

(Ebook free) Women in Music

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Don A. Hennessee, Don L. Hixon
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Don A. Hennessee, Don L. Hixon : Women in Music before purchasing it in order to gauge whether or not it would be worth my time, and all praised Women in Music:

The first edition (1975) was called "...a useful aid in locating biographical information on a specific female... musician..." by the Music Educator's Journal. More than 4,000 entries were included. This new two-volume edition is over five times the size of the original Women in Music Including many new titles that have been published since the first edition that deal specifically with women musicians, this edition elaborates on the expanding role of women music. Like the 1975 edition, it serves as an index to the biographies of women musicians of all periods and countries, as found in a representative selection of significant music, dictionaries, and encyclopedias. This update also includes non-musical sources, such as general biographical sets, as well as references to obituaries from significant newspapers and trade publications, notably the New York Times, Times (London), and Variety. The designation 'musician' is considered broadly, encompassing such ancillary disciplines as music therapists, folklorists, librettists, etc.

From Booklist Eighteen years after its first release, the editors have produced a new edition of Women in Music, which is five times as large. Again the focus is not on those involved in contemporary popular music; instead one will find classical composers and performers such as Sarah Caldwell, Jessye Norman, Shulamit Ran, and Wilhelmina Sophie Fredrike, as well as such jazz musicians as Billie Holiday and Marian McPartland. The book serves as an index to

biographical sources. Biographical data in the book are limited to birth and death date and place, fields of musical specialization, and an occasional husband's name. This is followed by codes that refer to various encyclopedias, dictionaries, and collections of biographies and, for some musicians, references to newspaper obituaries. The indexed sources have grown in number from 48 to 167. They are mainly in English, but a handful are in European languages. The works range from such standards as the New Grove and Baker's to less common works such as *Organ and Harpsichord Music by Women Composers*. Besides the main access by name, an index by more than 120 specializations appends the set. These are taken from the biographical entries and vary from Flageolet Player to Light Opera Composers to Piano Teachers. The larger specialization lists may be broken down by century and country. This new edition of *Women in Music* offers far more information than the previous one. It is, however, a specialized work best suited to music libraries or large libraries with a strong music-biography reference collection. ...sure to become an indispensable starting point for almost every research project, saving countless hours. (Ilwc) a noble project on a subject of substance and interest... a very impressive mass of information. (Notes) Researchers in the field of women in music will be pleased... (American Music)... offers far more information than the previous one... specialized work best suited to music libraries or large libraries with a strong music-biography reference collection. (Booklist) About the Author Don Hennessee (B.A., Literature, University of Redlands; B.S., Library Science, University of Illinois; M.A., Anthropology, Mexico City College) is a retired reference librarian. He is the author of *Samuel Barber: A Bio-bibliography* (Greenwood, 1985), and has co-authored with Hixon *Nineteenth-century American Drama: A Finding Guide* (Scarecrow, 1975). Don L. Hixon (M.A., Music, California State University; M.S., Library Science, UCLA) is a retired reference librarian. He is author of several monographs, including *Thea Musgrove: A Bio-bibliography* (Greenwood, 1984), which was honored by the Music Library Association as a "Best Research Tool" of that year. He has also published other titles and contributed to several scholarly journals.