

Czech Female Composers and their Music for Bassoon: Expanding the Repertoire Methodically

by Focusing on a Geographic Region

By

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ABSTRACT

Now that performers are increasingly programming pieces by women and exploring more pieces outside of the standard canon, I show that there can be a methodical way to find music by women composers, such as by country or region. There are some well-intentioned efforts to compile and share known works outside of the canon, but the approaches are generally random. Using the Czech Republic as the geographic focus, I show how I went about finding music for and with the bassoon, as well as identifying important women composers. In addition to this, a concise history of the Czech Republic is provided along with look at feminism there and how it evolved during and after communist rule. There is also a look at professional musicians in Czech orchestras, comparing the numbers of women and men, along with comparing these numbers to Europe, as a whole, to show that Czech orchestras have similar proportions of professional women and men to orchestras across the continent.

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Chapter 1: Introduction

Now that performers are increasingly programming pieces by women and exploring more pieces outside of the standard canon, I wanted to see if there can be a methodical way to find music by women composers, such as by country or region. There are some well-intentioned efforts to compile and share known works outside of the canon, but the approaches are generally random. A source that I commonly use is *No Broken Links*¹, a directory started by Brandon Scott Rumsey. It is an effort to list woodwind music by womxn, transgender and gender non-conforming individuals, as well as Black, Indigenous, and persons of color. The only immediately noticeable downside to this directory is that most of the works listed are by American composers, and there are many large gaps to be filled; my goal is to help fill in the gaps.

This project has three components: I will provide a brief Czech history, beginning in the early 20th century, as well as examining feminism in the Czech Republic. Then, I will show how gender equality in professional orchestras in Europe looks and compare data I collected for Czech orchestras to data for the continent. The largest portion of this project focuses on music for and with bassoon. I will share information about four composers and their works.

Chapter 2 is a concise history of the Czech Republic starting at the fall of the Habsburg Empire through the early 21st century. Feminism and women's rights have existed in the Czechoslovak Republic since it was created in 1918; the first president, Tomáš Masaryk, was a champion of women's rights and women had the right to vote from the start. During the communist regime, women were told that they were equal to men, but I will show how this was not true. I will also show living under communism made many women seem apprehensive of

¹ Brandon Scott Rumsey, "No Broken Links," <https://brandonscottrumsey.com/no-broken-links/>.

Western feminism, yet despite this, women's studies existed in the CR since the 19th century, just using different terminology.

In Chapter 3, I will show how gender equality in professional orchestras has changed over the years. Using Citron's *Gender and the Musical Canon*² and a 2019 study by Seargent and Himonides³, I will look at Europe as a whole first and then share data I collected for the CR specifically to see how it compares to the rest of the continent. Even though more women have been joining the ranks of professional orchestras, it is still sometimes treated as a novelty and there are entire sections within the orchestra that have few or no women in them.

Chapter 4 discusses how I went about finding music with or for bassoon by female Czech composers. I provide the various sources I used, and which proved the most fruitful. These include databases, dissertations, CDs, reviews, and books. Then, I will provide information about a few of the prominent composers: Vítězslava Kaprálová, Sylvie Bodorová, and Sláva Vorlová.

Ivana Loudová is also an important figure and Chapter 5 is dedicated to her and her bassoon pieces. Since she was highly active in new music and wrote four pieces (*Con umore in F* for solo bassoon; *Duetti Melacolici II* for clarinet and bassoon; *Trio Italiano* for clarinet, bassoon and piano; and *Don Giovanni's Dream* for oboe, English horn, two clarinets, two bassoons, and two horns), she deserves her own chapter.

In Chapter 6, I will conclude my project with suggestions for further efforts to continue expanding the repertoire.

² Marcia J. Citron, *Gender and the Musical Canon*, Cambridge: Cambridge University Press, 1993.

³ Desmond Charles Seargent and Evangelos Himonides, "Orchestrated Sex: The Representation of Male and Female Musicians in World-Class Symphony Orchestras," *Frontiers in Psychology* 10 (August 2019): 1760.

The appendices include my list of works for and with bassoon, a list of works by Ivana Loudová, examples of notations for the extended techniques used in her *Con umore in F*, and list of recitals I performed during my time at UW-Madison and the programs for them.

Chapter 2: Czech History and Feminism

The Czech Republic (CR) has a long and complicated history; the first modern version of it appeared in the early twentieth century. After living under Habsburg rule, it became a democracy that aimed to provide equal rights to all citizens. Then, for almost fifty years, it was under communist rule as part of the Soviet Union. Since 1991, it has returned to democracy and has slowly become more like western democratic countries. Feminism and women's rights have taken different forms throughout these eras. This chapter will first provide a look at Czech history. Most sources are extended and provide far more information than necessary for a general look at Czech history, but Čornej and Pokorný's *A Brief History of the Czech Lands*⁴ is a short and fairly concise book that is a good compromise between a full-length monograph and a basic timeline. Following this, I will look at how women's rights have been affected by communism and post-communism, as well as how feminism here is quite different from feminism in western Europe and the U.S.

In 1918, upon deposing the Habsburgs, a joint state of Czechs and Slovaks was created and named the Czechoslovak Republic (ČSR); this also included sub-Carpathian Ukraine. The official geographic boundaries were determined at the peace treaties in Versailles in 1919. Its constitution, based on those of France and the United States, was approved in 1920.⁵ The first president was Tomáš Masaryk (1850-1937), who was a champion of women's rights. He was married to American feminist, Charlotte Garrigue (and took her maiden name for his middle name). Together they produced a Czech translation of John Stuart Mill's "Essay on the Subjugation of Women." As

⁴ Petr Čornej and Jiří Pokorný, *A Brief History of the Czech Lands*, Prague: Práh, 2015.

⁵ *Ibid.*, 44-7.

far back as the 1880s, Masaryk lectured on women's rights. Because of this, women had the right to vote from the beginning of the ČSR.⁶

There were significant economic differences between the Czechs and the Slovaks (and Ukrainians). The Czechs were leaders in industry given their proximity to western Europe while the Slovaks and Ukrainians were agrarian. This led to radicalization of the working class, and many people returning home from the war were enthusiastic about Bolshevism, which fueled the unrest.⁷ In 1921, the Czechoslovak Communist Party was formed. This party and others were considered fringe groups and did not have any real political power. There were also parties made up of Germans living in the ČSR.⁸

The 1930s saw economic crisis and the rise of the Nazis. The Great Economic Depression reached the ČSR in 1932. Since the ČSR's economy was supported mainly by exporting, it was badly hit by high tariffs from other countries trying to reduce imports to protect themselves.⁹ German political parties in the ČSR had their activities stopped in 1933 due to links with Nazis in Germany. The Sudeten German Patriotic Front party then formed; its leadership was infiltrated by Nazis, and it absorbed other parties.¹⁰ In 1935, the Czechoslovak-Soviet Treaty was signed. This was a promise that the Soviet Union would provide aid to the ČSR if France also provided aid. With the increasing aggression from Germany, the ČSR needed assurance that other countries would provide protection.¹¹ Unfortunately, this did not work. In an effort to avoid war with Germany, England and France decided to appease Hitler by signing the Munich Agreement

⁶ Marianne A. Ferber and Phyllis Hutton Raabe, "Women in the Czech Republic: Feminism, Czech Style," *International Journal of Politics, Culture, and Society* 16, no. 3 (2003): 411, <http://www.jstor.org/stable/20020174>.

⁷ Petr Čornej and Jiří Pokorný, *A Brief History of the Czech Lands*, Prague: Práh, 2015: 47.

⁸ *Ibid.*, 49.

⁹ *Ibid.*, 52.

¹⁰ *Ibid.*, 53.

¹¹ *Ibid.*, 54.

in 1938, which annexed the Sudetenland.¹² The Slovaks and Ukrainians then established autonomous governments. The new state was then called Czecho-Slovakia (the hyphen giving emphasis to separateness of the two regions).¹³ German occupation began in 1939. In November, after student protests where nine students were killed and many arrested, closure of Czech universities was ordered, and many students were sent to concentration camps; this was a way for the Nazis to break up any power they thought the intelligentsia had.¹⁴

During World War II, Czecho-Slovakia was subject to the Nuremberg Laws and between 1941 and 1945, over 73,000 Jews were sent through the camp at Terezín, which was infamously called “the gateway to death.”¹⁵ In 1943, the Czechoslovak-Soviet Treaty linked Czecho-Slovakia’s fate to the Soviet Union with post-war cooperation and assistance.¹⁶ At the end of the war, on May 5, 1945, Czechs began to fight back against the Germans in the Prague Uprising, who would begin their retreat on May 8. The Soviets entered Prague on May 9 and fighting ended on May 12. The Soviet Union gained control of Ukraine and the Czech lands became Czechoslovakia (no hyphen).¹⁷ The communists took power of Czechoslovakia in 1948 with a coup. Over the next several years, Czechoslovakia was pulled into the Soviet Union. In 1949, it joined the Council for Mutual Economic Assistance (COMECON) and then came under the power of the Soviet Military in 1955 with the Warsaw Pact. In 1960, Czechoslovakia became the Czechoslovak Socialist Republic (ČSSR).¹⁸

¹² Ibid., 56

¹³ Ibid., 57.

¹⁴ Ibid., 60.

¹⁵ Ibid., 59.

¹⁶ Ibid., 62-3.

¹⁷ Ibid., 64.

¹⁸ Ibid., 68-71.

People began protesting communism during what is known as the Prague Spring in 1968. This led to Soviet invasion in August and, in 1969, the start of “normalization” and suppression of dissidents.¹⁹ Motivated in part by the arrest of musicians from the band The Plastic People of the Universe, Charter 77 was created by artists and members of the intelligentsia to demand the government stop violating human rights. Even though the government suppressed the people who signed the document, members continued to protest through the 1980s.²⁰ Finally, in 1989, on November 17 – the fiftieth anniversary of the killing of students and closure of the universities – the non-violent so-called “Velvet” Revolution occurred. By December of that year, the communist party was forced out of power in Czechoslovakia.²¹ Václav Havel, who had been part of Charter 77, was elected . By 1992, it was clear that Czechs and Slovaks needed to be independent of states and officially split into two countries: the Czech Republic and Slovakia.²² The Czech Republic joined the European Union in 2004.

During the communist regime, the government touted women’s emancipation and encouraged them to join the workforce. Wagnerová describes three distinct periods in which this was attempted: dogmatic implementation, 1948-56; 1957-1969, when Marxist ideology competed against reality; and the normalization, 1969-1989, with a return to the status quo.²³ Similar to life in capitalist countries, this required women to not only work for wages at jobs, but to continue their unpaid role taking care of the home and children, which forced women to be severely overburdened. They were promised child care and assistance with household chores, but these things

¹⁹ Ibid., 75-6.

²⁰ Ibid., 78-9.

²¹ Ibid., 81-2.

²² Ibid., 88.

²³ Alena Wagnerová, “Women as the Object and Subject of the Socialist Form of Women’s Emancipation,” in *Czech Feminisms: Perspectives on Gender in East Central Europe*, eds. Iveta Jusová and Jiřina Šiklová (Bloomington, IN: Indiana University Press, 2016), 84.

were never realized. A report published in 1975, “The Status of Women in the Czechoslovak Socialist Republic,” provides data showing the percentages of women in the workforce and government.²⁴ It also reads like propaganda, showing how the Soviet system is helping women achieve the equality they deserve. The final page states:

Czechoslovak women have broken through the thousand-year-old barrier, they have left the narrow confines of their homes, no longer looking after their husbands and children alone, but also after public affairs, contributing in no mean measure to the rising living standards of their people.

A generation of women has grown up to be succeeded by others, whose aim in life is no longer confined to making a cosy [*sic.*] home and having an assured income, but to do interesting, highly skilled work and to participate in public affairs.

The foundation of this change was laid thirty years ago, when the Soviet Army rid women of fascism, the Communist Party of Czechoslovakia, waged its decisive battle for the socialist future of the Republic.²⁵

Interestingly, the over-burdening of women and the lack of promised help from the government contributed to legalizing abortion in 1958. Marxist ideology assumed all pregnancies would result in births, but in reality, this did not happen. The government decided that it would be better to allow abortion than to have women taking the matter into their own hands. The abortion rate remained at a high level until the 1990s when oral contraceptives became easily available.²⁶ By 1989, women had paid maternity leave for twenty-eight weeks and up to three years of parental leave during which women could not lose their jobs. It is noted that women were

²⁴ Jaroslava Bauerová, *The Status of Women in the Czechoslovak Socialist Republic*, Prague: [publisher not identified], 1975.

²⁵ *Ibid.*, 42.

²⁶ Alena Wagnerová, “Women as the Object and Subject of the Socialist Form of Women’s Emancipation,” in *Czech Feminisms: Perspectives on Gender in East Central Europe*, eds. Iveta Jusová and Jiřina Šiklová (Bloomington, IN: Indiana University Press, 2016): 84.

able to use this to their advantage to prevent job loss as well as to escape public life, something that men were not able to do.²⁷ This maternity leave and parental allowance are still in effect today.²⁸

Ferber and Raabe state that a unique feature of “woman’s place” in the CR is the acceptance of the dual role of taking care of the family and as wage earners. Czech women take pride in successfully managing both. Fortunately, the CR’s employers and government have ample “family-friendly policies.”²⁹ After communism, the CR started to move towards the capitalist system, but retained popular policies that provide a safety net for families and poorer people. And while there are few women in government positions, they vote at a high rate, even more than men.³⁰ Women are also active in civic and non-governmental organizations (NGOs) where they feel they can have a direct effect on their lives and society.³¹

Gender and feminist studies in the CR, along with other Central and East European countries is thought to have begun in the early 1990s, but Libora Oates-Indruchová argues that it in fact began as far back as the late nineteenth century.³² She states that, especially during communism, that there appeared to be a vacuum in research on women’s issues and that there was, indeed, no research on Western-style feminism in the CR. However, she found that there were people writing about women’s status and issues before and during communism but avoided terms

²⁷ Ibid., 90-1.

²⁸ Euraxess Czech Republic. “Maternity Leave and Parental Allowance.” <https://www.euraxess.cz/czech-republic/information-assistance/childrenfamily-and-personal-life/maternity-leave-and-parental>.

²⁹ Marianne A. Ferber and Phyllis Hutton Raabe, “Women in the Czech Republic: Feminism, Czech Style,” *International Journal of Politics, Culture, and Society* 16, no. 3 (2003), <http://www.jstor.org/stable/20020174>: 416-8.

³⁰ Ibid., 419.

³¹ Ibid., 421-2.

³² Libora Oates-Indruchová, “Unraveling a Tradition, or Spinning a Myth? Gender Critique in Czech Society and Culture,” *Slavic Review* 75, no. 4 (Winter 2016): 919-943.

like feminism; Oates-Indruchová instead uses the term “gender critique.”³³ She mentions that only two books on women’s studies in the CR during the interwar period were written, along with just a handful of articles.³⁴ Examining cultural areas, such as film and literature, proved to be a way to trace gender and women’s issues. A Czech translation of the lesbian book *The Well of Loneliness* by Radclyffe Hall was published in 1930, was reprinted at least twice before WWII, prepared for republication after the war, before the communist takeover, once again during the political relaxation during the 1960s, and then not again until after the end of communism. The continued interest in this book demonstrates its impact and is therefore to be considered part of the discourse.³⁵ There were also discussions about the failure of the government to live up to its promises in the 1950s of relieving the burden of taking care of the home and family, so women could more easily be working outside of the home. These discussions were abruptly stopped after the Soviet invasion in 1968, and many of the people involved were punished.³⁶ During Normalization, it is again difficult to find sources speaking about women’s and gender issues outside of popular culture. Oates-Indruchová discusses her own previous research, which included looking at a study by Aleš Haman, who identified the most popular books by examining public library borrowing trends. Oates-Indruchová notes that these books were frequently questioning mainstream masculine and feminine identities.³⁷ Oates-Indruchová and others also conducted interviews with people in the 1990s to create an oral history, focusing primarily on life during the normalization.³⁸

³³ Ibid., 920.

³⁴ Ibid., 922-3.

³⁵ Ibid., 927.

³⁶ Ibid., 927-8.

³⁷ Ibid., 929.

³⁸ Ibid., 931.

After the end of communism, the situation changed dramatically. Women from the West started to come to the Czech Republic to advocate for feminism. There is a consensus that Czech women were not interested in Western feminism; after being promised equality and having it denied under socialism, they did not want to be told by outsiders that they should be fighting for it. Feminism was considered a dirty word to many.³⁹ As stated earlier, this resulted in the use of different terms to discuss women's issues, such as gender studies, so that feminist discourse would not be so disagreeable to Czech women. The Prague Gender Studies Center was officially founded in 1991, by scholar and former professor Jiřina Šiklová. After 1968, she had to write under a pen name to publish articles about women's issues. During the 1980s, she created a library in her home of feminist books from the West. Eventually she received funding to hire staff and make the Center.⁴⁰ Šiklova has remained one of the foremost writers on Czech gender studies and is one of the editors of *Czech Feminisms: Perspectives on Gender in East Central Europe*, a book of essays about different aspects of gender studies and Czech women's lives.⁴¹

There is a considerable amount of research looking at Czech women during the 1990s and early 2000s; this is not surprising given the fall of communism and then the 2004 entry into the European Union. As stated above, many people disliked Western feminism, feeling that it responded to a situation that Western women could not understand. Oates-Indruchová claims that this disdain is actually a myth, one that Czech feminist scholars perpetuated themselves, by exaggerating the amount of Western feminists "pouring in" to the CR, as well the reactions against

³⁹ Marianne Grünell, "Feminism Meets Scepticism: Women's Studies in the Czech Republic," *The European Journal of Women's Studies* 2, no. 1 (1995): 105.

⁴⁰ *Ibid.*, 102.

⁴¹ Iveta Jusová and Jiřina Šiklová, eds., *Czech Feminisms: Perspectives on Gender in East Central Europe*. Bloomington, IN: Indiana University Press, 2016.

it. The Czech media was responsible for some of this over-reaction, but scholars appear to have been susceptible to it and allowed it to affect their work.⁴²

Not all Czech media has been negative towards feminism. In her book, *Gender, Globalization, and Postsocialism*, Jacqui True shows how *Harlequin* (the romance book company) and *Cosmopolitan* both reach out to women. In addition to *Harlequin*'s escapist novels, the company's Czech director started a program to help battered and abused women, along with a radio program and drop-in center. Czech *Harlequin* publishes a monthly newsletter with their books that includes coupons, advice, and an interactive discussion forum called "Keyhole." The monthly content allows the books to be registered and sold as magazines, which allows the books to be sold in larger volume and by more vendors.⁴³ The novels themselves, while still heteronormative, have turned away from the traditional trope of the damsel being rescued by a very masculine man; the women are stronger and more independent and the men show a more vulnerable version of masculinity.⁴⁴

Cosmopolitan has a distinct feminist aspect to its international publications. In the Czech edition, there are frequently articles about sexual harassment, trafficking, workplace discrimination, and women in politics. Editorials remind readers that gender equality is a condition required by the E.U. and suggest that women push their governments to make legislation to address and other issues, such as domestic violence. The magazine is still *Cosmopolitan* so it retains the same cover as the U.S. edition and half of the content is the same,⁴⁵ just translated into

⁴² Libora Oates-Indruchová, "Unraveling a Tradition, or Spinning a Myth? Gender Critique in Czech Society and Culture," *Slavic Review* 75, no. 4 (Winter 2016): 936-8.

⁴³ Jacqui True, *Gender, Globalization, and Postsocialism: The Czech Republic After Communism*, New York: Columbia University Press, 2003: 117-9.

⁴⁴ *Ibid.*, 120.

⁴⁵ *Ibid.*, 122-5.

Czech, so it leads a sort of double life of encouraging women to be beautiful and appealing to men and at the same time pushing for better and more equal lives.

The Czech Republic, in its various forms, has now existed for just over one hundred years. During that time, it has been a democracy, a socialist republic, and once again a democracy. Women were given the right to vote in 1918, largely due to the first president, Tomáš Masaryk, being an ardent feminist. The communist regime tried to convince the people that women would be emancipated and lead equal lives but did not live up to their promises; women were severely over-burdened with working and running the household. Over time, women were given paid maternity leave and a parental allowance, which enabled them to stay home with children younger than three years without fear of losing their jobs. This, along with other social safety nets, was held over after the CR returned to democracy and still exists today.

Feminism and gender studies in the CR have been complicated. Much of the research appears to reject Western feminism, but upon closer look, while women in the CR may be apprehensive of outsiders promising equality after decades of similar sounding ideas being pushed on them by socialists, in reality, terminology and framing of ideas have helped spread information. Czechs are more open to discourse about gender than feminism, although the two terms are treated to mean the same thing. And while some media outlets have contributed to the distrust of Western feminism, others have made helping women and creating spaces for feminist dialogue integral parts of their publications. As the socialist history of the CR recedes farther away, gender studies are moving to focusing on other issues such as domestic violence and sex trafficking.

Chapter 3: Gender Equity in Orchestras and Czech Musical Life

It has been common knowledge that women were not allowed to be professional musicians until late in the twentieth century. Even today announcements are made in the media when a woman becomes the first in her position with a major orchestra; as recently as 2019, the Violin Channel published a short article about the Czech Philharmonic hiring a new concertmaster, stating “Olga is the first woman in history to be appointed to the orchestra’s leadership role.”⁴⁶ While this has been steadily improving, there is far to go before there are equal numbers of men and women in the profession and a woman being appointed to a job is not treated as a novelty, nor a cause for celebration. Until then, women working in music has been and will be subject to study. This chapter will first discuss previous research and then I will share my own findings looking specifically at Czech orchestras.

Orchestras Worldwide

Marcia J. Citron wrote a book in the early 1990s, when women’s studies in music was a fairly new field, examining the musical canons (groups of composers and works that are performed and studied regularly) and how women are slowly being accepted into the canons and how the canons are morphing.⁴⁷ This was followed up by the author in 2007 with an article discussing how the situation had changed in the intervening years.⁴⁸ Looking specifically at orchestras, two studies, published eleven years apart, show statistically how many women are members of

⁴⁶ The Violin Channel, “BREAKING: Czech Philharmonic Announces New 1st Concertmaster,” Classical Music News, The Violin Channel, September 26, 2019. <https://theviolinchannel.com/violinist-olga-sroubkova-czech-philharmonic-new-concertmaster/>.

⁴⁷ Marcia J. Citron, *Gender and the Musical Canon*, Cambridge: Cambridge University Press, 1993.

⁴⁸ — “Women and the Western Art Canon: Where are We Now?” *Notes* 64, no. 2 (December 2005): 209-215.

professional orchestras. Dawn Bennett's study from 2008⁴⁹ focuses mostly on Australian musicians, but the 2019 study by Desmond Charles Sergeant and Evangelos Himonides⁵⁰ examines the personnel of forty professional orchestras from the U.S., the U.K., and Europe. I will compare the data in these studies and then provide my own research looking only at Czech orchestras to see whether these ensembles have similar patterns to the larger regions.

While Marcia J. Citron's *Gender and the Musical Canon* does not discuss in depth women as performers, the book provides insight into how women composers and their works are viewed throughout music history and suggests ways to increase visibility and acceptance by musicologists and audiences. Citron gives two methods to accomplish this: "add-and-stir", coined by Karin Pendle,⁵¹ and the "decentered author", which is a technique borrowed from feminist writers in other fields.⁵² "Add-and-Stir" simply includes token pieces by women without changing anything else. For example, adding a few pieces by women to an anthology just to have them there, but no discussion about how the canon has been affected by new additions. Chapter Three of *Gender and the Musical Canon*⁵³ discusses how having scores published, and pieces performed in concert halls is considered what makes a composer professional, which she terms "author-function." This does not leave room for other avenues of performance, and this is a main reason women previously have not gained recognition. Not only were composing and performing frowned upon, if not forbidden, but the works were usually performed in private settings, such as salons, and rarely

⁴⁹ Dawn Bennet, "A Gendered Study of the Working Patterns of Classical Musicians: Implications for Practice," *International Journal of Music Education* 26, no. 1 (2008): 89-100.

⁵⁰ Desmond Charles Sergeant and Evangelos Himonides, "Orchestrated Sex: The Representation of Male and Female Musicians in World-Class Symphony Orchestras," *Frontiers in Psychology* 10 (August 2019): 1760.

⁵¹ Marcia J. Citron, "Women and the Western Art Canon: Where are We Now?" *Notes* 64, no. 2 (December 2007): 210.

⁵² *Ibid.*, 211.

⁵³ Marcia J. Citron, *Gender and the Musical Canon*, Cambridge: Cambridge University Press, 1993, 80-119.

published. Citron proposes decentering the author (composer) by looking at music from other angles besides what was published; These include emphasizing process, social function, community, and expanding to other class levels, instead of just the middle and upper classes where art music generally lives, .⁵⁴ This would allow for music that was never performed in concert venues to be found and shared, allowing recognition for more composers.

Since *Gender and the Musical Canon* was written at the time of third-wave feminism, it did not consider how music research or performance would be affected by it. She addressed this in *Women and the Western Art Canon: Where Are We Now?*⁵⁵ Published in 2007, it looked at how musicology changed in the 1990s, with more women joining the field. Citron stated that her looking at music through a gender lens and using research methods from other fields was startling and new in the 1990s, but within fifteen years had become acceptable in musicology. She went on to show that there were many new methods and paths for women's contributions in music and that the notion of canons was starting to become irrelevant since programming was becoming more diverse. Overall, Citron showed positive change in the time between her book and her article. Women and researching women in music had increased enough that she cautioned that women's contributions should not become so assimilated in research or inclusion in canons that they become erased from history again. While Citron was not especially worried this would actually happen, she felt that works by women need to continue to be emphasized and libraries need to keep adding them to their collections.⁵⁶

⁵⁴ — “Women and the Western Art Canon: Where are We Now?” *Notes* 64, no. 2 (December 2007): 211.

⁵⁵ Marcia J. Citron, “Women and the Western Art Canon: Where are We Now?” *Notes* 64, no. 2 (December 2007): 209-215.

⁵⁶ *Ibid.*, 215.

The studies by Bennett⁵⁷ and Sergeant and Himonides⁵⁸ both look at performing musicians. Bennett conducted a survey to look at gendered differences in musicians' careers. There were 152 respondents, of which 89% were Australian and the remainder from the U.S. and Europe, with an age range of 18-over 65 years, and experience of 0-over 30 years.⁵⁹ Her study examined not just playing in an orchestra, but also how much performance or teaching were the primary role, as well as other facets of being a professional musician, including conducting, accompanying, and being a technician. Bennett found that when musicians were earning income for all their work, men did so most as performers and women as teachers. Aside from men being more likely to be hired, an important reason was that women with children found it easier to teach as they could set their own schedules. This was reflected in Bennett's data by showing how the number of women performing decreases at an earlier age than men.⁶⁰ Being a part time musician was found to occur with women much more frequently than with men, again because of raising children, but it was noted that many women specified their intent to return to full time performing when circumstances would allow.⁶¹

The recent study by Sergeant and Himonides is an in-depth look at the orchestra to see the gender differences not just in the orchestra as a whole, but broken down by instruments and leadership positions. Data was collected from forty major orchestras from the U.S., Europe, and the U.K., and had a sample size of 3420 players;⁶² in addition, other studies were used to discuss trends at music schools, choice of instruments, and employment trends. Overall, the study found

⁵⁷ Dawn Bennet, "A Gendered Study of the Working Patterns of Classical Musicians: Implications for Practice," *International Journal of Music Education* 26, no. 1 (2008): 89-100.

⁵⁸ Desmond Charles Sergeant and Evangelos Himonides, "Orchestrated Sex: The Representation of Male and Female Musicians in World-Class Symphony Orchestras," *Frontiers in Psychology* 10 (August 2019): 1760.

⁵⁹ Dawn Bennet, "A Gendered Study of the Working Patterns of Classical Musicians: Implications for Practice," *International Journal of Music Education* 26, no. 1 (2008): 91.

⁶⁰ *Ibid.*, 93-94.

⁶¹ *Ibid.*, 96.

⁶² Desmond Charles Sergeant and Evangelos Himonides, "Orchestrated Sex: The Representation of Male and Female Musicians in World-Class Symphony Orchestras," *Frontiers in Psychology* 10 (August 2019): 1760 (3).

that men still significantly outnumber women in orchestras, as shown in Table 1 and Figure 1, but the number of women in orchestras has been increasing over the years. The authors state that this coincides with a similar trend in the general workforce since 1970, when women increasingly looked for work outside of the home;⁶³ they also surmise that blind auditions likely contributed, but only for orchestras that follow this procedure without a trial period.⁶⁴ Data is included that shows that there are more girls attending music schools than boys on most instruments. A reasonable theory for this is that available positions open up infrequently and therefore the rate of hiring new people is dependent on current members leaving their posts.⁶⁵ Interestingly, this study discusses how children choose instruments and how many of those decisions are gendered, i.e., girls picking small instruments or boys picking low sounding ones, but aside from harp, flute, and violin, women are still outnumbered by men in professional positions.⁶⁶ Looking at leadership positions, the study shows that principal players are 83% men and 17% women, and co-principals are 65% men and 35% women,⁶⁷ presumably because of sexism as well as how often principal or co-principal chairs become available.

While these two studies were published over ten years apart and look at different aspects of professional musicians, they are complementary to each other. Both demonstrate the unequal numbers of men to women working, but that it has been improving. They show how women's role at home affects their time and how this reduces the amount that they can perform full time, and that women leave their professional orchestra jobs at younger ages than men. The articles, as well as Citron's works, are optimistic as they speak to how women are becoming more equal

⁶³ Ibid., 1760 (8).

⁶⁴ Ibid., 1760 (6).

⁶⁵ Ibid., 1760 (7).

⁶⁶ Ibid. 1760 (9-11).

⁶⁷ Ibid., 1760 (6).

members of the music world, both on stage and in academia. Since the research focuses on larger geographic areas and does not refer to any specific orchestras, I compiled my own data to look at the ratio of women to men in Czech orchestras to see how they compare to the trends discussed above.

Region	Total players	Males (%)	Females (%)
The UK	952	56.0	44.0
North America	1,011	55.9	40.1
Europe	1,903	63.4	36.6
Significance of differences			
The UK vs. Europe		$\chi^2 = 13.30$, $df = 1$, $p < 0.000$	
The UK vs. North America		$\chi^2 = 3.06$, $df = 1$, not sig.	
North America vs. Europe		$\chi^2 = 3.066$, $df = 1$, $p < 0.008$	

Table 1: Significance of differences in male/female proportions between orchestra (sic.) of three regions (March 2019). Source: Desmond Charles Sergeant and Evangelos Himonides, "Orchestrated Sex: The Representation of Male and Female Musicians in World-Class Symphony Orchestras," *Frontiers in Psychology* 10 (August 2019): 1760 (4).

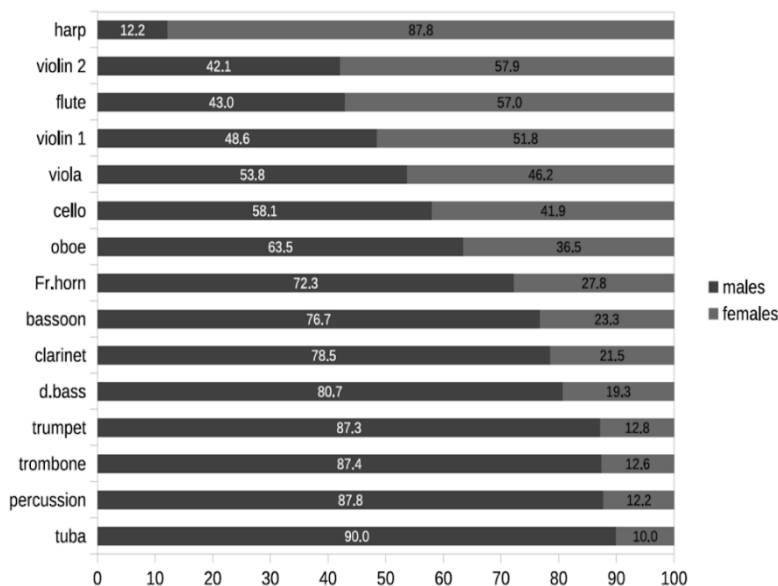


Figure 1: Representation of male and female musicians in 40 orchestras in the USA, the UK, and Europe by instrument and sex of player. Source: Desmond Charles Sergeant and Evangelos Himonides, "Orchestrated Sex: The Representation of Male and Female Musicians in World-Class Symphony Orchestras." *Frontiers in Psychology* 10 (August 2019): 1760 (3).

Czech Orchestras

In order to identify professional Czech orchestras and determine the genders of their members, I used a simplified version of the methods employed by Sergeant and Himonides;⁶⁸ the data was collected in 2021. Using the website for the Association of Symphony Orchestras of the Czech Republic (ASOPS),⁶⁹ I found fourteen orchestras, shown in Figure 2, with links to their individual websites. Most of the sites included roster pages with names and photos of the personnel which I used to compile information for each instrument and the orchestra as a whole. Three orchestras did not have personnel listed, and smaller ensembles did not have some brass, percussion, harp, or piano included; I did not include conductors.

Out of 744 musicians, 281 (38%) are women, most of whom are string and woodwind players. I did not separate the violins into firsts and seconds, but in the Janacek Philharmonic Orchestra and the South Czech Philharmonic, most of the women are in the second violin section. Overall, the numbers are similar to those listed above, with the noticeable difference in the brass section, in which women are only found in the horn section. Figure 3 shows my data listed in order by section, as opposed to increasing amounts used by Sergeant and Himonides.

My findings also appear to agree with gendered choice of instruments: women are a larger percentage of sections that are smaller instruments or otherwise considered feminine (harp). I find it interesting that while both sections have few women in them, the bassoon section has twice as many as the clarinets, even though Sergeant and Himonides show that clarinet is a more feminine

⁶⁸ Desmond Charles Sergeant and Evangelos Himonides, "Orchestrated Sex: The Representation of Male and Female Musicians in World-Class Symphony Orchestras," *Frontiers in Psychology* 10 (August 2019): 1760 (3).

⁶⁹ ASOPS-The Association of Symphony Orchestras and Choirs of the Czech Republic, <https://www.asops.cz/index.php?lang=en&page=introduction>.

leaning instrument,⁷⁰ but both my data and theirs⁷¹ show a larger percentage of women bassoonists than clarinetists. Hopefully, more women will join the rest of the brass sections when positions become available in the future.

Professional Orchestras in the Czech Republic

Brno Philharmonic Orchestra
 Hradec Králové Philharmonic Orchestra
 Janacek Philharmonic Orchestra
 South Czech Philharmonic
 Karlovy Vary Symphony Orchestra
 The Czech Chamber Philharmonic Orchestra Pardubice
 Moravian Philharmonic Orchestra Olomouc
 The Pilsen Philharmonic Orchestra
 PKF – Prague Philharmonia
 The North Czech Philharmonic Teplice
 Prague Radio Symphony Orchestra
 Prague Symphony Orchestra
 West-Bohemian symphony orchestra Marienbad

Figure 2: List of Professional Orchestras in the Czech Republic, as found on the ASOPS website, <https://www.asops.cz/index.php?lang=en&page=introduction>.

Women and Men in Czech Orchestras

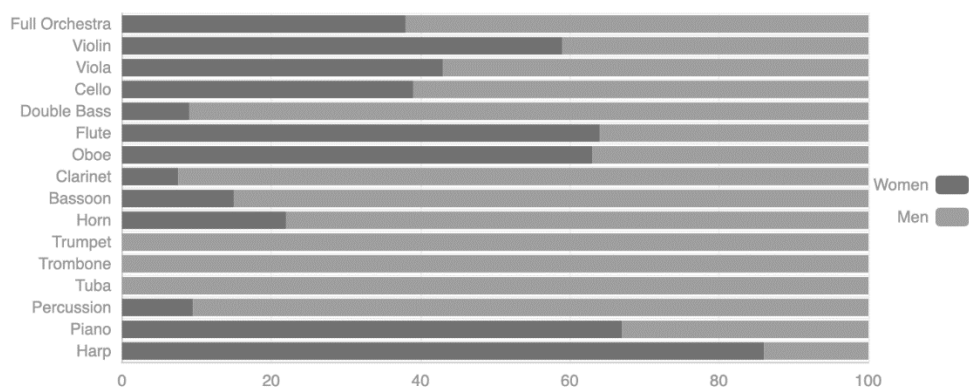


Figure 3: Percentage of women and men in professional Czech orchestras.

⁷⁰ Desmond Charles Sergeant and Evangelos Himonides, “Orchestrated Sex: The Representation of Male and Female Musicians in World-Class Symphony Orchestras,” *Frontiers in Psychology* 10 (August 2019): 1760 (9).

⁷¹ *Ibid.*, 1760 (11).

Chapter 4: Finding the Music

Searching for new music can be daunting. For several years now, as mentioned earlier, I have been using Rumsey’s website⁷² as a starting point for discovering works by women, trans, and non-white composers, but I found it to be somewhat unorganized and the entries appeared added randomly, with a majority of the works written by American composers. This made me want to find works in a more systematic way. I decided to focus on a geographic region, the Czech Republic, as I was already focusing on Czech music for a recital. In what felt like a scavenger hunt in the beginning, my search had two main issues: identifying composers and finding composers of bassoon music. Luckily, early on, I noticed that Czech women’s names seemed to end in *-ová*. This turned out to be correct and has been required for not only native Czech women, but also women from other countries residing in the Czech Republic since 1945, as discussed in Kolek and Valdrová’s article⁷³. This chapter will discuss my methods for locating music, the music I found, and a look at a few of the composers who stood out as well-known composers in the Czech Republic.

To identify Czech composers, I consulted a variety of sources including Gardavsky’s *Contemporary Czech Composers*,⁷⁴ Constance Marie Edwards’ dissertation “The Diversity of Czech Music for Bassoon and Piano During the Communist Era (1947-1989),”⁷⁵ along with a modified version of it published as an article,⁷⁶ Kirsten Marie Nelson’s dissertation “A Performer’s

⁷² Brandon Scott Rumsey, “No Broken Links,” <https://brandonscottrumsey.com/no-broken-links/>.

⁷³ Vít Kolek and Jana Valdrová, “Czech Gender Linguistics: Topics, Attitudes, and Perspectives,” *Slovenščina 2.0: Empirical, Applied and Interdisciplinary Research* 8, no. 1 (2020): 50-54.

⁷⁴ Čenek Gardavsky, ed., *Contemporary Czech Composers*, Prague: Panton, 1965.

⁷⁵ Constance Marie Edwards, “The Diversity of Czech Music for Bassoon and Piano During the Communist Era (1947- 1989),” DMA diss. University of Arizona, 2005, ProQuest Dissertations & Theses Global.

⁷⁶ — “Czech and Slovak Music for Bassoon and Piano in the Twentieth Century,” *The Double Reed* 33, no. 2 (2010): 77-80.

Guide to Published Music for Unaccompanied Solo Bassoon by Women Composers,”⁷⁷ Ronald Klimko’s article “Bassoon Music from the Czech Republic,”⁷⁸ and three internet databases: the Kapralova Society’s “Women in Czech Music,”⁷⁹ Hudebni Informační Stredisko (Musical Information Center),⁸⁰ and Český Hudebni Fond (Czech Music Collection).⁸¹ I also consulted Červenka and Seidl’s bassoon music catalog,⁸² but, not surprisingly given the focus of music from 1700-1900, there were no women in it. Gardavsky’s book, which includes an index of names, followed by brief biographies and limited information about compositions, included four women (Vítězslava Kaprálová, Jana Obrovská, Geraldine Thomsen [Mucha], and Sláva Vorlová), all of whom wrote pieces with or for bassoon; unfortunately, I could not find a source to acquire the listed wind sextet by Jana Obrovská, nor did I find it mentioned elsewhere, so it is not included in my collection. This book was published in 1965 so most of the women I found elsewhere were either not born or old enough yet to have works written and available. Edwards does not discuss any pieces by women but includes Vorlová in her list of works for bassoon and piano by 20th century Czech composers.⁸³ Nelson does not discuss any Czech composers, but Ivaná Loudová is included in her list of unpublished or unavailable works.⁸⁴ Klimko’s article describes music he found while traveling in Prague and does not include any pieces by women.

⁷⁷ Kirsten Marie Nelson, “A Performer’s Guide to Published Music for Unaccompanied Solo Bassoon by Women Composers,” DMA diss. University of Georgia, 1997, ProQuest Dissertations & Theses Global.

⁷⁸ Ronald Klimko, “Bassoon Music from the Czech Republic,” *The Double Reed* 17, no. 1 (1994): 33-36.

⁷⁹ Karla Hartl, “Women in Czech Music,” *The Kapralova Society*, kapralova.org/WOMEN.htm.

⁸⁰ Hudebni Informační Stredisko, www.musicbase.cz.

⁸¹ Český Hudebni Fond, <http://noty.hudebnyfond.cz/cz/index.html>.

⁸² František Červenka and Jiří Seidl, *Music for and with Bassoon between 1700 and 1900: Bohemia-Moravia-Silesia: A Thematic and Bibliographic Catalogue*, Prague: NAMU Academy of Performing Arts in Prague, 2018.

⁸³ Constance Marie Edwards, “The Diversity of Czech Music for Bassoon and Piano During the Communist Era (1947- 1989),” DMA diss. University of Arizona, 2005, ProQuest Dissertations & Theses Global, 96.

⁸⁴ Kirsten Marie Nelson, “A Performer’s Guide to Published Music for Unaccompanied Solo Bassoon by Women Composers,” DMA diss. University of Georgia, 1997, ProQuest Dissertations & Theses Global, 90.

The databases proved to be the most helpful. “Women in Czech Music” includes every woman Czech composer, organized by birth year and includes short biographies and sometimes external links. This showed me that the vast majority of these composers focused on music for voice, piano, or strings. Hudebni Informační Středisko has an advanced search feature that allows one to search by specific instrumentation or score or recording information. Český Hudební Fond has a database that is searchable by either composition or composer. Ultimately, I utilized the Český Hudební Fond the most. Knowing that almost all of the women's names end in *-ová*, I scanned through all of the composers listed. When I found women, I clicked through to find out what they composed and if that included anything with bassoon. Even though the site has an English version, many titles were still in Czech, and I needed to know some Czech words, such as *dechový* (wind), but most were easy to figure out. To be included in my list, the works had to be either for bassoon (solo or with piano) or a chamber work. Pieces for wind ensemble, chamber orchestra or full orchestra, therefore, were not considered.

Originally, I hoped to focus solely on music for bassoon, but quickly discovered that there were only three pieces, although there is a significant amount of chamber music with bassoon; altogether, thirty-two pieces were found. Then I went back through my list to see how easy it would be to acquire the pieces. About half of the pieces are unavailable and the rest I could locate or purchase through the Český Hudební Fond, publishers’ and composers’ websites, and inter-library loan. Appendix 1 shows the pieces I found and lists composers, lifespans, titles, instrumentations, years of composition, and publishers; the works without publishers have the corresponding boxes shaded gray.

When researching Czech composers, there are four women that regularly appear:

Vítězslava Kaprálová, Sylvie Bodorová, Sláva Vorlová, and Ivana Loudová; coincidentally, these composers wrote music with bassoon, and Bodorová, Vorlová, and Loudová wrote the three solo bassoon works. Kaprálová stands out the most out of all the women Czech composers and although her only work with bassoon was an unfinished reed trio, she deserves attention here. Bodorová and Loudová are more modern composers. These three are mentioned in two guides to Czech Music that are overviews to all Czech Music, from early music up to turn of the 21st century, including classic music and opera, as well as jazz, folk, rock.^{85,86} These two books do not provide much biographical information, but name people who were notable figures. Sláva Vorlová also appears in a few different sources and wrote a piece for bass clarinet (or bassoon) and piano. About half of the composers I found were included in *The Norton/New Grove Dictionary of Women Composers*, which does not include people born after 1955.⁸⁷ Loudová and her works will be discussed in the following chapter.

Vítězslava Kaprálová

Vítězslava Kaprálová (1915-1940) began composing as a child. She studied composition and conducting at the Brno Conservatory and at the Prague Conservatory. She then received a scholarship to study in Paris where she studied with Bohuslav Martinů and Charles Münch.⁸⁸ Martinů and Kaprálová shared an intimate connection, to the point where Kaprálová would compose similar works to what Martinů was working on, which is most likely how her unfinished trio came about; Martinů composed his *Quatre Madrigaux* (Four Madrigals) in 1937,

⁸⁵ Lenka Dohnalová, *Czech Music Guide*, Prague: Arts and Theatre Institute, 2011.

⁸⁶ Lenka Dohnalová and Anna Bryson, *Czech Music*, Prague: Theatre Institute, 2005.

⁸⁷ Julie Anne Sadie and Rhian Samuel, *The Norton/New Grove Dictionary of Women Composers*, New York: W.W. Norton & Co., 1995: vii.

⁸⁸ *Ibid.*, 245-246.

not long before meeting Kaprálová.⁸⁹ Kaprálová conducted her most famous work *Military Sinfonietta*, for orchestra, leading the BBC Orchestra in 1938 at the International Society for Contemporary Music (ISCM) Festival in London. The orchestra reacted favorably to her conducting despite her being a woman and it seemed she would be able to have a career as a composer and conductor. *Military Sinfonietta* also won the Smetana Award in 1938 and Kaprálová was one of only five composers to have received this honor.⁹⁰ She moved to Paris in 1938, to avoid the threat of war after the Munich Agreement and annexation of the Sudetenland, and married writer Jiří Mucha. Unfortunately, at the age of thirty-five, Kaprálová died of military tuberculosis. Today, she remains influential and the Kapralova Society, based in Toronto, has a journal dedicated to research about her and other women composers.⁹¹

Kaprálová's Reed Trio, as stated above, was left incomplete, but enough of a rondo movement was written for oboist Stéphane Egeling to reconstruct.⁹² Egeling surmises that she started it with hopes to have it performed and recorded by the Trio d'anches de Paris, a famous reed trio formed by bassoonist and pedagogue Fernand Oubradous, which, along with the help of composer and critic Pierre-Octave Ferroud, made the reed trio a specific genre of chamber music, instead of simply an *ad hoc* instrumentation.⁹³ Egeling created a first movement using the section that Kaprálová finished. He then arranged two of her piano pieces from *April Preludes*, composed in 1937, to make a three-movement work, which was published in 2011.⁹⁴

⁸⁹ Stéphane Egeling, "Kaprállová's Trio for Oboe, Clarinet, and Bassoon," *The Kapralova Society Journal* 9, no. 2 (Fall 2011): 6.

⁹⁰ Eugene Gates and Karla Hartl, "Vítězslava Kaprálová: A Remarkable Voice in 20th-Century Music," *Tempo*, no. 213 (July 2000): 24, <https://www.jstor.org/stable/946543>.

⁹¹ The Kapralova Society. <http://www.kapralova.org/SOCIETY.htm>.

⁹² Stéphane Egeling, "Kaprállová's Trio for Oboe, Clarinet, and Bassoon," *The Kapralova Society Journal* 9, no. 2 (Fall 2011): 8.

⁹³ *Ibid.*, 6.

⁹⁴ *Ibid.*, 8.

Sylvie Bodorová

Sylvie Bodorová (b. 1954) studied piano and composition at the conservatory in Bratislava, the Janáček Academy in Brno, and the Academy of Musical Arts in Prague.⁹⁵ While there is little research published about her, the website for The Prague Summer Nights festival describes her as one of the most sought after and performed contemporary Czech composers. Their biographical information about her includes that she was a visiting professor at the University of Cincinnati College-Conservatory of Music in the 1990s. Her most well-known works are the *Terezín Ghetto Requiem for Baritone and String Quartet* and the oratorio *Juda Maccabeus*. Along with using contemporary techniques in her writing, she also frequently uses Balkan rhythms and finds inspiration from Roma and folk music.⁹⁶

Bodorová has written three pieces with bassoon: *Laugaricio* for solo bassoon; *Kovadliny* (*Anvils*) for bass clarinet, piano, percussion, and woodwind quintet; and *Hélios* for flute, oboe, bassoon, cello, and harpsichord (or flute and piano trio). All three are single movement works. *Laugaricio* has three distinct sections with an ABA' form. The outer sections are slow and plaintive while the middle is fast and features Balkan rhythms. *Anvils* was written for Due Boemi di Praga, a bass clarinet and piano duo; it is subtitled *Meditation* for Due Boemi di Praga and woodwind quintet. The piece is generally marked between 80 and 96 BPM, mostly with a half note pulse. While there are a few bass clarinet solos, overall, it and the piano are part of the ensemble and not treated as soloists with the quintet accompanying as the title suggests. *Hélios* also has a meditative feel to it and frequently seems ethereal, which fits with its title; the flute and piano trio

⁹⁵ Julie Anne Sadie and Rhian Samuel, *The Norton/New Grove Dictionary of Women Composers*, New York: W.W. Norton & Co., 1995: 69.

⁹⁶ Prague Summer Nights, "Sylvie Bodorová," <https://praguesummernights.com/sylvie-bodorova-2/>.

version appeared on a recording of music looking back in time and a reviewer described it having an “ancient theme that she turns into a kind of musical drama.”⁹⁷

Sláva Vorlová

Sláva Vorlová (1894-1973) grew up in a musical family and had formal training in Vienna at the Academy of Music. She also took private piano and composition lessons in Prague. After World War II, she studied at the Prague Conservatory, graduating with a symphony dedicated to diplomat and politician Jan Masaryk. Because of this piece and other patriotic works, as well as contributing to the war resistance, her career opportunities virtually disappeared in the 1950s when Czechoslovakia was brought into the USSR; she used folksongs and historical themes to get around communist doctrine and also used a pseudonym (Mira Cord) to get some things published.⁹⁸ Vorlová liked to use “unusual” instruments as soloists, such as the bass clarinet, and she devised her own version of serialism in the 1960s.⁹⁹

Among her pieces for bass clarinet is *Miniatures*, opus 55, written in 1962, which is currently published, by Schott, with the bass clarinet part along with a bassoon part. It was noticeable right away that the bassoon part was created by someone who is not a bassoonist, most likely a clarinetist, as much of it is written uncomfortably low in the treble clef; I re-transcribed it myself to be easier to read. It is unclear whether it was the composer or the publisher that decided to have the bassoon part, but since it exists, the piece is included in my collection. *Miniatures* has five short movements. Each movement is built on a short phrase, usually two measures long, that

⁹⁷ Matěj Kratochvíl, Review of *Echos of Long Ago*, by Ensemble Martinů, *Czech Music*, no. 2 (2002): 16, <https://www.czechmusicquarterly.com/wp-content/uploads/2018/08/Czech-Music-Quarterly-2002-4.pdf>.

⁹⁸ Julie Anne Sadie and Rhian Samuel, *The Norton/New Grove Dictionary of Women Composers*, New York: W.W. Norton & Co., 1995: 480-1.

⁹⁹ The Kapralova Society, “Slava Vorlova,” <http://www.kapralova.org/VORLOVA.htm>.

is repeated, developed, and restated. The first, third, and fifth movements are fast and energetic, while the second and fourth movements are slower and more melodic. Even though the piece is originally for the bass clarinet, the faster movements work especially well on the bassoon because the frequent staccato articulations are better suited for the bassoon.

One of the biggest challenges in researching these composers is the lack of sources. Most of them are simply announcements of concerts or recordings in which their works are included. I expected the language barrier to be a hindrance, but it has not posed a problem. It appears that these women have not been subject to much scholarly research, aside from Kaprálová due to the society named for her. Indeed, when searching for information on Czech composers, regardless of gender, the vast majority of it is focused on four famous men: Smetana, Dvořák, Janáček, and Martinů. This is most easily seen in a book titled *Famous Czech Composers*, in which these are the only composers discussed.¹⁰⁰ Kaprálová is mentioned, but only in connection to Martinů. Nevertheless, it is interesting to see where the composers fit into Czech history: Kaprálová died very young, and World War II was only a few years away; Vorlová spent most of her career under communist rule; Bodorová and Loudová both lived during and after communism.

¹⁰⁰ Sandra Bergmannová and Veronika Vejvodová, eds., *Famous Czech Composers*, Prague: National Museum, 2021.

Chapter 5: Ivana Loudová and her Works with Bassoon

Ivana Loudová (1941-2017) studied at the Prague Conservatory with Miloslav Kabeláč and the Prague Academy of Musical Arts with Emil Hlobil, and at the Paris Conservatory where she studied with Oliver Messiaen and André Jolivet.¹⁰¹ After returning to Prague, Loudová taught at the Prague Academy, where she eventually started Studio N, a place for new music to be studied and performed that was an expansion of her composition classes. It had a wind quintet and orchestra and held many concerts. This was inspired by her classes with Messiaen where composers and instrumentalists would come in and give seminars demonstrating instruments and techniques.¹⁰² She also wrote *Modern Notation and its Interpretation*, a book that looks at scores to give readers examples of different notational styles.¹⁰³

Loudová's own style has a strong sense of form and explores new timbres and techniques.¹⁰⁴ She wrote many works for winds and percussion instruments; because of this she was commissioned to write a piece for solo percussion and wind ensemble (*Dramatic Concerto*) for the 1st International Interpretation Competition for Wind, Brass and Percussion in 1980.¹⁰⁵ A complete list of works can be found in Appendix 2. This chapter will look at her four pieces for or with bassoon: *Con umore in F* for solo bassoon; *Duetti Melacolici II* for clarinet and bassoon; *Trio Italiano* for clarinet, bassoon and piano; and *Don Giovanni's Dream* for oboe, English horn, two clarinets, two bassoons, and two horns.

¹⁰¹ Julie Anne Sadie and Rhian Samuel, *The Norton/New Grove Dictionary of Women Composers*, New York: W.W. Norton & Co., 1995: 289.

¹⁰² Iva Oplistolová, "Interview: To Be Able to Strike Out Even a Brilliant Idea If It's in the Wrong Place," *Czech Music* 1 (2010): 10.

¹⁰³ Ivana Loudová, *Moderní Notace a Její Interpretace* 1st ed., Prague: Academy of Musical Arts, 1998.

¹⁰⁴ Julie Anne Sadie and Rhian Samuel, *The Norton/New Grove Dictionary of Women Composers*, New York: W.W. Norton & Co., 1995: 289.

¹⁰⁵ Iva Oplistolová, "Interview: To Be Able to Strike Out Even a Brilliant Idea If It's in the Wrong Place," *Czech Music* 1 (2010): 4.

Con umore in F (1978)

This single movement work has three distinct sections. The first, rather comically as the title suggests, by simply repeating F2 (just below the staff in bass clef) on the beat as a short, staccato note with occasional rests and dynamic or rhythmic interruptions. It is marked *molto serio* (quarter note = 60-69 BPM) and is in 6/4 for almost the entire section. There are four moments, each longer than the previous one, where it seems the piece will take off with new material, but each time, the Fs return. Measure 4 introduces a short idea that is the basis for the other statements. It starts on E4 and descends to F#3. At m. 10, this motive is expanded rhythmically to two measures, with a couple new notes added at the end. In m. 15, the motive is immediately distorted with tremolos that end with a descending motive similar to the previous statements and continues for four bars. The final statement begins at m. 19 with a cadenza-like sixteenth note run, again starting on E4, but it then goes on with a longer passage for six bars with a few trills included and the meter changing almost every bar.

The middle section begins at m. 30. This section features several different extended techniques. Measures 30-31 use harmonic fingerings to create timbre shifts with D-flat4. Measure 34 is a repeated D-flat4 beginning slowly, increasing in speed, and then slowing down again. Measures 36-39 employ pitch bends on F3, marked as a squiggly line in the the staff with “(*vibrato*)” written above. Measures 39-41 feature a quarter tone and a technique Bartolozzi describes as a “broken sound.”¹⁰⁶ It is notated with square note heads with small half-filled circles above, which indicate increased lip pressure. These measures are an alternation between the quarter tone and the broken sound. Measures 43-45 are another timbre shift created with alternate

¹⁰⁶ Bruno Bartolozzi, *New Sounds for Woodwind*, 2nd ed., trans. and ed. Reginald Smith Brindle (London: Oxford University Press, 1982): 57-9.

fingerings; this time based on F3. Measure 49 (marked as an optional cut) uses multiphonics that lead into the final section. Examples of these notations can be found in Appendix 3.

The final section (m. 50) is an extended cadenza and marked *Animato, quasi cadenza*; it is written out in one long measure. Most of it is written as sixteenth notes, usually in groups of four, but also frequently in other groupings. There are breaths and short rests added in to help create phrases. The end builds up from the bottom register and at a *piano* dynamic, increasing in speed and volume, writhing around C, D-flat, and D, in three octaves. The piece ends with three slightly longer and descending notes (D5, B4, C#4) followed by a rest and one final F2 as a humorous reminder that this piece is in F.

Duetti Melancolici II (1999)

This three-movement work for clarinet and bassoon was originally written for two oboes, but Loudová groups this work with her other “alternative” works that can be performed on other instruments. There is also a version for two clarinets. The oboe version allows for the use of the oboe d’amore in the second movement. Loudová describes this work as a short, imaginary love story unfolding through three dialogues.¹⁰⁷ The piece does not employ any extended techniques except for two notes using flutter tonguing in the third movement. Overall, there is usually one voice with the melodic content while the other instrument rests or provides a pedal-like note.

The first movement, *Mesto*, is in 5/4 and marked at quarter note = 69 BPM. The clarinet has a more active line than the bassoon: the clarinet usually has triplets and sixteenth notes when it has the melodic line, while the bassoon is mostly eighth notes and triplets. The bassoon plays

¹⁰⁷ Ivana Loudová, *Duetti Melancolici II* (self-published: 1999), <http://loudova.cz/en/sheet-music-downloads/chamber-compositions-for-two-instruments/duetti-melancholici-2/>.

only Cs and D-flats for the entire movement, in all registers, and the clarinet plays only five notes (E-flat, B, G, F, and D). The clarinet starts most of its entrances either with a descending motive (F-B-G) or with a turn-like figure followed by alternating notes. For the first half of the movement, the clarinet remains below or in the staff, but then is mostly around the top of, or above the staff for the second half. The bassoon only uses its top register for two measures, at the same point the clarinet changes to the higher register. The entire movement is quiet, never getting louder than *mezzo piano*.

The second movement, *Amoroso* (quarter note = 60-69 BPM), begins in 6/4, with the clarinet and bassoon again trading melodic material for four measures. Measure 5 is *poco più mosso* and with rhythmic unison for four measures. The bassoon then has a two measure solo followed by two more measures of rhythmic unison. After another measure of bassoon alone, the next five measures alternate between rhythmic unison and the two voices exchanging the melodic material. After a brief climax at m. 18, the rest of the movement remains in rhythmic unison. The unison sections are slower than the other sections, containing mostly quarter and half notes, while the soloistic parts are mainly triplets and eighth notes. The movement is mostly at quiet dynamics, with two brief moments *mezzo forte* and *forte*.

The last movement, *Deciso* (quarter note = 72), is the most active, with faster rhythms and louder dynamics. The clarinet begins with fanfare figures on repeated As and the bassoon enters in the next measure with slightly more melodic material. Similarly to the previous movements, the instruments trade between accompanying with pedal notes and having the more active material. Beginning at m. 7, in a faster tempo (quarter note = 112 BPM), the bassoon changes this pattern by having a few short notes interspersing the clarinet's constant sixteenth notes. At m. 12, the clarinet again has repeating notes, in the original tempo, but the bassoon begins playing a statement

rhythmically similar to its opening material in the same measure, so they start overlapping, leading to the climax at m. 14 where they are *fortissimo*, back at the faster tempo, and trading repeated notes for three beats. Then the dynamic quickly returns to *piano* while the instruments trade measures with constant sixteenth notes and pedal notes. Starting at m. 20, the bassoon has the melodic material for three measures, playing sixteenth notes while the clarinet is trilling long notes. In the final measure, the clarinet plays alone for five beats and the bassoon joins in an accelerating sweep upwards in pitch and dynamics to an abrupt finish.

Trio Italiano (1988)

This trio for clarinet, bassoon, and piano was composed for the *Ensemble Musica per tre*. The seven movements were inspired by places in Italy, where Loudová had visited three times as a winner of the Arezzo International Composer Competition.¹⁰⁸ Performers may feel free to perform movements individually or in a different order, but Loudová's ideal version is complete and in the following order: *Ranní procházka Arezzem (Morning Promenade in Arezzo)*, *Kouzelná Florencie (Magical Florence)*, *Milenci z Verony (Lovers of Verona)*, *Paláce v Mantové (Palaces in Mantova)*, *Primadony v La Scale (Primadonnas in La Scala)*, *Rozjímání v Certose (Contemplations in Certosa)*, *Večer v Benátkách (Night in Venice)*. The piece as a whole is tonally more conservative than other works, but there is still a fair number of contemporary techniques utilized.

The first movement begins in 5/4 with a two measure piano solo marked *tempo rubato*: a rising sextuplet figure followed by repeated notes, then one more rising figure ending on a held chord. The clarinet and bassoon enter together in 6/8 and play over the piano chord for five

¹⁰⁸ Kristine and Richard Fletcher, liner notes for Clearly Three, *Trios from the Twentieth Century*, Recorded 2004, Tonheim Records TRCD 105.

measures, the clarinet has the melody with the bassoon supporting. At m. 8, the idea repeats; the piano has another rising sextuplet that ends with repeated notes in the right hand and a held chord in the left, which continues to be held when the clarinet and bassoon enter with the same material from mm. 3-7. Beginning at m. 14, the meter is 4/4 with the piano playing quarter notes in the left hand (repeating E-F-D sharp-F) and a syncopated melody in the right hand. The clarinet and bassoon have a short punctuating gesture leading to m. 16, then have two measures of rhythmic unison before the instruments start taking turns with solo material, two measures at a time, like other Loudová works. At m. 24, the clarinet introduces a motive (sixteenth note, sixteenth rest, grace note to a longer note) that is imitated at half speed (eighth note, eighth rest, grace note to a long note) by the bassoon in m. 26, and then repeated again by the clarinet at m. 28. Starting at m. 29, the clarinet returns to a soloistic line accompanied by the bassoon playing a counter melody and the piano holding chords. The 6/8 material returns briefly at m. 34 and the movement ends with the piano playing ascending triplets like its opening motives.

The second movement is marked *Allegro con brio* (eighth note \approx 184) with the clarinet, bassoon, and right-hand piano playing in unison octaves with a four measure melody followed by three measures of repeated figures. At m. 8, the meter changes to 9/8 and while the piano has sixteenth notes in the right hand and eights in the left, the bassoon and clarinet create two against three by playing a simple melody written as dotted eighth notes. The opening melody returns at m. 13, but the second phrase with the repeated figures is varied and extended by one measure. The 9/8, two against three material is restated at m. 21, with both hands of the piano playing sixteenth notes. The opening melody returns in the piano at m. 23 but the repeated figures are new again and expanded even more, starting at m. 27, with the piano playing the melodic material and the clarinet

and bassoon holding longer notes. The last nine bars only uses Cs and B-flats and end with the tempo slowing and dynamics fading.

Movement 3 is marked *Andante amoroso* (quarter note ≈ 60); it begins with a clarinet solo that is a single measure lasting around 20 beats before the bassoon enters at m. 2. The two instruments continue until m. 16 when the piano enters. Both instruments have melodic material that is mostly eighth notes (again playing longer notes while the other instrument has the moving line) and are written in the same pitch range, with the bassoon frequently higher than the clarinet. The dynamics remain quiet until m. 14 when the section ends with a brief moment of *forte*. The piano enters alone with a rhythmic figure at m. 16, playing *piano* A-flats and B-flats. The clarinet and bassoon enter together in the next measure, the clarinet with sixteenth notes and the bassoon with eighths and quarters. A climax occurs at m. 20, where the dynamics reach *forte* and *fortissimo* and the tempo speeds up. The piano has parallel octave sixteenth notes for three measures while the clarinet and bassoon repeat their figures three times, with the third time extending to four measures and slowing down until the end. The clarinet holds an E-flat for two measures with a decrescendo while the piano plays a similar figure to m. 16, this time with C-flats, Ds, A-flats, and B-flats, crescendoing to *fortissimo*. Just like the *Amoroso* movement in *Duetti Melancolici II*, the lovers do not seem to have a simple or happy relationship.

Movement 4 is marked *Misterioso* (eighth note ≈ 72) and begins with the piano playing a *mezzo piano* chord with A and D in the right hand and A-flat and E-flat in the left. The bassoon enters in m. 2 on G-sharp and has a two bar phrase before holding an E-F trill through m. 11. The clarinet enters in m. 8 playing long notes. Most of the action is in the piano which has sixteenth note or thirty-second note downward leaps that start in m. 4. The piano reticulates the chord from m. 1 every few bars, using the sustain pedal each time. At m. 15 a three measure *accelerando*

begins. The bassoon in m. 16 begins a figure alternating between G-flat and F that increases in speed to become a trill that leads into a *quasi cadenza* for the clarinet and piano. The clarinet has a figure that starts slow and increases speed until it becomes a trill while the piano is playing thirty-second notes independently that continue with wide leaps. At m. 19, the piano stops and the clarinet holds a whole note while the bassoon has a figure that begins fast and slows down. The last measure is solo piano with a rising line that also slows down.

The fifth movement is meant to be operatic. It begins like a recitative, with piano chords punctuating the clarinet solo that gets more frantic as it goes along until the bassoon enters with a solo that is one extended measure that has a jaunty feel for several beats before becoming *espressivo* and *dolce*. The clarinet enters at m. 10 as the soloist again until the bassoon enters in the following measure as the piano has an accompanying figure for four measures. The movement continues as though the clarinet and bassoon are singers singing not a duet but two independent songs. The last three measures have the two instruments playing different repeating figures that speed up through the last two measures that end with a strong piano cadence in A Major.

Movement six, *Lento, poco religioso* (quarter note ≈ 56), begins with solo piano playing half notes in parallel thirds followed by several bars of a C-E pedal under alternating note figures (Gs and Es) that increase and decrease in speed and end with double-dotted downward skips (Es to B-flats). At m. 6, the upper notes start following a pattern like the slow chords at the beginning. A second slow measure with half notes occurs at m. 7, landing on an F-A pedal before two measures of faster alternating notes. At m. 10, the piano introduces a rhythmic pattern on Gs that will continue for the rest of the movement, independently of the bassoon and clarinet, who enter in m. 11 with a new tempo (quarter note ≈ 69). They begin with quarter notes moving

similarly to the previous slow piano chords. The movement ends with the clarinet and bassoon holding Cs while the piano finishes its rhythmic figure on Gs and Es.

The last movement, marked *Vivo* (dotted quarter note = 138), is mostly in compound meters and begins with the clarinet and bassoon trading eighth notes for seven measures before the piano enters at m. 8. The next nine measures have the clarinet and bassoon in canon. At m. 18 the piano drops out for six measures while the clarinet and bassoon resume their eighth note conversation similar to the beginning. The piano then plays alone for three measures before a brief and peaceful *meno mosso* section that begins at m. 27, where the clarinet introduces a melody that the bassoon answers. The piano then has an *accelerando* that results in an even faster tempo than before and the clarinet and bassoon together play steady triplets, alternating between B-flats and Ds. The piece ends with a clarinet glissando from low F, ending with everyone on B-flat. The movement is energetic, bustling, and fairly chaotic.

Don Giovanni's Dream (1989)

This piece is a single movement work for oboe, English horn, two clarinets, two bassoons, and two horns. It was commissioned by the Triebensee Blazers Ensemble, whose patron is Czech composer Josef Triebensee, who made arrangements of Mozart operas for wind ensembles. Loudová's favorite was the arrangement for Don Giovanni, and she said "I wanted to create something like a 'pendant' to this work; to make a 'dream-fantasy' of the story of Don Giovanni. With the oboe as solo instrument and the english horn replacing the second oboe, space

is given to other solo instruments. The tutti passages sound differently, with a timbre like in normal classical works.”¹⁰⁹

The piece begins marked *Misterioso* (quarter note = 72-80). The horns start with D whole notes while the clarinets enter canonically with solo material before continuing in rhythmic unison at m. 4. The bassoons join as accompaniment in m. 5. The accompaniment is mostly long notes with occasional eighth and quarter notes, usually when the solo instruments have longer notes, and the clarinet duet continues until m. 17 when the oboe enters with a solo cadenza. The English horn joins the oboe in m. 18; they are the soloists through m. 32. M. 33 is a clarinet cadenza, and the next section begins in m.34.

The new tempo is quarter note = 100. The accompaniment has faster rhythms, mostly eighth notes, and the soloists are now the oboe and the first clarinet. This louder, driving section continues through m. 51. After a seven-measure transition, there is a return of the opening material, but without the oboe cadenza. At m.68, the horns are the soloists, and the score is marked *quasi duetto (cadenza per due corni)*. The duet continues through m. 75, when the oboe is again the soloist.

A new section begins at m. 79. It is marked *meditativo* and *pianissimo* with the English horn as soloist and the clarinets, horns, and bassoons accompanying. The rhythms are longer, mostly whole notes (or longer) or half notes. At m. 99, another *misterioso* section begins with the oboe and English horn as soloists until m. 105 where the first clarinet takes over and the oboe and English horn join the accompaniment. M. 108 is a quick transition with the accompaniment suddenly playing a quarter note and three beats of sixteenth notes with crescendo leading in a *Vivo* section at m. 109. The soloists in this section are first the clarinets and then the oboe. At m. 124

¹⁰⁹ Jan Joris Nieuwenhuis, Preface to *Don Giovanni's Dream* by Ivana Loudová, Amsterdam: Edition Compusic, 1990.

and m. 131, the accompaniment interrupts the solo with a quarter note followed by sixteenth notes. After an abrupt pause in m. 134, the final section begins in m. 135. The accompaniment has trills for eight measures. The oboe has one last solo beginning in m. 144 while the accompaniment hold Ds starting with a *sforzando*, decrescendoing *to pianissimo*, and crescendoing to end at *fortissimo*.

Ivana Loudová is an important figure in Czech music. She wrote a large number of works, many for unique instrument combinations, and created a space to teach and share contemporary music and techniques. Given her focus on form and notation, it is no surprise that she wrote a book giving examples of notational styles. Her works show a wide variety of compositional styles, even just looking at the four pieces described above.

Chapter 6: Conclusion and Next Steps

The goal of this project has been to expand the known bassoon repertoire by women in a methodical fashion. I did this by focusing on a geographic region (the Czech Republic) and going through databases to identify composers and their works including the bassoon. I also expanded this search to include a look at gender equality in professional orchestras and to provide a brief history of the CR and a picture of how feminism was treated there throughout the twentieth century; I showed that although Western second wave feminism in the 1990s was, at first glance, not welcome, Czech women actually were working for equal rights, but in their own way that grew out of years under communist rule during which women were told they were equal.

Looking at professional orchestras, I discussed how women have been slowly filling more positions, but that in Europe the progress seems to be slower than in the U.S. and the U.K. I compared a 2019 study showing data for how many women were members of professional orchestras and how many women were members of each section within the orchestras.¹¹⁰ I then shared my own data that I collected for Czech orchestras. My data showed that the number of women in professional orchestras in the CR is comparable to Europe as a whole.

The bulk of my project was creating the list of music for or with bassoon by women Czech composers. This involved scouring databases for composers and going through their works lists to see if there was anything with bassoon. About half of the pieces I found appear to be unavailable, but there is still a good amount of music that can be found and shared. Coincidentally, the composers who stuck out as important figures each wrote at least one piece for or with bassoon; Ivana Loudová wrote four. To accompany this list, I have made a recording of the three pieces for solo bassoon: Bodorová's *Laugaricio*, Vorlová's *Miniatures*, Loudová's *Con umore in F*.

¹¹⁰ Desmond Charles Sergeant and Evangelos Himonides, "Orchestrated Sex: The Representation of Male and Female Musicians in World-Class Symphony Orchestras," *Frontiers in Psychology* 10 (August 2019): 1760.

With all this music compiled, my two next steps are adding the music to the No Broken Links Directory and getting new works commissioned. During my initial phase of seeking out Czech music, I was able to contact Eva Kalavska-Fultusova and request music from her directly. As Appendix 1 shows, she has written a bassoon quartet and a trio for oboe, bassoon, and piano, and two larger chamber works. She even offered to translate the text to the piece with narration from Czech to English for me. This makes her a good choice for commissioning a work.

Appendix 1
Work for or with Bassoon by Women Czech Composers

Composer	Dates	Title	Date of Composition	Instrumentation	Publisher
Bodorová, Sylvie	b. 1954	Laugaricio	1994	solo bassoon	Alliance Publications, Inc.
		Anvils	1984	WW Quintet + B. Cl and pno	ArcoDiva
		Helios	1994	Fl, Ob, Bsn, Cello, Hpschd (or Fl & P Trio)	ArcoDiva
Dyrova, Miriam		Dechovy kvintet		WW Quintet	
Gavlasova, Petra	b. 1976	Seven	1999	Fl, Bsn, Hn, Tpt, Vln, Dbl Bass, Pno	
		Triteto		2 Fl, Bsn	
Jirackova, Marta	b. 1932	Centre of Gravity of Humanity	1995	4 Ob, 4 Bsn	
		The Truth About Sancho Panza	1993	Narr., Fl, Bsn, Cello, Perc	
Jirkova, Olga	b. 1926	Variace pro dechovy kvintet	1966	WW Quintet	CHF
Kalavska-Fultusova, Eva	b. 1976	Stone and Silence, for 6 instruments	2007	Fl, Ob, Bsn, Marimba, Virbraphone, Accordion	Received directly from composer
		There Was Nothing. Melodram for recitation, flute, bassoon, didjeridoo, fujarča, saw, piano and percussion	2003	Fl, Bsn, Perc, Piano, accordion, Vibraphon, Narration	"
		Rite	2001	4 Bsn	"
		Zoznica	2003	Ob, Bsn, Pno	"
Kapralova, Viteslava	1915-1940	Trio [unfinished]		Ob, Cl, Bsn	EGGE-Verlag Coblenz am Rhein
Loudova, Ivana	1941-2017	Con umore in F	1978	Solo bassoon	http://loudova.cz/en/
		Duetti Melancolici II	1999	Cl, Bsn	http://loudova.cz/en/
		Duo Meditativo	1998	Cl, Bsn	
		Italian Trio	1988	Cl, Bsn, Pno	Certosa Verlag
		Don Giovanni's Dream: Fantasy for Wind Octet	1989	Ob, EH, 2 Cl, 2 Bsn, 2 Hn	CHF

*shaded boxes denote nb publisher or source

Composer	Dates	Title	Date of Composition	Instrumentation	Publisher
Mucha, Geraldine	1917-2012	Divertimento	2001	Ob, Cl, Bsn	
		Nonet: Variations on a Scottish Ballad for Nonet		Fl, Ob, Cl, Bsn, Hn, Vln, Vla, Cello, Dbl Bass	CHF
		Serenata		WW Quintet	CHF
		Variace pro nonet	1980	Fl, Ob, Cl, Bsn, Hn, Vln, Vla, Cello, Dbl Bass	
Prazakova, Veronika		Serenade		Ob, Cl, Bsn	
Sarova, Dagmar	b. 1926	Concertino per nove, for wind nonet	1966	Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn	CHF
		Poetic Polka		WW Quintet	
		Quick Polka		WW Quintet	
		Trasak (Shake Dance)		WW Quintet	
Smejkalova, Sylva	b. 1974	Signs Above the Tracks for Chamber Ensemble and Electronics	2008	Picc, Fl, Cl, Bsn, Vln, Vla, Cello, Electronics	
		Zrozeni I.-III.		2 Fl, 3 Ob, 3 Bsn, recit	
Vorlova, Slava	1894-1973	Miniatures	1962	Bsn, Pno	Schott
		Nonet	1944	Fl, Ob, Cl, Bsn, Hn, Vln, Vla, Cello, Dbl Bass	

*shaded boxes denote no
publisher or source

Appendix 2
Ivana Loudová List of Works¹¹¹

Orchestral Compositions

Concerto for chamber orchestra (1962)
Symphony No. 1 (1964)
Symphony No. 2 for alto solo, choir and large orchestra (1965)
Rhapsody in Black. Ballet music (1966)
Spleen. Hommage a Charles Baudelaire (1971)
Hymns for wind and percussion instruments (1972)
Chorale for orchestra (1973)

Concertante Compositions

Concerto for percussions, organ and Wind Orchestra (1974)
Magic Concerto for xylophone, marimba, vibraphone and wind orchestra (1976)
Concerto breve per flauto (ossia, violino) ed orchestra da camera (1979)
Dramatic Concerto for solo percussion and Wind Symphony Orchestra (1979)
Luminous Voice, concerto for English horn, wind and percussion instruments (1986)
Double Concerto for Violin, Percussion and Strings (1989)

Compositions for Solo Instruments

Suite for solo flute (1959)
Per tromba, five studies for trumpet
Solo for King David, for harp (1972)
Agamemnon, suite for percussion instruments (1973)
Aulos for bass-clarinet (1976)
Con umore in F for solo bassoon (1978)
Quatro pezzi for solo clarinet (1982)
Tango Music for piano (1984)
Monumento per organo solo (1984)
Prague Imaginations for piano solo (1995)
Canto amoroso for violoncello solo (1996)

Chamber Compositions

Sonata for violin and piano (1960-61)
Sonata for clarinet and piano (1963)
String Quartet No. 1 (1964)
Gnomai, trio for soprano, flute and harp (1970)
Air a Due Boemi, for bass clarinet and piano (1972)
Romeo and Juliet. Renaissance suite for flute, violin, viola, cello and harp or lute (1974)

¹¹¹ Source: <http://loudova.cz/en/work/>

(Chamber Compositions, continued)

- String Quartet No. 2 “In Memory of Bedrich Smetana” (1974-76)
 Partita in D for flute, harpsichord and strings (1975)
 Soli e tutti for flute, oboe, violin, viola, cello and harpsichord (1975)
 Nocturne for viola and strings (1975)
 Cadenza for violin or flute and harp (1975)
 Ballata eroica for violin and piano (1976)
 Quintetto guibiloso per ottoni (1977)
 Mattinata per clarinet, trombone, cello and piano (1978)
 Musica festiva for three trombe and three trombones (1980)
 Duo concertante for bass clarinet and marimba (1982)
 Two Eclogues for flute and harp (1982)
 A Posy for Emmanuel for chamber jazz ensemble (oboe, clarinet, piano, double-bass, percussion) – In memory of C. Ph. E. Bach (1981)
 Hukvaldy Suite for string quartet – In memory of Leos Janacek (1984)
 The Sleeping Landscape for 10 brass instruments and percussion (1985)
 Trio in B Flat for violin, cello and piano (1986-87)
 Italian Trio for clarinet, bassoon and piano (1986)
 Don Giovanni’s Dream. Fantasy for Wind Octet (1989)
 Cassazione per 4 trumpets, 4 trombones and tuba (1991)
 Variations on J.V.Stamic-Theme for String Quartet. (1989)
 Canto meditativo for voice and gopi (1992)
 Sentimento del tempo for bass clarinet, piano and percussion (1993)
 Duo meditativo for mezzo soprano and violoncello (1994)
 Tanto Accanto for flute, violin, violoncello and cembalo (1995)
 Funf Lieder on Ch.Morgenstern lyrics for mezzo soprano and flute
 Veni etiam (I came again) for 6 wind instruments in space (6 oboes; 2ob.+ 4fl.; 6fl) (1996)
 Sonata Angelica for trombone and piano (1996)
 Echoes for horn and percussion (1997)
 Duetti melancolici for 2 oboes (or 2 clar.; 2 flutes; clarinet and bassoon) (1997)

Vocal Compositions

- Appointment with Love. Three male choruses on words of Italian Renaissance poetry, with the accompaniment of flute and piano (1966)
 Stabat mater, male chorus a cappella (1966)
 Kurosio, dramatic fresco for solo soprano and large mixed choir (1968)
 Ego sapientia, male chorus a cappella on texts of the Book of Proverbs (1969)
 Sonetto per voci bianche a cappella. Text Nina Siciliana. (1978)
 Italian Triptych (Trittico italino) for mixed choir a cappella on Italian Renaissance poetry (1980)
 Looking Back for female choir a cappella on words by Josefina Hola (1981)
 Fortune. Small cantata for mixed and children’s choirs on the libretto of her own (1983)
 Little Evening Music for oboe and mixed choir, text by Karel Hlavacek (1983)
 Occhi lucenti e belli for female choir a cappella, text by Veronica Gambarà (1984)

(Vocal Compositions, continued)

Love...! – chamber female chorus a cappella on text by Marketa Prochazkova (1985)
 Two Voices – mixed chorus a cappella on text by Karel Hlavacek (1986)
 Life, stop for a while! – male chorus a cappella on the text by Frantisek Hrubin (1987)
 Pozde k ranu, for oboe and mixed chorus on the text by Karel Hlavacek (1991)
 Harmonie du Soir for chamber choir a cap. (1993)

Choral Compositions for Children

Fly off, my tune – songs for children with the accompaniment of piano (1961)
 Riddles – songs for two voices and piano (1966)
 Mummy -- cycle of children's choruses for three voices a cappella (1966)
 The Little Prince. Children's cantata in seven tableaux for soprano and alto, a recite, children's choir and accompaniment (1967)
 Ten Minutes' Silence. A play for children's choir with the accompaniment of instruments on text of her own (1974)
 Little Christmas Cantata for children's choir, trumpet and harp on texts of Vaclav Fischer (1976)
 Canonic Songs for children's choir on a text of own (1977)
 Trefoil. Tree 1-2 voiced children's choruses with the accompaniment of triangle and tambourine on a text of her own (1981)
 Merry Counterpoints, or 3x in a different way in C Major. Three 2-3 voiced children's choruses a cappella on text of her own (1981)
 Songs on the Rose – four children's choruses a cappella on anonymous texts from the region of Hradec Kralove (1983)
 Ditties for Lucy, for children's choir and solo violin, text of her own (1984)
 Kobold Songs. Three 2-3 voiced children's choruses on popular texts (1987)
 Greeting To the Sun for children's choir and hidden recorders (1996)

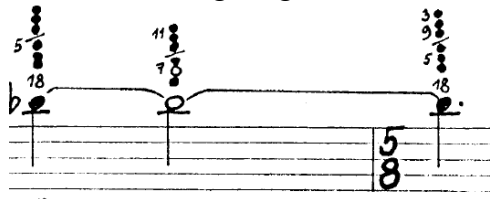
Instructive Compositions

Variations for a Cat – violin solo (1982)
 Fairy-tales and Pebbles – (1984,1961)
 We play every day – seven little instructive compositions for 2-3 violins (1986)

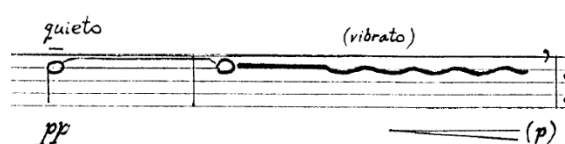
Appendix 3

Examples of notations for extended techniques used in Loudová's *Con Umore in F*¹¹²

1. Harmonic fingerings to create timbre shifts, mm.30-31.



2. Pitch bending, mm. 36-37.



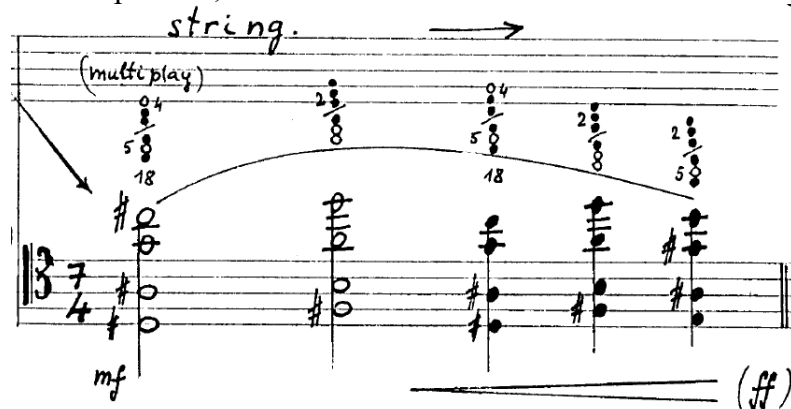
3. "Broken sound" created by increased lip pressure, mm. 39-40.



4. Timbre shifts, mm. 43-45.



5. Multiphonics, m.49.



¹¹² Ivana Loudová, *Con Umore in F*, self-published: 1978, <http://loudova.cz/en/sheet-music-downloads/chamber-compositions-for-solo-instruments/con-umore-in-f-per-fagotto-solo-2/>.

Appendix 4
List of Recitals and Recital Programs

DMA Solo Recital

Livestreamed November 23, 2020
Collins Recital Hall

Socially Distanced Duos: DMA Chamber Recital #1 (pre-recorded)

Part I: uploaded to YouTube on April 25, 2021
Part II: uploaded to YouTube on August 8, 2021

DMA Chamber Recital #2

November 15, 2021
Collins Recital Hall

Characters: DMA Final Solo Recital

May 16, 2022
Collins Recital Hall

Women Czech Composers and Music for Bassoon: Lecture Recital

October 16, 2023
Collins Recital Hall

French Impressions (non-degree recital)

November 7, 2023
Collins Recital Hall

DMA Solo Recital
Tiffany Coolidge, Bassoon

November 23, 2020
7:00pm
Livestream from Collins Recital Hall

<p><i>Macunaíma (A Valsa Sem Caráter)</i> (1979) +I $\frac{3}{4}$ (1981) <i>Valsa-Choro</i> (1979) <i>Valsa Improvisada</i> (1981)</p>	<p>Francico Mignone (1897-1986)</p>
<p>Five Virtuosoic Inventions (1966) I. <i>Recitativo, molto rubato</i> II. <i>Sostenuto, Allegro giocoso</i> III. <i>Seriosamente, pensieroso</i> IV. <i>Molto allegro, quasi adiratamente</i> V. <i>Recitativo, molto inquieto e rubato</i></p>	<p>Zdenek Šesták (b. 1925)</p>
<p><i>Con Umore in F</i> (1978)</p>	<p>Ivana Loudová (1941-2017)</p>
<p>Jazz Variations (1977)</p>	<p>Libby Larsen (b. 1950)</p>
<p>Dual Identity (2005)</p>	<p>Gernot Wolfgang (b. 1957)</p>

*This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree.
Ms. Coolidge is a student of Marc Vallon.*

Socially Distanced Duos: DMA Chamber Recital #1 (pre-recorded)

Tiffany Coolidge, bassoon

Part I (uploaded to YouTube on April 25, 2021)

Sonata for Bassoon and Cello, K. 292 (1774)
1791)

Wolfgang Amadeus Mozart (1756-

- I. Allegro
- II. Andante
- III. Rondo

Ashley Peck, cello

Take Two Bassoons (2011)

Thea Musgrave (b. 1928)

- I. Jaunty
- II. Tenderly
- III. Angry
- IV. Running Wild

Sonatine for Oboe and Bassoon (1963)

André Jolivet (1905-1974)

- I. Ouverture
- II. Récitatif
- III. Ostinato

Kaitlin Pet, oboe

Get It! for Bassoon and Percussion (2011)
1980)

Gene Kosinski (b.

Michael Walling, percussion

Part II (uploaded to YouTube on August 8, 2021)

I Never Saw Another Butterfly (1996/2018)

Lori Laitman (b. 1955)

- The Butterfly
- Yes, That's the Way Things Are
- Birdsong
- The Garden
- Man Proposes, God Disposes
- The Old House

Mavis Hsieh, soprano

One on One (1996)

Ed Bland (1926-2013)

Rachel Wood, Clarinet

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DMA Chamber Recital #2

Tiffany Coolidge, bassoon

Monday November 15, 2021

6:00pm

Collins Recital Hall

Bachianas Brasilieras no. 6 (1938)

Heitor Villa-Lobos (1887-1959)

I. Aria (Chôro)

II. Fantasia

Heidi Keener, flute

Trio (1937-38)

Vítězslava Kaprálová (1915-1940)

I. Allegro

Reconstructed and arranged by Stéphane Egeling

II. Andante semplice

III. Vivo

Keslie Pharis, oboe
Gretchen Hill, clarinet

Guignol, Pantomime for Bassoon, Piano, and Drum Set (2017)

Stephen Gryc (b. 1949)

I. *Disputes*

II. *A Strange Occurrence in the Night*

III. *Running Amok*

Wade Troyer, piano
Trevor Maliborski, percussion

Intermission

An American in Paris (1928, 2014)

George Gershwin (1898-1937)

Arr. Raaf Hekkema

Keslie Pharis, oboe & English horn
Max Moeck, saxophone
Maddie Leischner, clarinet
Gretchen Hill, bass clarinet

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Characters: DMA Final Solo Recital

Tiffany Coolidge, bassoon

Wade Troyer, piano

May 16, 2022

5:30 pm

Collins Recital Hall

Sonata (1956, rev. 1971)

Andante sostenuto

Allegro energico

Luboš Sluka (b. 1928)

The Lunch Counter: A Musical Play in Seven Movements (2007)

Jennifer, Tempo rubato

Frank, Largo e rubato

Olivia and Papa, Vivace

Margaret, Largo, quasi rubato

Max, Slow and confused, erratic

Specs and Shorty, A Rap, sort of

Lorraine, with brusque cheeriness

Susan Kander (b. 1957)

Full Moon in the City (2013)

...at 3 am

juking the moon

...5 am

Libby Larsen (b. 1951)

Teatro Piccolo (1983)

Introduzione

Atto I: Drammatico

Atto II: Recitativo

Atto III: Scherzando

Atto IV: Amoroso

Atto V: Finale

Jiří Teml (b. 1935)

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Women Czech Composers and Music for Bassoon: Lecture Recital

Tiffany Coolidge, bassoon
Maddie Leischner, clarinet
Wade Troyer, piano

October 17, 2023
Collins Recital Hall
6:30 PM

Lecture

Music for and with bassoon by Ivana Loudová (1941-2017)

Con Umore in F for solo bassoon (1978)

Duetti melancolici II (1997)

Mesto

Amoroso

Deciso

Maddie Leischner, clarinet

Trio Italiano (1988)

I. *Ranní Procházka Arezzem (Morning Walk in Arezzo)*

II. *Kouzelná Florencie (Magic of Florence)*

III. *Milenci z Verony (Lovers in Verona)*

IV. *Paláce v Mantově (Palace at Mantua)*

V. *Primadony v La Scala (Primadonnas in La Scala)*

VI. *Rozjímání v Certose (Contemplation in Certosa)*

VII. *Večer v Benátkách (Evenings in Venice)*

Maddie Leischner, clarinet

Wade Troyer, piano

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French Impressions

Tiffany Coolidge, Bassoon

Wade Troyer, Piano

Tuesday Nov. 7, 2023

6:30pm

Collins Recital Hall

Sonatine (1952)

Alexandre Tansman (1897-1986)

I. Allegro con moto

II. Aria

III. Scherzo

Monodrame II for solo bassoon (1986)

Yoshihisa Taira (1937-2005)

Premier Solo (1894)

Eugène Bourdeau (1850-1926)

Pièce en forme de Habanera (1907/1926)

Maurice Ravel (1875-1937)
trans. Fernand Oubradous (1903-1986)

Brief Intermission

Variations concertantes (1970)

Ida Gotkovsky (b. 1933)

I. Variation - Lyrique

II. Variation - Linéaire

III. Variation - Véloce

IV. Variation - Expressive

V. Variation - Ostinato

Prélude et Scherzo (1911)

Paul Jeanjean (1874-1928)

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