HALF OF HUMANITY HAS SOMETHING TO SAY, ALSO: WORKS
FOR VIOLIN BY WOMEN COMPOSERS
The intent of this dissertation is to increase recognition of prominent and lesser-known women, living and deceased, composing high-quality violin literature. This performance dissertation consists of three recitals featuring works for violin solo or chamber works including violin by twenty-two women composers, living and deceased, and program notes containing pertinent biographical and compositional information. Many shorter compositions were included in an attempt to give further recognition to as many women as possible.

Although women composers are still outnumbered by men, it is evident that more and more women are becoming successful in their careers as composers. More women are being recognized by established institutions, having their works recorded, performed by major orchestras, and receiving honors and commissions. However, it is clear that much work is still to be done before women composers are to be given the same recognition as their male counterparts. It is my intention to not only make these works more accessible but also to bring to everyone's consciousness the marginalization of women composers in the classical music field and increase awareness of the lack of effort on the part of presenters, organizations, and musicians towards gender equity. It is my hope that this dissertation will energize and mobilize others to create a level playing field on which women composers are fairly represented.

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Musicians have built up these composers into gods among men, divinely inspired geniuses capable of achieving musical heights only dreamt of by the rest of us. There are also many musicians known primarily for “pop” music who have ventured into writing and performing contemporary classical music. Heck, the symphony I’m working for, the Fort Collins Symphony, is featuring plenty of living composers in it’s next season, including: Marquez, Hailstork, Higdon, Tann, DeMars, Long, and Kraft, and they played a piece by Rouse last season. Now on to the second point. “Why dead composers,” you ask? I guess what I’m trying to say is that there are many unheard works by deceased composers that are waiting to be discovered, and unfortunately, may never be heard. Though we still have work to do, women are now so welcomed and so present in the field of composition and music and performance. Kim says she hopes the album will bring a new understanding of and deeper appreciation for the great post-tonal music that now exists. The title of the album is taken from the Emily Dickenson poem “Route of Evanescence.” “The poem spoke to me on many levels,” Kim explains. “Each of these women took a different, unique path, but all similar, in that the integrity and the voice of what they wanted to communicate was always so central. Seeing how much love goes into ev