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Descrizione fisica	1 online resource (1 online resource xii, 402 pages score.)
Altri autori (Persone)	ArcherViolet MusgraveThea ChaminadeCecile <1857-1944.> FarrencLouise <1804-1875.> SchumannClara <1819-1896.> SmythEthel <1858-1944.> HenselFanny Mendelssohn <1805-1847.> CacciniFrancesca <1587-approximately 1640.> BriscoeJames R. <1949->
Soggetti	Women composers Women composers - United States Women composers - Europe Music Europe United States
Lingua di pubblicazione	Inglese
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Note generali	English, French, German, Italian, and Latin words; includes English translations printed as texts for non-English-language works.
Nota di contenuto	Kassia / by Diane Touliatos-Banker -- "Augustus, the Monarch," Byzantine chant -- "The Fallen Woman," Byzantine chant -- Hildegard von Bingen / by Barbara Jean Jeskalian -- "De Sancta Maria," chant sequence -- "In Evangelium," chant antiphon -- "Kyrie," mass ordinary chant -- Countess of Dia / by Beverly J. Evans -- "A Chantar," troubadour song -- Anne Boleyn / by Edith Borroff -- "O Deathe, rock

me asleepe," for voice and keyboard or lute (attributed; 1536) -- Maddalena Casulana / by Beatrice Pescerelli -- Madrigal VI (1570) -- Francesca Caccini / by Carolyn Raney -- "Laudate Dominum" and "Maria, dolce Maria," solo songs from Il Primo Libro (1618) -- "Aria of the Shepherd," from the opera La Liberazione di Ruggiero (1625) -- Isabella Leonarda / by Barbara Garvey Jackson -- Kyrie and "Crucifixus" (from Credo) of Messa Prima (from Opus 18), for chorus, strings, and continuo (1696) -- Elizabeth-Claude Jacquet de la Guerre / by Susan Erickson -- "La Flamande" and "Chaconne," from Suite in D minor, for harpsichord (1707) -- Semele, cantata for two treble voices, violin, and continuo (1715) -- Maria Margherita Grimani / by Barbara Garvey Jackson -- "Sinfonia," for strings and continuo, from Pallade e Marte, "opus dramaticum" (1713) -- Anna Amalie / by Jane P. Ambrose -- "Adagio," from Sonata in F major for flute and continuo (ca. 1760) -- Marianne von Martinez / by Karin Pendle -- "Allegro," from Sonata in A major for piano (1765) -- Maria Theresia von Paradis / by Karin Pendle -- "Morgenlied eines armen Mannes," for voice and keyboard (1784-86) -- "Sicilienne," for flute and keyboard -- Maria Agata Szymanowska / by Nancy Fierro, CSJ -- "Nocturne," for piano (1828-31) -- Josephine Lang / by Marcia J. Citron -- "Frühzeitiger Frühling," for voice and piano (1830) -- Fanny Mendelssohn Hensel / by Marcia J. Citron -- "Schwanenlied," for voice and piano (1846) -- Clara Schumann / by Nancy B. Reich -- "Liebst du um Schönheit," for voice and piano (1841) -- "Allegro Moderato," from Trio in G minor for violin, cello, and piano (1846) -- Variations on a Theme by Robert Schumann, for piano (1853-54) -- Louise Farrenc / by Bea Friedland -- "Allegro deciso," from Trio in E minor for flute or violin, cello, and piano (1857-62) -- Pauline Viardot-Garcia / by Austin B. Caswell -- "Die Beschwörung," from Zwölf Gedichte von Pushkin (1865) -- Amy Marcy Beach / by Adrienne Fried Block -- "Elle et moi," for voice and piano (1893) -- "Allegro con fuoco," from Symphony No. 1 (1894) -- "A Hermit Thrush at Morn," for piano (1921) -- Cecile Chaminade / by James R. Briscoe -- "Andante," from Sonata in C minor for piano (1895) -- Dame Ethel Smyth / by Jane A. Bernstein -- Scene from Act I of the opera The Wreckers (1904) -- Lili Boulanger / by Leonie Rosentiel -- "Je garde une médaille d'elle" and "Demain fera un an," from Clairières dans le ciel for voice and piano (1914) -- Alma Mahler / by Susan M. Filler -- "Der Erkennende," for voice and piano (1915) -- Rebecca Clarke / by Jane A. Bernstein -- "Allegro," from Trio for violin, cello, and piano (1921) -- Germaine Tailleferre / by Leonie Rosentiel -- "Modère sans lenteur," from Sonata in C-sharp minor for violin and piano (1923) -- Ruth Crawford Seeger / by Judith Tick -- Prelude No. 2, for piano (1924) -- "Rat Riddles," from Three Songs for Contralto, Oboe, Percussion, and Orchestral Ostinati (1930) -- "Andante" and "Allegro possibile," from String Quartet (1931) -- Miriam Gideon / by Barbara A. Petersen -- The Hound of Heaven, for voice, oboe, and string trio (1945) -- Grazyna Bacewicz / by Adrian T. Thomas -- Sonata No. 2, for piano (1953) -- Louise Talma / by James R. Briscoe -- La Corona (Seven Sonnets by John Donne), for mixed chorus (1954-55) -- Julia Perry / by Mildred Denby Green -- Homunculus C.F., for percussion, harp, and piano (1960) -- Vivian Fine / by Vivian Fine -- "The Triumph of Alcestis," from the ballet Alcestis (1960) -- Violet Archer / by Robert Weber -- "Preamble," from Sonata for Alto Saxophone and Piano (1972) -- Pauline Oliveros / by Heidi Von Gunden -- "Teach Yourself to Fly," "Tumbling Song," and "Zina's Circle," from Sonic -- Meditations (1974) -- Thea Musgrave / by James R. Briscoe -- "Monologue of Mary," from the opera Mary, Queen of Scots (1977) -- Ellen Taaffe Zwilich / by Ellen Taaffe Zwilich with Bruce Creditor -- First Movement of Symphony No.

This collection of 51 works by 37 composers is the first compendium of its kind. The compositions, spanning eleven centuries of Western art music, are vital and important and illustrate advanced compositional trends of their age. The earliest works reproduced are two Byzantine chants by Kassia (fl. 840); the most recent is the first movement of Ellen Zwilich's Symphony No. 1, which received the Pulitzer Prize for music in 1983. Some of the outstanding early composers included are Hildegard von Bingen (fl. 1150), Maddalena Casulana (fl. 1560), Francesca Caccini (fl. 1620), and Elisabeth-Claude Jacquet de la Guerre (fl. 1700). From the eighteenth and nineteenth centuries come compositions by Marianne von Martinez, Maria Szymanowska, Fanny Mendelssohn Hensel, Pauline Viardot, Clara Schumann, and Amy Beach. Among the twentieth-century composers are Ruth Crawford Seeger, Grazyna Bacewicz, Louise Talma, Pauline Oliveros, and Thea Musgrave. Each composer is introduced in a short essay written by an authority on the period or, in the case of some of the living composers, the artist herself. The essays discuss the main aspects of the individual composer's life, her style, and her output, and they suggest additional readings. Since this anthology is designed for use in courses in women's studies, music appreciation, and music history, all style periods and important genres are represented, and all the works in the collection are available on recordings or are easily performed. Historical Anthology of Music by Women reflects the growing interest in and recognition of women's contributions to the arts in general and to music in particular.