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Analytical Essays on Music by Women Composers

CONCERT MUSIC, 1960–2000

EDITED BY Laurel Parsons
& Brenda Ravenscroft

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One of the guiding principles of our project has been to include works for which readers can acquire both a score and a recording. When efforts to make the archival BBC broadcast recording of Elisabeth Lutyens’s *Essence of Our Happinesses* available to our readers were unsuccessful, Dr. Jonathan Girard, director of the University of British Columbia Symphony Orchestra, responded with enthusiasm and generosity to our request for help. We are grateful to him and to the orchestra for recording the “Chronikos” section of the second movement, making it possible for readers to hear this excerpt through the companion website. In addition, Claire Irwin of the University of York Music Press helped secure the necessary scores, parts, and permissions with her usual efficiency and good humor.

Co-editing and co-authoring requires a special partnership, and we deeply appreciate in each other the complex blend of inspiration, dependability, tenacity, and simple hard work that has carried us through this first phase of our multivolume project, while allowing us to remain friends.

The shared moments of unwavering support—and sometimes unbridled hilarity—have sustained us in trying times.


The original concept of this book dates from 2007; we are indebted to our long-suffering authors for their patience, and acknowledge the suffering of our long-patient families. Glenn Parsons was a rock, stepping up in countless ways to keep the North Vancouver editorial headquarters from falling into chaos when he would probably have preferred to be out kayaking. We dedicate this volume to the six children (now young adults) who have shared their growing-up years with “The Book”: Andrew, Sarah, Sean, Rebecca, Berg, and Mitzi.

About the Companion Website

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Oxford has created a password-protected website to accompany *Analytical Essays on Music by Women Composers*. On this companion website, readers will find all musical examples and illustrations, including color versions of Figures 5.1, 5.3, and 5.5, Example 7.2, and an audio recording for Chapter 9. For those who wish to examine larger versions of the volume's visual materials, Oxford University Press has made it possible for readers to zoom in on all examples and illustrations. The reader is encouraged to consult this resource in conjunction the chapters. Examples available online are indicated in the text with Oxford's symbol: .

Analytical Essays on Music by Women Composers

1

Introduction

Laurel Parsons and Brenda Ravenscroft

I have no doubt that women think and feel differently than men, but it is not very important whether I am a woman or a man. What matters is that I am myself and develop my own ideas strictly toward the truth.

—Sofia Gubaidulina

This book celebrates, through musical analysis, the work of eight outstanding composers active in the late twentieth and early twenty-first centuries: Elisabeth Lutyens (1906–1983), Ursula Mamlok (b. 1923), Sofia Gubaidulina (b. 1931), Norma Beecroft (b. 1934), Joan Tower (b. 1938), Libby Larsen (b. 1950), Kaija Saariaho (b. 1952), and Chen Yi (b. 1953). Their compositions—in genres ranging from solo song to symphony, opera, film, and electroacoustic music—represent some of the most important musical trends of the twentieth century. Many of them have won the highest awards available to contemporary composers and have been honored by prestigious fellowships and commissions. Collectively, their lives and careers extend from Edwardian England to twenty-first-century North America, and their individual creative voices have thus been forged in environments shaped by the major political and cultural events of this period, including Nazi Germany, postwar Soviet Russia, and China’s Cultural Revolution. As we write in 2014, six of the eight composers—some now in their 80s and 90s—continue to pursue lively, successful, and productive careers.

Each chapter in this volume presents a detailed analytical exploration of a single representative composition in the genres of song, chamber, and large-scale orchestral or choral music. (Electroacoustic, computer, and other contemporary musical genres will be represented in a later volume.) The compelling nature of the music, both aurally and intellectually, has been the primary motivation in the analysts’ selection of these particular compositions, as well as each work’s ability to demonstrate fundamental

aspects of its composer's characteristic musical language. Without exception, these are the first published analytical studies of the works in question—hopefully, the first of many.

The analytical approaches taken by the authors are as individual as the compositions they have chosen to analyze, ranging from Joseph N. Straus's meticulous diagrams of hexatonic pitch-class structures in Mamlok's *Panta Rhei* to Nancy Rao's critical exegesis of Chinese operatic gestures in Chen Yi's Symphony No. 2, and from Judy Lochhead's examination of Gubaidulina's Second String Quartet through the perspective of Gilles Deleuze's critical theories of *différence* to John Roeder's illumination of Saariaho's song "The claw of the magnolia . . ." through a blend of rhythmic, pitch, and poetic analysis. What they have in common, however, is the technical nature of the approach, and the depth and detail of the analytical insights into the music.

As professional musicians making their living in the late twentieth and early twenty-first centuries, the composers featured in this collection—all women—have helped shape a remarkable period in the history of music in the classical Western tradition. While women have composed throughout that thousand-year history, it is only in the past century, propelled (as in many fields) by the early fight for women's suffrage and, later, the civil rights movements of the 1960s, that they have flourished and gained public recognition as professional composers. Access to higher musical education has allowed women not only to attain the same level of advanced training in composition as their male peers, but also to begin forming the kind of social and institutional networks that have always been crucial in securing performances and establishing a professional reputation. In recent years, what James Briscoe has optimistically called the "new, powerful wave of composition by women" has brought with it an unprecedented opportunity for listeners to hear and explore a rich array of fresh, contemporary musical voices, born out of the experiences and ideas of female composers.¹

Why, then, is it necessary or even justifiable today to link these essays together as exemplars of music by "women composers," with that term's old-fashioned and potentially marginalizing adjective? In many present-day societies, particularly in the developed world, activism and legislation have led to high levels of equity in professional fields, and women have achieved proportional representation in many areas, rendering terms such as "the woman doctor" antiquated if not obsolete. Surely when Gubaidulina asserts that "it is not very important whether I am a woman or a man," she is stating a contemporary truth, an acknowledgment that in the twenty-first century there should be no need to distinguish music based on the sex of the composer.² Her declaration expresses a desire—one expressed by many female composers over the last century—to have those who listen and consider her music receive it as an integral part of the world of contemporary

music, rather than as a marginal subset of compositions whose intrinsic interest lies merely in the composer's gender. In this Gubaidulina has been particularly successful, her music having achieved wider international acclaim and scholarly attention within the still overwhelmingly male domain of contemporary classical composition than almost any other living female composer except Saariaho.

Gubaidulina and Saariaho are, however, exceptions. The "powerful wave of composition by women" has not yet led to a similar wave of exploration into this repertoire, whether in the form of performance, listening, or scholarship, and the musical voices of many female composers remain as yet relatively unheard and unknown. Critical discussions of gender and classical composition by Marcia Citron and Jill Halstead in the 1990s point out that decades after the women's movements of the 1960s began to recognize and promote the professional achievements of women in many traditionally male-dominated fields, perceptual and systemic barriers still prevented the music of female composers from being integrated into the canon, their music remaining largely underperformed and unstudied.³ Similarly, after describing in her preface to the 1995 *Norton/Grove Dictionary of Women Composers* "a sea-change with regards to public acknowledgment," Rhian Samuel notes that despite the increasing number of recordings, performances, and publications of music by women in score anthologies, these successes had not yet led to women composers becoming "established" in the same way as their male counterparts, particularly in terms of the absence of their compositions from the musical canon and from scholarly musical discourse.⁴

The volume of research into music by women has certainly grown since 1995, and in recent decades musicologists and a few music theorists have made outstanding contributions to our knowledge of the lives and careers of female composers and to our understanding of their music within a cultural context; feminist music scholars have also suggested alternative analytical approaches to music by female and male composers alike.⁵ However, most pertinent to this collection, mainstream music theory—traditionally the locus of the most detailed and rigorous analysis of individual musical compositions—has not kept pace, as we explain below.

Our research into the 20-year period from 1994 to 2013 shows that since 1994, only 23, or 1.51 percent, of the 1,524 articles published by eight peer-reviewed music theory and analysis journals over 376 issues have been devoted to music by a female composer.⁶ At the time of writing, *Music Theory Online* leads these statistics with the highest percentage of articles on music by women at 2.91 percent (or 7 of 240 articles over 93 issues); the respective rates for *Music Theory Spectrum* and the *Journal of Music Theory* for this period are 1.25 percent (2 of 60 articles) and 0.58 percent (1 article out of 172).⁷

While we have not sought similar data for books and monographs that have published analytical research into music by women composers, they are relatively rare, often blending biographical and analytical perspectives. An increasing number are available, however, including significant books by Straus on the music of Ruth Crawford Seeger and by Ellie M. Hisama on music by Crawford, Marion Bauer, and Miriam Gideon.⁸

Research presentations on music by women composers in scholarly fora such as the Society for Music Theory (SMT) annual meetings also remain infrequent. Since 1994, of 1,372 SMT conference presentations, only 34, or 2.47 percent, were on compositions by women. This ratio is skewed upward, however, by the fact that 18 of the 34 papers were presented in special sessions sponsored by the Society's Committee on the Status of Women in 2001, 2002, and 2010, making these annual conferences the only ones in the Society's history to include more than three presentations on music by female composers; the rate for the other 17 conferences over this period is 1.41 percent.⁹ This low representation of women composers in theoretical and analytical presentations is paralleled in the European scholarly environment, where 1.98 percent (11 of 555) of the papers in 14 recent conferences focused on music by women.¹⁰

To appropriately interpret data representing scholarship into music by women composers, we need to take into account factors such as the ratio of female-to-male composers in a given period. Is the dearth of analytical writing about music by female composers because this music has been disproportionately ignored, or because it reflects a similarly low rate of participation by women in classical Western composition owing to a lack of access to higher education and the social restrictions placed on women's creativity until the late nineteenth and early twentieth centuries? Our research into this question has found that ascertaining this ratio is no easy task. Even in the field of contemporary music definitive data is unavailable, but, based on consultations with several national and international composers' organizations, it would seem that approximately 20 percent of contemporary composers are female—unquestionably a remarkable increase, but still a minority.¹¹ There are many other factors that complicate the interpretation of the data we have presented above, including the degree to which analytical research has also overlooked much worthy repertoire by male composers owing to enduring interest in music by composers such as Mozart, Beethoven, Schoenberg, and Stravinsky. What even the raw data highlight, however, is the disparity between the continuing near-absence of music by women from scholarly music-theoretical discussion and the unprecedented rise in professional activity and compositional achievement of women over the past century.

Accordingly, the purpose, not only of the current collection of essays but of the entire multivolume project that it initiates, is threefold. First and foremost, we wish to ignite readers' curiosity about a body of exciting and powerful contemporary concert music of which they may not yet be aware. Second, if we can inspire new research into serious and deserving—but as yet unexamined—music by women, a foundation of knowledge about the music can be established, enabling it not only to become an integral subject of music-theoretical colloquy, but also to influence the direction that colloquy will take, with regard to analytical methodology as well as musical value and canonicity. Finally, since the inclusion of music by women is still relatively rare in concerts, we hope that this collection will stimulate in performers and conductors an eagerness to program and perform this repertoire, based on its excellence and musical interest rather than its composers' gender.

Toward these ends, this inaugural volume brings together eight analytical studies of individual works or movements, each by a composer who has made a significant national or international contribution to contemporary classical music. Omissions are inevitable, owing in part to the proliferation of female professional composers over the last half century and in part to the current state of analytical research into music by women composers; in some cases we were not able to find any scholars engaged in the analytical study of a given composer's music.¹²

The resulting essays thus reflect the nascent state of music-analytical research into the music of women composers. But if this collection of in-depth analyses of single works cannot possibly be comprehensive, we are confident that it is representative: in its inclusion of such internationally respected creative artists as Saariaho, Gubaidulina, and Tower; in the range of nations and interacting cultures represented by its composers (the United States, Canada, Britain, Germany, Finland, Russia, and China); and in its exploration of music in a variety of genres from symphony to song cycle, through a spectrum of sophisticated analytical approaches.

Some readers may ask if by choosing the particular compositions explored in this project, we are attempting to establish a new or revitalized musical canon. The answer to this is "no," for two reasons. First, there would need to be a much deeper and more extensive tradition of scholarly analysis and performance before collective decisions could be made about which works, if any, could be considered canonical. Moreover, in recent decades the vigorous contestation of the very idea of canonicity challenges the basis of the question itself. We argue that a much more important question to ask is whether these compositions offer substantial aesthetic, intellectual, and musical rewards to analysts, listeners, and performers who pay them close attention, and to that we answer an unqualified "yes."

The chapters in this volume are grouped thematically by analytical approach into three sections, each of which is preceded by a short introduction placing the analytical methods used in the essays that follow into the context of late twentieth- and early twenty-first-century music theory. The essays in the first group, by Joseph Straus, Christoph Neidhöfer, and Jonathan Bernard, focus on pitch organization in serial or octatonic works by Mamlok, Beecroft, and Tower respectively. The second group of essays, by Judy Lochhead and Nancy Rao, takes a different approach, invoking gestural and cross-cultural theory to gain insight into the music of Gubaidulina and Chen Yi. Finally, the essays in the third group, by John Roeder, Brenda Ravenscroft, and Laurel Parsons, analyze in detail the ways in which Saariaho, Larsen, and Lutyens have responded musically—even in a wordless orchestral movement—to texts they have chosen to set.

Within these sections, each essay is preceded by a brief biographical sketch of the composer, providing the reader with a glimpse into the composer's career and cultural-historical context. Each sketch highlights her greatest professional successes, the influential forces and figures that helped to shape her compositional language, and the ways in which she, in turn, has influenced younger composers or otherwise had an impact on the development of contemporary classical music.

In addition to the print version of the book, the companion website offers important resources such as all examples and figures available in a format that allows readers to zoom in for closer examination, including several in their original color versions. The website also features a recording by the University of British Columbia Symphony Orchestra of an excerpt from Elisabeth Lutyens's *Essence of Our Happinesses*, the only full recording of which is unavailable to listeners except by appointment at British Library's National Sound Archive in London.¹³ Recordings of the remaining compositions explored in this volume are commercially available either on compact disc or through Internet music sources such as iTunes.

While the analyses are complete with appropriate musical examples, we recommend that the reader wishing to use a particular analysis as a springboard for further research or teaching have the accompanying full score close at hand. Full scores for all works can be accessed either through university library holdings or directly from publishers.

In both scholarly and popular discourse surrounding female creators in all the arts, the question often arises of whether the artistic creations of women exhibit common characteristics that bind them together as a group, making them in some way distinct from those of male creators.¹⁴ In the realm of musical composition, arguments about these potential

distinctions have had a long and, from a twenty-first-century perspective, sometimes uncomfortable history, especially when focused on perceived distinctions in quality (or “greatness”) as much as trait.¹⁵ As Halstead and Citron have shown, critical tropes abound in historic descriptions of music by female composers, from the use of adjectives such as “delicate” and “graceful” to assumptions that women are “naturally” better at writing in small forms like song and chamber music than they are at composing in large-scale forms such as symphony and opera.¹⁶ The compositions represented in this volume—and those to follow—demonstrate the inaccuracy of such stereotypes. However, readers may be curious to know what kind of threads weaving among the lives and music of these eight composers—if any—are revealed in this collection of essays. The biographies that introduce each composer note their diversity in terms of national or cultural background, as well as the aesthetic influences, attitudes, and techniques that have helped shape their compositional styles. But we also observe certain recurrent themes.

Most notable, perhaps, is a common rejection by these composers of absolute formalism (integral serialism, for example) in favor of cultivating a more flexible and intuitive individual voice. Ellie Hisama, writing about modernism and gender, argues that women composers’ relative isolation from mainstream contemporary music circles in the first half of the twentieth century may have had the unintended benefit of liberating them to develop independent compositional voices and technical tools.¹⁷ This is not to suggest that these composers did not engage the most advanced compositional techniques of their time, but rather that, as the analyses in this volume show, their approaches to formalized systems are fluid—for example, in the way that Lutyens, Beecroft, and Mamlok mix serialism and free atonality to achieve their expressive goals.

The rejection of strict formalism is not only about creating a unique compositional voice; it is also rooted in the keen desire expressed by many of the composers in this volume to reach out and connect with listeners through their music. Saariaho, for example, rejects structural complexity in favor of “communicating” through “audible musical forms,” Gubaidulina conceives of her music in terms of *re-ligio* (re-connecting), and Larsen argues that “it is the composer’s task . . . to communicate something about being alive through music.”¹⁸ Beecroft expresses this need for human connection in the clearest of terms:

I want whatever I’m writing to communicate with somebody, and it has to have been inspired by some human factor, human emotion or reaction to something, otherwise it just doesn’t come out. . . . I’m not one of those composers who does not want an audience. I would like

an audience for what I write. I would like to know there's a listener out there.¹⁹

But are these apparent commonalities attributable to the sex of these composers, or do they merely reflect attitudes and values shared by many late twentieth- and early twenty-first-century composers, regardless of gender? Certainly we can find the same compositional approaches and beliefs in the works of many male composers of the past 50 years. Moreover, attributing shared characteristics to a group of composers on the basis of whether they are female or male perpetuates the binary categorization that in the early twenty-first century is gradually giving way to more the flexible, finely nuanced concept of gender identity as a spectrum.

Yet the question of whether there is a discernibly female compositional voice persists in contemporary scholarship, particularly in the work of feminist musicologists such as Sally Macarthur. In her 2002 book *Feminist Aesthetics in Music*, Macarthur confronts the dilemma for music analysts wishing “to demonstrate that women’s music is worthy of close analysis and of being included in the canon of masterworks,” citing Nicholas Cook’s question, “do you attempt to position women’s music within the mainstream, thereby risking its being swamped by a predominantly male tradition, or do you promote it as a separate tradition of its own, as women’s music, thereby risking marginalization within a male-dominated culture?”²⁰ Macarthur opts for the latter, seeking common characteristics in compositions by women that are, in her view, distinct from those in “men’s music.”²¹

While welcoming the challenges that feminist scholarship poses to analytical methodologies developed in the still male-dominated discipline of music theory, we have taken the opposite approach in this book and the volumes that follow. We believe that to exclude music by women composers from these methodologies would be to artificially separate them from the epistemological context in which these composers received their formative training—surely as relevant to an understanding of any composer’s work as consideration of its sociocultural context. Furthermore, in the quest for insight into the inevitable, difficult, and likely unanswerable question of whether there is a compositional voice that is discernibly female, analysis has a vital, even urgent role to play. Although close analytical study of a musical composition can never in itself reveal more than part of what makes the music meaningful, delightful, or profound, it can nevertheless supply something that has hitherto been somewhat lacking in the discourse surrounding music by women composers: evidence from the works themselves. Whether or not there is such a thing as a female compositional

voice, or whether one finds the question completely irrelevant, until we know more about the music women have created, generalized claims that men and women compose differently will necessarily be based on provisional hypotheses and personal observation—perspectives that may be valuable but are insufficient for purposes of comparison. In this, we agree with Rhian Samuel's argument, published in 1997 but just as relevant nearly 20 years later.

What if a woman composer should speak differently from a man? Should she not then be evaluated differently? The fact of sociological conditioning certainly encourages us to consider the likelihood of a “gendered voice” for both men and women. And given the physicality and sensuousness of music itself, is it beyond the realms of possibility that even biology might have some influence on musical utterance too? Some critics emphatically deny its existence; but given that a *comparative* study of the male and female repertoires is the only condition, by definition, that would reveal the existence of such a voice (and its male counterpart), and that no large-scale, detailed study of women's music to rival that already afforded men's has yet taken place, surely no soundly based judgment on this issue can at present be offered.²²

It is in this spirit that we offer our collection of analytical studies as a contribution to the development of a body of evidence extensive and robust enough to respond to old questions and generate new ones. We invite our readers to join in this endeavor of discovery. For the scholarly community, these thoughtful analytical essays provide eight distinct entry points into a treasure trove of repertoire awaiting the attention of music theory and musicology researchers. For post-secondary instructors, the analyses may suggest potential new repertoire for inclusion in post-tonal theory and history courses, both graduate and upper-level undergraduate, and provide starting points for serious discussion of these compositions in courses on women and music. Finally, the detailed insight that distinguishes these essays makes this a useful sourcebook for the performing world; we hope that conductors, music directors, and performers will be inspired to explore and program the music of these composers and will find its analytical information a useful aid to making performance decisions.

The musical and professional achievements of the composers featured in this volume provide clear evidence of an unstoppable wave of women's participation as musical creators. And, while much work remains to be done, we look forward with excitement to the energy and renewal that their inclusion will inevitably bring to the future of contemporary music.

NOTES

1 James R. Briscoe, ed., *Contemporary Anthology of Music by Women* (Bloomington: Indiana University Press, 1997), xi. Women's participation in the world of music performance has also expanded. Women are regularly seen on the concert stage as soloists and, occasionally, on the podium as conductors. Female membership in orchestras is increasing, albeit gradually, and even the Vienna Philharmonic, with its notoriously misogynist policies, finally hired its first permanent female member in 1997 (William Osborne, "Art Is Just an Excuse: Gender Bias in International Orchestras," *Journal of the International Alliance for Women in Music* 2, no. 1 [October 1996]: 6–14).

2 Cited by Michael Kurtz in *Sofia Gubaidulina: A Biography*, ed. Malcolm Hamrick Brown, trans. Christoph K. Lohmann (Bloomington: Indiana University Press, 2007), vi.

3 Marcia J. Citron, *Gender and the Musical Canon* (1993; Urbana: University of Illinois Press, 2000); and Jill Halstead, *The Woman Composer: Creativity and the Gendered Politics of Musical Composition* (Aldershot: Ashgate, 1997). In her 2007 reflection on the 15 years that had passed since the publication of *Gender and the Musical Canon*, Citron lauds the progress made in the "repertorial and disciplinary canons" of musicology, and in the dissemination of music by women composers. However, she cautions "we need to be careful lest historical women become erased again" (214) and emphasizes that "women's music—scores, recordings, books—must continue as an important priority" (215) ("Women and the Western Art Canon: Where Are We Now?" *Notes* 64, no. 2 [Summer 2007]: 209–15).

4 Rhian Samuel, "Women's Music: A Twentieth-Century Perspective," in *The Norton/Grove Dictionary of Women Composers*, ed. Julie Anne Sadie and Rhian Samuel (New York and London: W. W. Norton, 1995), xiii.

5 Such scholarship focuses primarily on issues of gender and social context rather than technical analysis of the music, reflecting feminist music theory's rejection of traditional analysis, with its valorization of an impossible objectivity and its lack of interest in the impact of composers' gender, social, and cultural identities on the music they create. These views are presented in two notable issues of *Perspectives of New Music* (PNM) from the early 1990s, where a "Feminist Theory Forum" was followed in the subsequent volume by four papers grouped under the heading "Toward a Feminist Music Theory." Pertinent articles include Fred Everett Maus, "Masculine Discourse in Music Theory," *PNM* 31, no. 2 (Summer 1993): 264–93; Suzanne Cusick, "Feminist Theory, Music Theory, and the Mind/Body Problem," *PNM* 32, no. 1 (Winter 1994): 8–27; Marion Guck, "A Woman's (Theoretical) Work," *PNM* 32, no. 1 (Winter 1994): 28–43; Marianne Kielian-Gilbert, "Of Poetics and Poiesis, Pleasure and Politics—Music Theory and Modes of the Feminine," *PNM* 32, no. 1 (Winter 1994): 44–67; and Susan McClary, "Paradigm Dissonances: Music Theory, Cultural Studies, Feminist Criticism," *PNM* 32, no. 1 (Winter 1994): 68–85. Founded a few years after these groundbreaking issues, the scholarly journal *Women and Music* publishes articles that explore "the relationships among gender, music and culture" (<http://www.nebraskapress.unl.edu/product/Women-and-Music.673171.aspx>) but to date has published no detailed analyses of music by female composers. The *Journal of the International Alliance for Women in Music* includes a broad spectrum of items about the professional achievements and activities of female composers, but, again, no detailed analyses. Karin Pendle and Melinda Boyd's annotated bibliography, *Women in Music: A Research and Information Guide*, 2nd ed. (New York: Routledge, 2010), assembles more than 25 years of feminist scholarship on music.

6 Journals reviewed for these statistics include the *Dutch Journal of Music Theory*, the *Indiana Theory Review*, the *Journal of Music Theory*, *Music Analysis*, *Music Theory Online*, *Music Theory Spectrum*, *Perspectives on New Music*, and *Theory and Practice*. For the

purposes of this study, a “journal article” was defined as a substantial work (usually over 15 pages) devoted primarily to the theoretical analysis of music. Book, conference, and performance reviews were excluded, as were prefaces, afterwards, short forum contributions, compositions, “in memoriam” pieces, and letters. To be counted as analytical work on a female composer, the music of the composer had to be the focal point of the article.

7 While the cited numbers for journal publications cover 1994–2013, in the case of *Music Theory Spectrum* (MTS) and the *Journal of Music Theory* (JMT), two of the oldest music theory journals, these numbers remain unchanged when one views their entire publishing histories. Launched in 1979, MTS has published two articles on music by women: Jocelyn R. Neal’s examination of music by the Dixie Chicks in “Narrative Paradigms, Musical Signifiers, and Form as Function in Country Music,” MTS 29, no. 1 (Spring 2007): 41–72; and Marianne Kielian-Gilbert’s exploration of the music of Gabriela Ortiz in “Musical Bordering, Connecting Histories, Becoming Performative,” MTS 33, no. 2 (Fall 2011): 200–207. The single article published by JMT since its founding in 1957 is Jennifer Bain, “Hildegard, Hermannus, and Late Chant Style,” JMT 52, no. 1 (2008): 123–49.

8 Joseph N. Straus, *The Music of Ruth Crawford Seeger* (Cambridge and New York: Cambridge University Press, 1995), and Ellie M. Hisama, *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon* (Cambridge and New York: Cambridge University Press, 2001). Harald Krebs and Sharon Krebs, *Josephine Lang: Her Life and Songs* (New York: Oxford University Press, 2007), and Burt Jerome Levy and Laurdella Foulkes-Levy, *Journeys through the Life and Music of Nancy van de Vate* (Lanham, MD: Scarecrow Press, 2005), combine biographical and analytical approaches in their studies. Also worthy of note are two multiauthor essay collections: Deborah Stein, ed., *Engaging Music: Essays in Music Analysis* (New York: Oxford University Press, 2005), which includes analytical chapters on music by Lang, Barbara Kolb, and Sarah Maclachlan; and Tim Howell, ed., *Kaija Saariaho: Visions, Narratives, Dialogues* (Farnham, UK, and Burlington, VT: Ashgate, 2011). Michael Slayton, *Women of Influence in Contemporary Music: Nine American Composers* (Lanham, MD: Scarecrow Press, 2011), includes analytical observations, as does the ecomusicologist Denise von Glahn’s *Music and the Skillful Listener: American Women Compose the Natural World* (Bloomington: Indiana University Press, 2013).

9 Of these 17 SMT meetings, eight did not include any papers on compositions by women; aside from one conference with three papers, the rest included one or (less often) two.

10 There is very little archived conference information available. By consulting the host organizations’ websites, we reviewed 14 conferences including ten Music Analysis TAGS (graduate) conferences that took place in the United Kingdom between 2005 and 2014 (159 presentations) and four European analysis conferences, three from 2011 and one from 2013 (396 papers).

11 In 2006 the British Music Information Centre (later absorbed into the organization Sound and Music) estimated that 17–20 percent of contemporary composers in the United Kingdom were women (cited by Jennifer Fowler in “The Proms 2006: Where are the Women?” *Women in Music* (May 2006), <http://www.womeninmusic.org.uk/PROMS06.htm>). More current numbers are challenging to find. According to Kealy Cozens, Creative Project Leader for Sound and Music, out of 660 applicants for their composer programs, 183 (27.7 percent) were female. Cozens notes that applicants to these programs represent mostly emerging rather than established composers (e-mail message to the editors’ research assistant Tim Wyman-McCarthy, June 6, 2014). Data from the Canadian Music Centre, obtained through an e-mail message

from Steve McNabb, Information Architect/Senior Developer, on May 21, 2014, indicate that 149 of 695, or 17.6 percent, of Canadian composers are female. The percentage of women composers listed in the American Composers Alliance database (accessed May 17, 2014, <http://www.composers.com/content/aca-archive-collections>) is lower, at 12 percent (62 of 515 composers), the lower percentage likely reflecting the fact that this includes both living and deceased composers. Given the size of the American population, it is clear that their methodology for compiling the database means that these numbers are too low to reflect the current gender distribution among American composers.

12 The early development of this collection included a widely publicized call for proposals, the responses to which, although more numerous than we had expected, revealed unfortunate gaps. One of the goals of this collection is to stimulate research that will result in these gaps being filled.

13 The recording on the companion website of the second movement's orchestral "Chronikos," discussed by Parsons in chapter 9, has been made available thanks to Dr. Jonathan Girard, director, and the University of British Columbia Symphony Orchestra. The National Sound Archive's recording is a reel-to-reel tape of the BBC Orchestra's premiere of *Essence of Our Happinesses* under the direction of Norman del Mar.

14 The French poststructuralist literary critic and writer Hélène Cixous's groundbreaking notion of *l'écriture féminine* holds that women's bodies and experiences must be inscribed in women's writing through (in part) the cyclical, nonlinear use of language, in direct opposition to the so-called phallogocentric norms of the male tradition. See Cixous, "Le rire de la Méduse" (1975), in *Le rire de la Méduse et autres ironies* (Paris: Galilée, 2010), translated into English as "The Laugh of the Medusa," *Signs: Journal of Women in Culture and Society* 1, no. 4 (Summer, 1976): 875–93. See also Christine Battersby, *Gender and Genius: Towards a Feminist Aesthetics* (Bloomington: Indiana University Press, 1989); Hilde Hein and Caroline Korsmeyer, eds., *Aesthetics in Feminist Perspective* (Bloomington: Indiana University Press, 1993); and Gisela Ecker, ed., *Feminist Aesthetics*, trans. Harriet Anderson (Boston: Beacon Press, 1986), among others.

15 Telling examples of the "quality" debate since the late nineteenth century can be found in Havelock Ellis, *Man and Woman: A Study of Secondary and Tertiary Sexual Characteristics* (1894; London: Heinemann, 1934), and in a series of articles published over the past century bearing remarkably similar titles. In chronological order, these are George Trumbull Ladd, "Why Women Cannot Compose," *Yale Review* 6 (July 1917): 789–806; Carl E. Seashore, "Why No Great Women Composers?" in *In Search of Beauty in Music: A Scientific Approach to Musical Esthetics* (New York: Ronald Press, 1947): 363–67; Grace Rubin-Rabson, "Why Haven't Women Become Great Composers?" *High Fidelity/Musical America* 23 (February 1973): 47–50; and Eugene Gates, "Why Have There Been No Great Women Composers? Psychological Theories, Past and Present," *Journal of Aesthetic Education* 28, no. 2 (1994): 27–34.

16 See Citron, chapter 4 (especially 130–32), and Halstead, chapter 6 (171–214). Halstead opens her chapter by citing the English psychologist Glenn Wilson, writing in 1989: "Many women have written successful songs . . . but they have seldom put together musical works on a grander scale such as operas, symphonies or even musical comedies. It is difficult to escape the conclusion that some factor such as intrinsic motivation or 'scale of thinking' is another contributor to artistic genius" (171).

17 "Because it released these composers from the strictures of a common musical style by giving them the technical means to forge new musical procedures and narratives, modernism did not prove harmful to them, but rather stimulated their work in inventive and liberating ways." Hisama, *Gendering Musical Modernism*, 11.

18 See Pirkko Moisala, *Kaija Saariaho* (Urbana: University of Illinois Press, 2009), 9; Kurtz, *Sofia Gubaidulina: A Biography*, 119; and Libby Larsen, Libby Larsen's website, accessed January 5, 2013, <http://libbylarsen.com/index.php?contentID=216>.

19 Norma Beecroft, interview by Eitan Cornfield, *Canadian Composers Portraits: Norma Beecroft*, Centrediscs CD-CMCCD 9303, 2003, compact disc. A transcript of this interview is available at <http://www.musiccentre.ca/sites/www.musiccentre.ca/files/resources/pdfmedia/beecroft-portrait-en.pdf>.

If, as composers, these women have placed a high value on connecting and communicating with listeners through their music, a remarkable number have also initiated projects designed to revitalize the connections between contemporary composers, their audiences, and their communities. Larsen, for example, founded what is now the American Composers Forum to support and advocate on behalf of composers, and Lutyens instituted the Composers Concourse in London. Lutyens and others, including Beecroft, Tower, and Saariaho, also established or produced new music ensembles, concert series, and radio and television documentaries.

20 See Sally Macarthur, *Feminist Aesthetics in Music* (Westport, CT: Greenwood Press, 2002), 88.

21 In her conclusion, Macarthur suggests that, in terms of structure, music by women differs from that of men with regard to its positioning of climaxes, relative lengths of sections, and gestural construction (178), although elsewhere in the book she uses terms such as “warmth,” “tenderness,” and “softening [of dissonance]” to describe music that she hears as distinctively “feminine” (see, for example, her discussion of Elisabeth Lutyens's serialism, 96–102).

22 Samuel, “Women's Music: A Twentieth-Century Perspective,” xiv.