

Contents

List of Figures [page xiii]
List of Music Examples [xiv]
Notes on Contributors [xv]
Acknowledgements [xxiii]
List of Abbreviations [xxv]

Prologue: Studies in Women Composers – The First Fifty Years
MATTHEW HEAD AND SUSAN WOLLENBERG [1]

PART I THEMES IN STUDYING WOMEN COMPOSERS [17]

1 Historical Women Composers and the Transience of Female Musical Fame
PAULA HIGGINS [19]
2 In Search of a Feminist Analysis
SUSAN WOLLENBERG [36]
3 Composing Women’s History: Beyond Suppression and Separate Spheres
MATTHEW HEAD [50]
4 Progress and Professionalism
SOPHIE FULLER [63]
5 Women Composers and Feminism
LEAH BROAD [76]

PART II HIGHLIGHTING WOMEN COMPOSERS BEFORE 1750 [93]

6 Medieval Women in Composition and Musical Production
MARGOT FASSLER [95]
7 Sixteenth-century women composers, beyond borders
LAURIE STRAS [116]
8 Women and Composition, circa 1600–1750
REBECCA CYPRESS [137]

	PART III WOMEN COMPOSERS CIRCA 1750–1880: FORMS OF MUSICAL CULTURE [159]
9	Did Women Have a Classical Style? MATTHEW HEAD AND SUSAN WOLLENBERG [161]
10	Women, Song, and Subjectivity in the Nineteenth Century ANJA BUNZEL AND STEPHEN RODGERS [183]
11	Women, Pianos, and Virtuosity in the Nineteenth Century JOE DAVIES AND ALEXANDER STEFANIAK [205]
	PART IV WOMEN COMPOSERS CIRCA 1880–2000: NEW WAVES [227]
12	First-Wave Feminism and Professional Status SOPHIE FULLER [229]
13	Women Composers, Experimentalism, and Technology, 1945–80 LOUISE GRAY [250]
14	Vibrations: Women in Sound Art, 1980–2000 GASCIA OUZOUNIAN [270]
	Epilogue: Composers’ Voices NICOLA LEFANU, ROXANNA PANUFNIK, AND SHIRLEY J. THOMPSON [291]
	<i>Bibliography</i> [304]
	<i>Index</i> [341]