "cross-dressing and the mobility of gender," and "the woman in the mirror ... in keeping with nineteenth-century representations of the mirror as the sphere of feminine privilege" (p. 306). The factor linking the three is gender.

219 Lafferty, Laurie. "The Visual Effect of Embouchure, Appearance, and Gender on Solo Clarinet Performance Adjudication." PhD dissertation, Kent State University, 2002.

220 Lochhead, Judy. "The Sublime, the Ineffable, and Other Dangerous Aesthetics." *W&M* 12 (2008): 63–74.

Lochhead argues that "the recent promotion of aesthetic categories of the sublime and the ineffable reveal a disturbing trend toward concepts that are contrary to the philosophical and political goals of feminism" (p. 63). She offers a brief overview of how the beautiful and the sublime have been historically gendered masculine, by way of cautioning feminists not to forget the "sedimented meanings" of these two terms. [MB]

221 Lont, Cynthia Marion. "Between Rock and a Hard Place: A Model of Subcultural Persistence and Women's Music." PhD dissertation, University of Iowa, 1984.

222 Lorraine, Renée. "Musicology and Theory: Where It's Been, Where It's Going." *JAAC* 51 (1993): 235–44.

A well-presented summary of trends in musicology and music theory, including topics of feminist theory and studies involving issues of sexuality.

223 Macarthur, Sally. *Feminist Aesthetics in Music*. Westport, CT: Greenwood Press, 2002. xv, 207 pp. ISBN 0-313-31320-2.

A collection of essays by a noteworthy Australian feminist scholar.

223a ——. "Feminist Aesthetics in Music," pp. 11–29.

Macarthur considers *écriture féminine* (feminine writing) to be the most influential factor in feminist aesthetics since the 1960s, for it demonstrates that "music may be marked by the gender of the composer" (p. 12). She cites principles put forward by the German scholar Eva Rieger: that many women composers "have a special ability to create a maximum amount out of a minimum of material," that they "have a special preference for functional music," that many "are more interested in constituent substance than in compulsive innovation," and that they "relate closely to their own bodies and the human voice" (pp. 12–13).

223b ——. "Music in Context and Practice," pp. 31–61.

This essay is in two parts. The first "explores the conditions under which composition and performance operate" (p. 31).

Macarthur studies the Australian musical scene and concludes that statistical data about the position of women's music show that it is considered inferior. The second part uses the data called up in Part 1 to "read against a set of discursive practices that are ideological in nature" and find reasons for the supposition of women's inferiority. Here she calls on principles of social theory advocated by Pierre Bourdieu.

- 223c ——. "The Power of Sound, the Power of Sex: Alma Schindler Mahler's *Ansturm*," pp. 63–80.

Macarthur notes that both Alma Mahler and her teacher, Zemlinsky, set the same poem by Dehmel, but that Mahler's song represents "passionate love from a female perspective" (p. 74).

- 223d ——. "Sexing the Subject of Musical Analysis: Rebecca Clarke and Elisabeth Lutyens," pp. 81–105.

The author discusses, compares, and contrasts works by Lutyens and Clarke who, though born in England and living at about the same time, are very different in their revelations of feminist principles or practices.

- 223e ——. "Meditations on Feminist Aesthetics: Anne Boyd's *Cycle of Love*," pp. 107–28.

Macarthur draws on the work of French feminists and American scholar Susan McClary to uncover the ways in which "the body and subjectivity mark the musical work" (p. 107). Her conclusion: "It would seem that it is impossible for women to produce themselves as positive agents in musical discourse, for these are already prefigured as male" (p. 114).

- 223f ——. "Framing the Case for a Feminist Reading of Elena Kats-Chernin's Postmodern *Tast-en*," pp. 129–47.

Although not well known outside Australia, Kats-Chernin's piece receives a feminist reading that provides an example of how such things can be done.

- 223g ——. "Sexual Signatures: Feminist Aesthetics in the Music of Moya Henderson after the Death of the Author," pp. 149–72.

Macarthur concentrates on two pieces by New Zealand composer Moya Henderson: *Stubble*, a music-theatre piece

for soprano and talking table (1975), and *Sacred Site* for organ and tape (1983). She bases her commentary on ideas for analysis proposed by Elizabeth Grosz and Terry Threadgold.

223h ——. “This Music That Is between Two,” pp. 173–83.

A summary of her findings and how feminist principles affect her analyses of music. A bibliography and a discography follow.

224 Maus, Fred Everett. “Masculine Discourse in Music Theory.” *PNM* 31 (1993): 264–93.

Maus begins with two questions: “What relation might music theory have to feminist thought?” and “What does contemporary professional music theory have to do with gender?” He concludes that writings in contemporary theory, largely by men and influenced by the style of Milton Babbitt, are masculine in their writers’ “desire to avoid discourse that might seem unmanly” (p. 265).

225 McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. 2nd edn. Minneapolis: University of Minnesota Press, 2002. viii, 220 pp. ISBN 0-8166-4189-7.

*Feminine Endings* is one of the most influential and controversial books marking the beginnings of feminist criticism in music. Its seven essays focus on musical constructions of gender and sexuality, gendered aspects of traditional music theory, gender and sexuality in musical narrative, music as a gendered discourse, and discursive strategies of women musicians. The first three essays critically examine music of Monteverdi, Bizet, and Tchaikovsky. Essays 4–7 explore new music by women who “deliberately problematize their sexual identities within their musical discourses” (p. 32), citing music by Janika Vandervelde, Laurie Anderson, and Madonna. [AH]

226 ——. “Foreword: Ode to Cecilia.” In *CR*, pp. ix–xiv.

McClary puts gender forward as “a category of analysis,” noting that “gender and its ideology [are] a starting point from which to formulate any number of questions about musical activity, works, culture, and experience,” for music “helps define what it means to be male or female at a given time or place” (p. x). She also advocates interdisciplinary methods as basic to a feminist approach to research and thinking about music.

227 ——. “Narrative Agendas in ‘Absolute’ Music: Identity and Difference in Brahms’s Third Symphony.” In *M&D*, pp. 326–44.

After surveying music criticism of so-called absolute music from the standpoint of narrativity, McClary presents a detailed analysis of Brahms's Third Symphony and how the discourse of gender is presented. Her guiding principle is that absolute music "articulates the same dominant social beliefs and tensions as other cultural artifacts of the nineteenth century" (p. 328). There are some inaccuracies in the musical analysis and the attributing of gender implications can be rather facile.

- 228 ——. "Of Patriarchs ... and Matriarchs Too." *MT* 135 (1994): 364–69.

McClary first asks: "What is feminist musicology, and why do we need it?" She goes on to discuss Hildegard of Bingen, whom she calls "the long forgotten matriarch and prophet of women's music" (p. 365). Feminist musicology is needed to rediscover the power of such excellent music by women and bring it to modern attention. In addition to recovering women's music, feminist musicologists must deal with it as cultural practice.

- 229 ——. "Paradigm Dissonances: Music Theory, Cultural Studies, Feminist Criticism." *PNM* 32 (1994): 68–85.

McClary advocates cultural studies as models for a new music theory that would join a technically analytical orientation with the "explicitly political projects of feminist criticism" (p. 7).

- 230 ——. "Reshaping a Discipline: Musicology and Feminism in the 1990s." *FS* 19(2) (1993): 399–423.

In a survey of scholarship in the areas of women in music history and women in world music, McClary reviews the literature that emerged within the decade or so preceding this article. She then moves to criticism, discussing the progress and problems in creating a feminist criticism of music and the models that bode well for future work in this area.

- 231 ——. "Toward a Feminist Criticism of Music." *CUMR/RMUC* 10 (2) (1990): 9–18.

Claiming that "musicology remains relatively untouched by feminism ... and all forms of socially grounded criticism," McClary suggests exploring constructions of gender in musical genres having text and "the ways in which the social organization of gender informs even the presumably value-free aspects of instrumental music and its theories" (p. 12). This is a good digest of McClary's main issues.

- 232 ——. "Women and Music on the Verge of the New Millennium." In Judith A. Howard and Carolyn Allen, eds. *Feminisms at a Millennium*.

Chicago: University of Chicago Press, 2000, pp. 272–75. ISBN 0-226-01443-6, cloth; 0-226-01444-4, paper.

McClary assesses the changes that have occurred in the field of women in music and proposes that more has yet to be done, citing the 1990s as the beginning of women-in-music studies. [SH]

- 233 McWilliams, Heather Joy. “Gender Equity Issues in the Depiction of Females in *The Instrumentalist Magazine* (Aug. 2000–July 2002).” PhD dissertation, University of Wisconsin-Madison, 2003.

- 234 Meyer-Denkman, Gertrud. “Performance Art von Frauen—eine feministische Kunst.” In *SzPK*, pp. 159–72.

An enlightening survey of performance artists that explores what such an art provides to women in its possibilities for identification.

- 235 Moisala, Pirkko. “Musical Gender in Performance.” *W&M* 3 (1999): 1–16.

Moisala discusses her concept of “musical gender,” in which music becomes an important means for understanding gender, in five specific respects: music as a “modeling system,” as a “bodily art,” as a public and social phenomenon, through performativity, and through the ways in which music can affect a person’s psyche. Moisala calls on the music of Kaija Saariaho, the example of male musicians in Finland during World War II, and the experiences of music students in Finland to illustrate. [SH]

- 236 Ness, Richard R. “Non-Visual Pleasures: Music, Gender, and Narrative Cinema.” PhD dissertation, Wayne State University, 2002.

- 237 Nicol, Jennifer James. “In the Company of Music and Illness: The Experience and Meaning of Music Listening for Women Living with Chronic Illness.” PhD dissertation, University of British Columbia, 2002.

- 238 Nieberle, Sigrid. “Stimme, Identität, Geschlecht: Konstruktionen in den Gender Studies.” In *FFO*, pp. 19–36.

Nieberle sums up the orientation of this volume in her conception of voice: “Voice is not just to be experienced as voice; we can hear it, we can describe it and thus transcribe it in speech or writing, we can visualize it and in so doing react to voices that are presented to our eyes” (p. 21). She calls on the writings of Judith Butler, Joke Dame, Terry Castle, and Michel Poizat, who treat similar themes of body and voice.

- 239 Nies, Christel, ed. *Unerhörtes Entdecken: Komponistinnen und ihr Werk II: Eine Dokumentation*. 2 vols. Vol. 1: Cologne: Heinrich-Böll-Stiftung,

1992; vol. 2: Kassel and Basel: Bärenreiter, 1995. ISBN (vol. 1) 3-9277-6011-0; (vol. 2) 3-7618-1214-0.

Both volumes were published in connection with a series of concerts of music by women held from September, 1992 through May, 1995. Most essays are too short to merit independent annotations. Volume 1 begins with “Auf dem Weg zu einem neuen Selbstverständnis: Komponistinnen und ihr Werk” by Christel Nies, who surveys the concert scene, notes how few works by women appear on programs, and makes suggestions for improving this situation. Beatrix Borchard’s essay “Über Koffer und Schubladen” is a fictional tale of finding a chest full of letters to and from a famous composer, among them communications from a woman whose works had disappeared from history. Nanny Drechsler explores various myths having to do with sirens as allegorical figures in “Den Gesang der Sirenen hören.” Next, Silke Leopold looks at Wagner’s *Ring* and its female characters (“Von der Allgewalt vollsten Hingebungseifers: Weibs-Bilder in Wagner’s ‘Ring’ ”), and Joachim Steinheuer writes of “Hofdame, Nonne, Kurtisane—Komponistinnen im 16. und 17. Jahrhundert.” There follow interviews of 11 women composers who answer the same series of questions with reference to their own careers. Even Fanny Hensel is included, the editor providing Fanny’s answers based on her knowledge of the music. Photos.

Volume 2 begins with several very short essays, then a series of 5–7-page segments on the composers Violeta Dinescu, Susanne Erding Swiridoff, Jacqueline Fontyn, Sofia Gubaidulina, Fanny Hensel, Adriana Hölszky, Viera Janárčková, Ivana Loudová, Mia Schmidt, Caroline Wilkins, and Ruth Zechlin. The rest of the book covers the concerts in the series (programs and notes). Plates. Photos. Facsimiles of portions of scores.

- 240 Otter, Kelly Joyce. “The Role of Music in the Construction of Gender in ‘Gone with the Wind.’” PhD dissertation, New York University, 2002.
- 241 Pasler, Jann. “Postmodernism, Narrativity, and the Art of Memory.” *CMR* 7 (1993): 3–22.

In the course of a discussion on the nature of postmodernism in music, Pasler sees aspects of Boulez’s *Le visage nuptial* as representing the confrontation between male and female. She also discusses Pauline Oliveros’s *DreamHorseSpiel* (1990) and *Nzinga*. Musical examples.

- 242 Pickering, Judith. “*Mulier in ecclesia taceat* (Women Should Be Silent in Church): The Silencing of Women in the Authentic Performance Movement.” In *M&F*, pp. 99–108.

Modern early music revivals aim for an authenticity in performance that results in limiting roles for women and becomes “a disguise for a new wave of sexual discrimination and misogyny” (p. 99).

- 243 Pool, Jeannie. “The Passionate Pursuits of Musical Women: Feminism, Unity and Advocacy.” *ILWC Journal* (Oct. 1993): 1–5.

Pool evaluates the current situation for women composers.

- 244 Post, Jennifer C. “Erasing the Boundaries between Public and Private in Women’s Performance Traditions.” In *CR*, pp. 35–51.

Post deals with conditions that define and complicate women’s activities as music professionals, using methodology developed in anthropology and applicable to the cross-cultural focus of ethnomusicology. She questions models for studies of societies that group men’s and women’s areas of work under public and private, respectively, and examines other dualities (male/female, professional/amateur) that may relate to the question of public and private spheres.

- 245 Poynton, Cate. “Talk Like a Girl.” In *M&F*, pp. 119–28.

Poynton notes that differences between male and female voices are evident even before puberty, and concludes that though some of these differences are biological, others are cultural. She “attempts to write a space for voice across the biological and the cultural, against the background of the extensive contemporary feminist literature on the body” (p. 119).

- 246 Rabinowitz, Peter J. “‘With Our Own Dominant Passions’: Gottschalk, Gender, and the Power of Listening.” *19th-Century Music* 16 (1993): 242–52.

Citing the common disparagement of women’s tearful reception of sentimental music, Rabinowitz analyzes the act of listening to show tears as a legitimate physical response to music that creates a kind of social bonding between listener and composer. Tears amount to an “interpretive activity, rather than a passive response,” an “interpretive strategy [that] provide[s] one of the crucial junctures between music and gender” (p. 252).

- 247 Randel, Don Michael. “The Canons in the Musicological Toolbox.” In Katherine Bergeron and Philip V. Bohlman, eds. *Disciplining Music: Musicology and Its Canons*. Chicago: University of Chicago Press, 1992, pp. 10–22. ISBN 0-226-04368-1.

Randel posits a “musicological toolbox” in which certain perspectives and aspects of traditional musicology came to influence what types of music were deemed worthy of study. In answer to his own

question, "What should the agenda of a feminist musicology be?" (p. 16), Randel lists discovery and revival of music by women, but also suggests setting a perspective that takes gender into account and questions "the gender-related implications of what has enshrined the canon that we propose to expand" (p. 17). He suggests feminist literary criticism as a model for feminist music criticism.

- 248 Rebollo-Sborgi, Francesca. "Decentering the Feminist Self." *repercussions* 1(2) (1992): 26–51.

The author considers feminist music criticism to be irrelevant to anyone not within the mainstream of white America, and illustrates by examining factors in Chinese society that cannot make sense if evaluated in the light of white American feminist beliefs.

- 249 Rempel, Ursula M. "Women in Music." In Elizabeth McNabb, Mary Jane Cherry, Susan Popham, and René Perri Prys, eds. *Transforming the Disciplines: A Women's Studies Primer*. New York: Haworth Press, 2001, pp. 47–54. ISBN 1-560-23959-X, cloth; 1-560-23960-3, paper.

A brief summary of recent trends and topics in the area of women in music, including a capsule history of women as composers and conductors and the importance of training for women aspiring to musical careers.

- 250 Rieger, Eva. *Frau, Musik, und Männerherrschaft. Zum Ausschluss der Frau aus der deutschen Musikpädagogik, Musikwissenschaft, und Musikausübung*. 2nd edn. Kassel: Furore, 1988. 302 pp. ISBN 3-9801326-8-4.

Rieger's essays deal with the profession of music teaching and what sorts of training girls received in past centuries; music as a carrier of gender-specific ideologies; creative women in the conflict between man and music (she considers Clara Schumann, Cosima Wagner, Fanny Hensel, Alma Mahler, and Eta Harich-Schneider); the situation today (including possible careers for women); and the quest for aesthetic self-representation. Photos. Plates.

- 251 ——. "'Gender Studies' und Musikwissenschaft—ein Forschungsbericht." *Mf* 48 (1995): 235–50.

Discouraged by the slowness with which German musicologists have taken up the challenge of feminist criticism, Rieger notes some of the latest writings in German as well as recent publications by British and American scholars. She cites especially the writings of Susan McClary and Carolyn Abbate.

- 252 ——. "'Ich recycle Töne': Schreiben Frauen anders? Neue Gedanken zu einem alten Thema." *NZfM* 153 (Feb. 2, 1992): 14–18.