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Nota di contenuto	1. Introduction: The 'Post-Feminist' Moment in Contemporary Classical Music; Lina Kouvaras -- Part 1: Activist Musical Projects and Intersectional Collaborations -- 2. Borrowing from the Bard: Ruler of the Hive; Melody Eotvos -- 3. Letters to Clara: A Contemporary Composer's Homage to a Women Pioneer; Natalie Williams -- 4. Carnivals of Voice, Musical Playgrounds: Music from Text in Works of Andree Greenwell; Andree Greenwell -- 5. Holding, Handling, Moulding and Setting the Inner Thoughts of Another in Hidden Thoughts; Katy Abbott -- 6. Walking the Line: Emancipating the Complex Female Voice

in Recent Operas; Missy Mazzoli -- 7. Democracy and Collective Composition; Cathy Milliken -- 8. *Harmonia Mundi*: Creating a New Work of Music Theatre to speak to the Current World Chaos; Judith Clingan -- 9. Blocking Out Noise: Metamorphosis and Identity in the Recent Chamber Music of Vivian Fung; Vivian Fung -- 10. An overview of My Compositional Practice and Collaborations into China; Rachel Walker -- 11. Luck, Grief, Hospitality: Re-Routing Power Relationships in Music; Liza Lim -- 12. In Search of the Artistic Moment: Interdisciplinary Collaboration and 'The Space Between' from an Australian Screen -- Composer's Perspective; Yantra De Vilder -- Part 2: Philosophical and Phenomenological Dimensions of Time -- 13. Finding Time, Finding Space: An Autoethnography of Compositional Praxis; Christine McCombe -- 14. A Compositional Life in Time: The Recent Operas of Elena Kats-Chernin; Elena Kats-Chernin -- 15. Einstein's Dream: At the Threshold between Science and Art; Cindy McTee -- 16. The Pendulum Process: Point of Balance; Mary Finsterer -- 17. Gravity and Gravitas: Time, Passion, and Inevitability in the Music of Shulamit Ran; Shulamit Ran -- 18. Low Frequency as Concept in the Music of Cat Hope; Cat Hope -- 19. A Drone Opera Recast: Threat, Allure, Promise; Susan Frykberg -- Part 3: Music Awakenings: Reflecting Back, Projecting Forward -- 20. Composing the Rolls-Royce: A Composer's Adventures in Orchestral Composition; Maria Grenfell -- 21. Finding a Reason: A Composer's Pathway Forged through Social Justice Advocacy; Kathleen McGuire -- 22. 'I'm A Type Triple-A Composer!' Augusta Read Thomas -- 23. How My Music is Made: 'Tantot Libre, Tantot Recherche'; Nicola LeFanu -- 25. The Mirror: A Novel in Reflections; Lera Auerbach -- 26. Sometimes Dreams do Come True: Thea Musgrave's Exploration of Dramatic-Abstract Forms in her Instrumental Music; -- 27. My Awakening as a Composer: No Adjective; Judith Lang Zaimont -- 28. Epilogue.

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#### Sommario/riassunto

This edited volume presents 27 original essays by living composers from all around the globe, reflecting on the creation of their music. Coterminal to the recent worldwide resurgence in feminist focus, the distinctive feature of this collection is the "snapshots" of creative processes and conceptualizing on the part of women who write music, writing in the present day, from prominent early-career composers to major figures, from a range of ethnic backgrounds in the contemporary music field. The chapters step into the juncture point at which feminism finds itself: as binary conceptions of gender are being dissolved, with critiques of the attendant gender-based historical generalizations of composers, and with the growing awareness of the rightful place of First Nations' cultural voices, the contributors explore what, actually, is being composed by women, and what they think about their world. The needs that this book serves are acutely felt: despite recent social gains, and sector initiatives and programs encouraging and presenting the work of women who compose music, their works are yet to receive commensurate exposure with that of their male counterparts. In its multi-pronged, direct response to this dire situation, this vibrant volume highlights established as well as emerging women composers on the international stage; reveals myriad issues around feminism, as broadly conceived; and gives insights, from the composers' own voices, on the inner workings of their composition process. The volume thus presents a contemporary moment in time across the generations and within developments in musical composition. With its unique insights, this book is essential for academics and practitioners interested in the illuminations of the current working landscape for creative women. Linda Kouvaras is a professor at the Melbourne Conservatorium of Music, the University of

Melbourne, Australia. Natalie Williams' most recent academic posting was as Interim Dean at the School of Music, Art and Theatre, North Park University, Chicago, United States of America. Maria Grenfell is an associate professor at the School of Creative Arts and Media at the University of Tasmania, Australia.

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