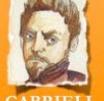


Timeline of French composers

Where are female composers ???

16 ^{ÈME} SIÈCLE	17 ^{ÈME} ET 18 ^{ÈME} SIÈCLES		19 ^{ÈME} SIÈCLE	20 ^{ÈME} ET 21 ^{ÈME} SIÈCLES	
1500-1600 RENAISSANCE	1600-1750 BAROQUE	1750-1800 CLASSIQUE	1800-1900 ROMANTIQUE	1900-1950 MODERNE	1950-2010 CONTEMPORAIN
♦ La musique savante n'est plus réservée aux offices religieux ♦ beaucoup de compositeurs sont organistes ♦ l'imprimerie qui naît permet la diffusion de quelques œuvres ♦ développement d'une musique purement instrumentale   GUILLAUME DE MACHAUT (1300-1377)  JOSSQUIN DESPREZ (1440-1521)  ROLAND DE LASSUS (1532-1594)  PALESTRINA (1526-1594)  GABRIELI (1557-1612)	♦ beaucoup de compositeurs sont organistes ♦ Les instruments « rois » : l'orgue et le clavecin ♦ la musique se détache totalement de la religion : grands divertissements des cours royales ♦ grande invention de cette époque : l'opéra. ♦ exprime les sentiments et les passions des hommes   JEAN-SÉBASTIEN BACH (1685-1750)  LULLY (16-17)  VIVALDI (16-17)	♦ La musique savante n'est plus réservée aux offices religieux ♦ beaucoup de compositeurs sont organistes ♦ l'imprimerie qui naît permet la diffusion de quelques œuvres ♦ développement d'une musique purement instrumentale   HAYDN (1756-1791)  MOZART (1756-1791)	♦ Goût pour la nature, les légendes, le fantastique, le rêve, la poésie, la passion. ♦ Le piano, instrument « roi » du romantisme ♦ invention du saxophone ♦ orchestres symphoniques au nombre impressionnant de musiciens ♦ Importance de plus en plus grande des chefs d'orchestres. ♦ Les œuvres prennent des proportions importantes (durées exceptionnelles et sujets grandioses). ♦ Naissance des écoles nationales (Espagne, Russie, Hongrie...)    	♦ Naissance de l'enregistrement ♦ Utilisation de nouveaux matériaux sonores : grand développement des percussions.    	♦ évolution de la découverte de l'électricité et de l'électronique ♦ des sonorités nouvelles apparaissent   

Female composers Female musicians



In the musical world, the question of the representation of women is also a social issue.

In the musical world, the question of the representation of women is also a social issue.

"It is a cultural problem that has its roots in childhood, education and the representation of women in the collective unconscious.

If, in a way, the division between men and women is linked to the question of creation and procreation, the question of contemporary music as a vector of expression adds an additional difficulty to an ideological landscape already full of constraints". David Verdier programming equality Composers 'Equality in action

Composer appears in the XIII th century 1762 Male composer in French Dictionnary

Female composers the XX th century D 1953 female Composer in French Dictionnary

1762



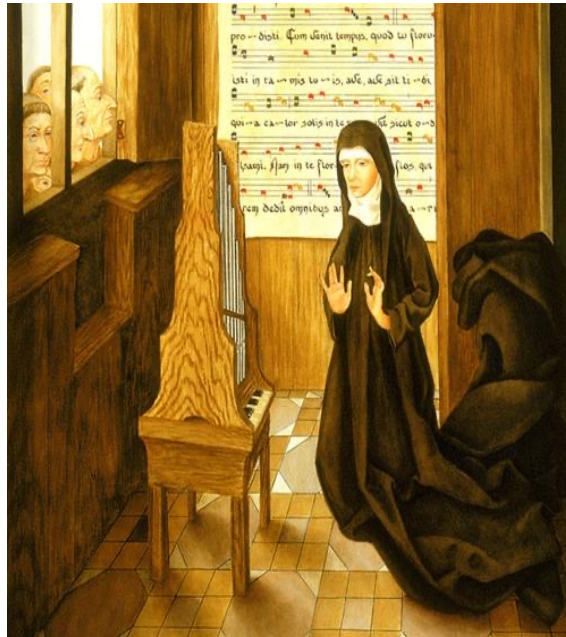
alamy

Image ID: H8B4YY
www.alamy.com

1953



Hildegarde von Bingen



Perotin



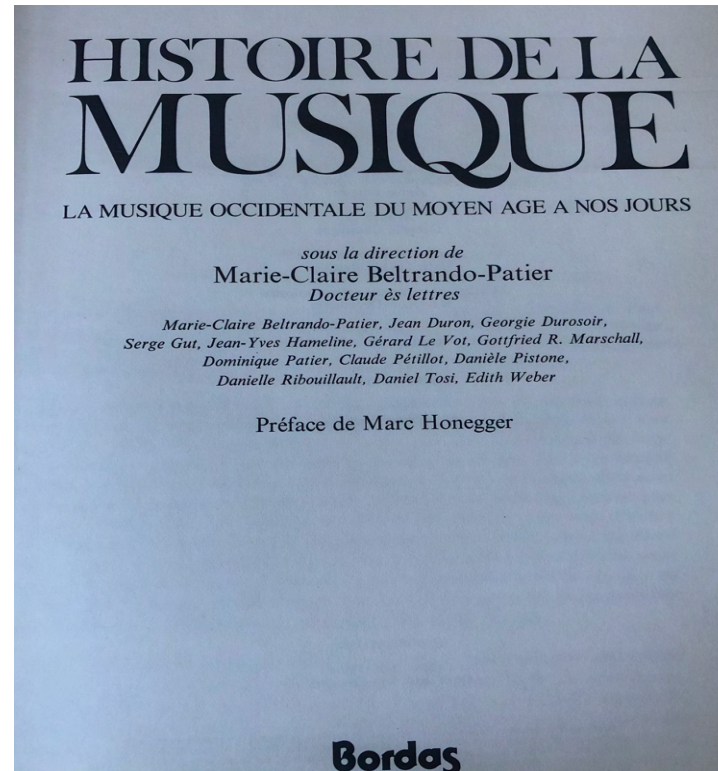
Conservatory of Paris Creation : 1795
Women were only able to enter composition classes in 1850, and
writing classes stopped mentioning “for men”



Dictionnaire of music 1982

630 pages 2 women quoted

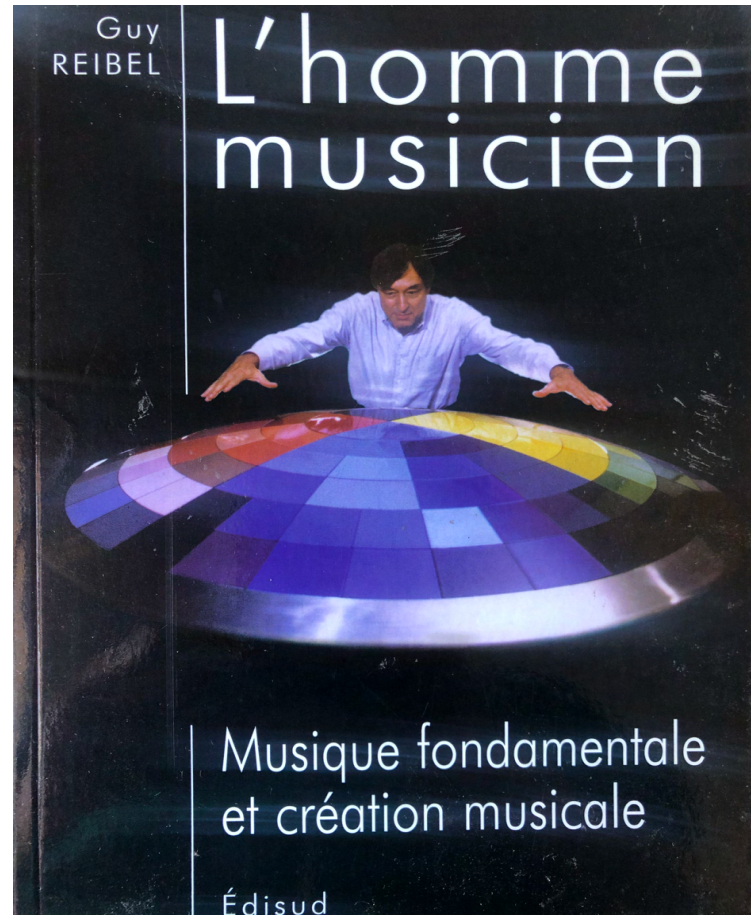
In the same book 700 names in the index Women forgotten !



Man Woman Masculine Feminine



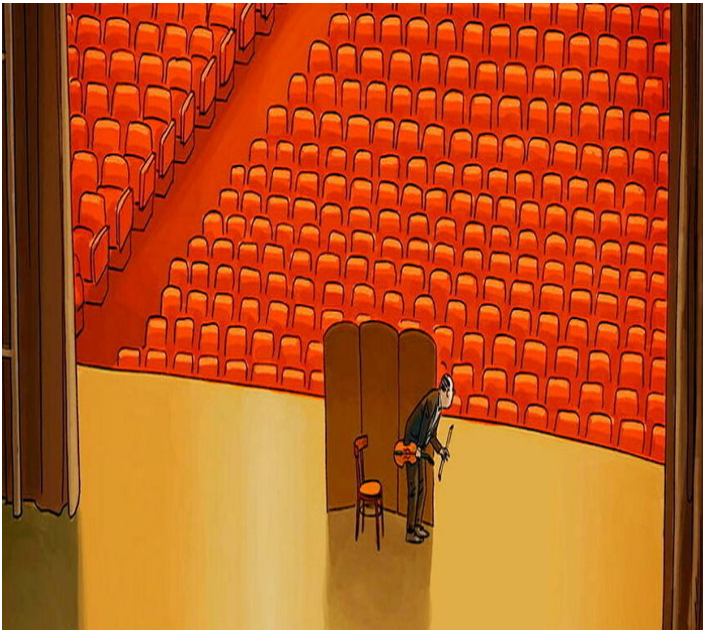
The musician man ! In 2000



Scrrenn ! 1970 Military music before after for competen in orchestra

Sonata form . theme A: in the initial tone, generally "masculine" (robustness, rhythmic character) (...)

theme B: (...) if theme A was minor, usually "feminine" (graceful, melodic character)



WEB SITE "Ask Clara"

<https://www.presencecompositrices.com/que-demander-a-clara/>

- Catalogue of women composers
- All eras
- International
- All instruments



Clara Schumann Robert Schumann
Fanny Mendelssohn Felix Mendelssohn
What do you see ????



Recognition visibility

It was only in 2020 that Camille Pépin, 32 years old , became the first woman composer to win a Victory of classical music.

Of all the Grammy nominees from 2013 to 2020, only 11.7% were women.

The Vienna Philharmonic Orchestra The Munich Philharmonic Orchestra

Orchestre de Vienne



In 1997, after heavy pressure from the Austrian government, the Vienna Philharmonic Orchestra integrated its first female musician, the harpist Anna Lelkes.



Sergiu Celibidache in 1982, refused To Abbie Connant to be a trombone soloist and she was demoted to 2nd trombone and he said "a man was needed for a trombone solo"

744 orchestras in the world, 32 headed by a music director, or 4.3%.



Jane Evrard in 1930 founded her own orchestra



Zahia Ziouani
France



Glass Marciano
Venezuela

Trobaïritz and so ...

The term refers to those women who, between 1150 and 1250, not only wrote songs and poems, but had the audacity to sign them with their own name rather than a male pseudonym.

In 2009 I created a festival around the creation of women composers, Les Trobaïritz, the festival stopped not recognized, not a topic

2022 Musical Bounce Back ! Promoting the role of women in music and connecting for a new pedagogy`

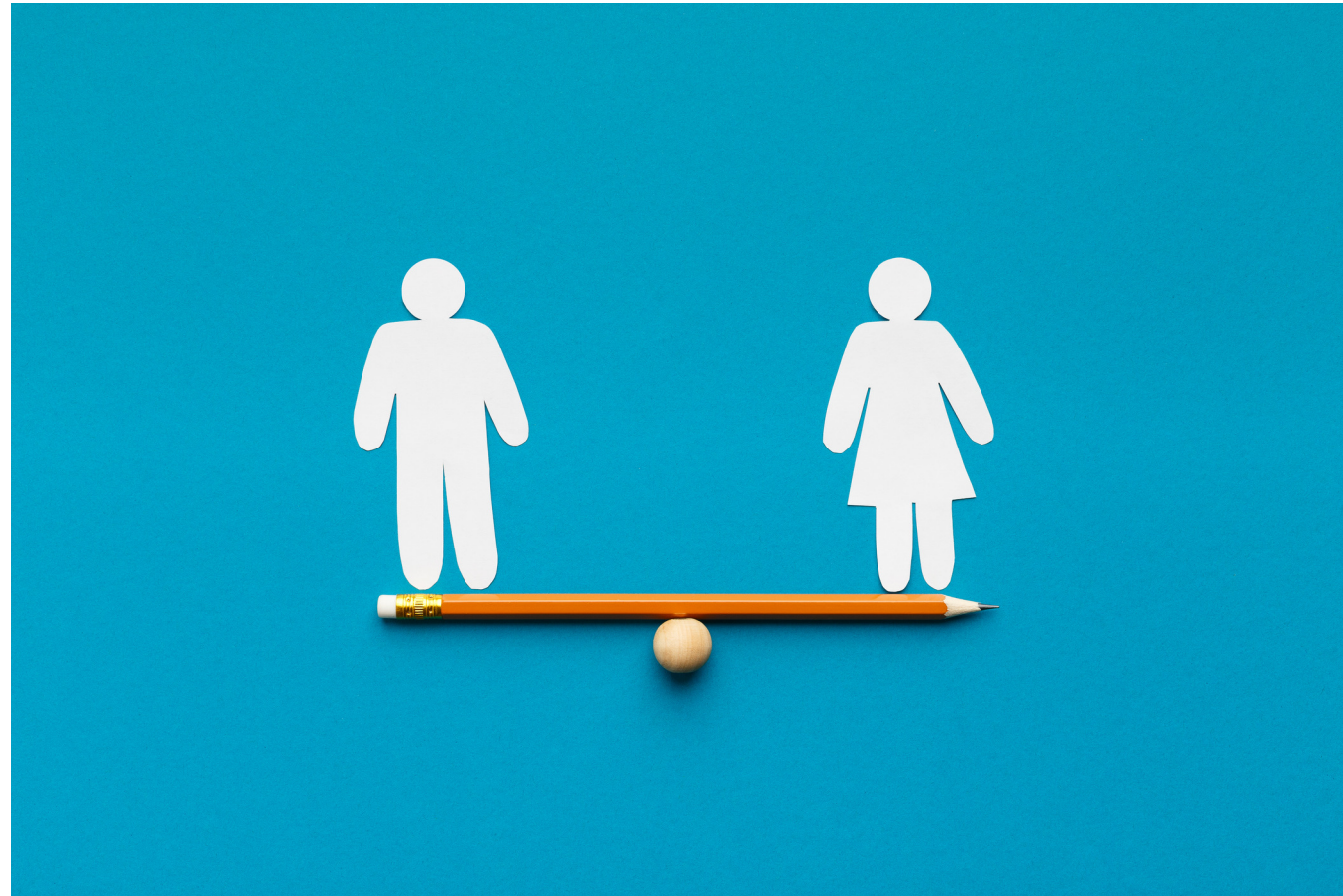
In France, the Center of Documentary the Contemporain Music lists 108 living female composers in its catalogue, including 61 French composers, among the 999 living composers, 548 of whom are French.

To give you an idea !!!

7% of Troabiritz women composers, XI century

10% of women composers in the 20th century and this remains true in the 21st century.

But maybe we'll get to that



While they represent 10% of the registered female composers, this corresponds to between 1 and 2% of the programmed composers

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10% of women composers in the 20th century

In 2016, women represented 52% of conservatory students in the performing arts
Now they are only :
1% female composers,
4% conductors
21% of authors
23% of instrumental soloists
23 female composers out of 1151 programmed composers

The figures for the performing arts for 2017 - 2018
20% of operas directed by women
3% of orchestra concerts conducted by women
Repertoire for young audiences: 32% for opera and 9% for concerts

In 41 permanent orchestras
- 3% of programmed female composers
- 2% Symphonic concert
- 5% chamber music
- 7% young audience performance

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