

Uloga žena u svijetu klasične glazbe

Lešnik, Tara

Master's thesis / Diplomski rad

2024

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **University of Zagreb, Academy of Music / Sveučilište u Zagrebu, Muzička akademija**

Permanent link / Trajna poveznica: <https://um.nsk.hr/um:nbn:hr:116:594059>

Rights / Prava: [In copyright](#)/[Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2024-12-11**



Repository / Repozitorij:

[Academy of Music University of Zagreb Digital Repository - DRMA](#)



SVEUČILIŠTE U ZAGREBU MUZIČKA AKADEMIJA

VII. ODSJEK

TARA LEŠNIK

THE ROLE OF THE WOMEN IN THE WORLD OF
CLASSICAL MUSIC

(UTJECAJ ŽENA U SVIJETU KLASIČNE GLAZBE)

DIPLOMSKI RAD



ZAGREB, 2024.

SVEUČILIŠTE U ZAGREBU MUZIČKA AKADEMIJA

VII. ODSJEK

THE ROLE OF THE WOMEN IN THE WORLD OF
CLASSICAL MUSIC

(UTJECAJ ŽENA U SVIJETU KLASIČNE GLAZBE)

DIPLOMSKI RAD

Studentica: Tara Lešnik

Mentor: red. prof. art. Žarko Perišić

Ak.god. 2023 /2024.

ZAGREB, 2024.

DIPLOMSKI RAD ODOBRILO MENTOR

red. prof. art. Žarko Perišić

Diplomski rad obranjen ocjenom

u Zagrebu, 24.06.2024. godine

POVJERENSTVO:

red. prof. art. Žarko Perišić

red. prof. art. Marina Novak

red. prof. art. Saša Nestorović

INDEX

SUMMARY	1
SAŽETAK.....	2
1. INTRODUCTION	3
2. THE POSITION OF WOMEN IN THE WORLD AND IN CLASSICAL MUSIC FROM 1600 TO THE PRESENT.....	5
2.1. The role and position of women in the world between 1600–1750.....	5
2.2. The role and position of women in classical music between 1600–1750.....	5
2.3. The role and position of women in the world between 1750 and 1820.....	6
2.4. The role and position of women in classical music between 1750–1820.....	7
2.5. The role and position of women in the world between 1820 and 1910.....	7
2.6. The role and position of women in classical music between 1820 and 1910.....	9
2.7. The role and position of women in the world from the 1920s to the present	10
2.8. The role and position of women in classical music from the 1920s to the present	10
3. FEMALE MUSICIANS	12
3.1. Instrumentalists.....	12
3.2. Opera singers	13
3.3. Composers	14
3.4. Conductors.....	15
3.5. Theoreticians, musicologists, music directors, institution superintendents, teachers (instrument teachers, teachers of theoretical subjects, et cetera).....	17
4. OPINIONS ABOUT THE ROLE AND POSITION OF WOMEN IN THE WORLD OF CLASSICAL MUSIC	18
4.1. Analysis of the survey.....	18
4.2. Data collection techniques and instruments.....	18
4.3. Data collection process	18
4.4. Methodology.....	19

4.5. Results and interpretation	20
4.6. Survey findings	44
5. CONCLUSION.....	45
6. SOURCES AND LITERATURE	47
7. LIST OF CHARTS	50
8. ATTACHMENTS.....	52

SUMMARY

Classical music has been a carrier of cultural heritage for centuries, but the contributions of women in this field have often been overshadowed by their male counterparts. With an in-depth approach to the role of women in classical music, we explored their key contribution throughout history - from the Baroque to the present day. Although many female composers, conductors and instrumentalists excelled in their time, their contribution is often overlooked in the wider context of music history. The historical background allowed us to understand the challenges faced by women in classical music and at the same time revealed their perseverance and extraordinary achievements that left an indelible mark on the world of music.

The most realistic data regarding today's situation, gender treatment and equality in classical music could only be obtained through empirical research - a survey. Through the analysis and interpretation of the results, key patterns are drawn that indicate the need for further efforts to promote gender equality and ensure equal opportunities for all. This work thus opens as a bridge between the past and the present, with the aim of understanding and appreciating the presence of women in classical music.

Keywords: women in music, gender inequality, classical music, role of women in music, prejudices

SAŽETAK

Klasična glazba već je stoljećima nositelj kulturne baštine, ali doprinosi žena u ovom su području često ostajali u sjeni njihovih muških kolega. Produbljenim pristupom ulozi žena u klasičnoj glazbi istraživali smo njihov ključni doprinos kroz povijest – od baroka do današnjice. Iako su mnoge žene skladateljice, dirigentice i instrumentalistice briljirale u svoje vrijeme, njihov je doprinos često zanemaren u širem kontekstu glazbene povijesti. Povijesna pozadina omogućila nam je razumijevanje izazova s kojima su se suočavale žene u klasičnoj glazbi, te istovremeno otkrila njihovu ustrajnost i iznimna postignuća koja su ostavila neizbrisiv trag u svijetu glazbe.

Najrealnije podatke o današnjoj situaciji, razmatranju rodne dimenzije i ravnopravnosti u klasičnoj glazbi, mogli smo dobiti samo empirijskim istraživanjem – anketom. Kroz analizu i interpretaciju rezultata iscertavaju se ključni obrasci koji ukazuju na potrebu za daljnjim naporima za poticanje ravnopravnosti spolova te osiguravanje jednakih mogućnosti za sve. Ovo djelo tako se otvara kao most između prošlosti i sadašnjosti, s ciljem razumijevanja i uvažavanja prisutnosti žena u klasičnoj glazbi.

Ključne riječi: žene u glazbi, nejednakost spolova, klasična glazba, uloga žena u glazbi, predrasude

1. INTRODUCTION

Over the millennia, music has had different meanings in different cultures and at different times. Sometimes it has been for entertainment, other times for ceremonial events, prayers, salon events,... Just as the world and society have changed over time, so has music. This has been influenced by the world's social and industrial upheavals. When did women get their equal role in all this? Did they ever?

Only as society develops and the number of educated people increases, and more material is available to spread general awareness, can women be given a greater role in society, more rights and more freedom.

We could write a lot about the inequality of classical musicians of both sexes, their role and position in the world. But we have deliberately chosen the above title and limited our writing and research to women only, because the topic is more relevant to our times and not enough is written and researched about it.

In the first part of the thesis, our aims will be to explore the social and cultural factors that have influenced and are influencing the gender gap in classical music, to analyse the role of female classical musicians throughout history to the present day and their influence on the development of classical music, and to explore the obstacles they have faced and continue to face today.

The second part of the work involves a survey with questions related to classical music. Our aims will be to find out how people view the position of women in the world of classical music today. The questions will be related to gender differences, inequality, empathy, the roles and careers of women and men with children and families, and the ability to perform certain functions in the music profession and to play an instrument. We will also see if the answers might differ according to the nationality, gender and age of the respondent.

The theses that the thesis will assume and that will be discussed in more detail in the course of the thesis are:

- i) Social norms and expectations influenced how women were accepted in the world of classical music and what opportunities they had to develop their talents and careers.

- ii) Women working in the classical music profession today still have to work harder to succeed than men.

The work will use the descriptive analysis method, the compilation method and the historical method. For the research task we will use an inductive method of data collection – a survey.

2. THE POSITION OF WOMEN IN THE WORLD AND IN CLASSICAL MUSIC FROM 1600 TO THE PRESENT

Over the centuries, individuals and institutions, events and society have influenced the ways in which women have composed, performed and thought about music. Until recently, the history of music has been concerned primarily with male composers and instrumentalists. It is only in the last generation that scholars have begun to discover and evaluate the position and contributions of women (Pendle, 1991).

2.1. The role and position of women in the world between 1600–1750

The role and position of women in this period was strongly influenced by the social, cultural and economic circumstances of each society. In general, women in most societies were subordinate to men, oppressed by patriarchy and had limited access to education, property and political and legal power. Most women were confined to the role of housewife and mother. They were responsible for the running of the household and, in wealthier families, for the management of servants. They were also responsible for the upbringing and education of children, cooking, et cetera (Munck, 1990).

The first half of the 18th century was a turbulent time for women's rights. Although women could work, they could not enjoy all the luxuries and rights that men did. Women could not vote, own land, attend university while married, earn equal wages, enter many professions and even report serious cases of domestic violence. Women found to be too argumentative or radical could face harsh and humiliating public punishments. Nevertheless, some remarkable individuals have broken out of these traditional roles and achieved significant success in the fields of art, literature, science and politics.

2.2. The role and position of women in classical music between 1600–1750

Women were quite constrained by social and cultural norms during this period. Nevertheless, some women defied the constraints and made significant achievements in the world of music. Most women did not have access to formal music education, which hindered their professional development as composers or performers. The exceptions were women from noble or wealthy families, who were able to have access to music education and private teachers.

Women were rarely allowed to work as official composers or musicians in church or court orchestras or choirs. Some were allowed to work as sopranos or performers on the pianoforte, but their chances of professional success were limited. However, some women achieved significant success in classical music during this period. The whole musical world of the period was predominantly male, but women still contributed to its diversity and richness.

For example, the singer and composer Francesca Caccini created important operas and sacred music, Barbara Strozzi was a renowned soprano and composer, Elisabeth Jacquet de la Guerre was a composer and musician. They are among the few examples that defied convention and made a significant contribution to the musical culture of the time. (Pendle, 1991).

2.3. The role and position of women in the world between 1750 and 1820

This was a watershed period for the development of women's role in society, as initial changes and demands for greater equality and women's rights began to emerge.

During this period, the position and role of women began to change due to various social, political and economic factors. Although women were still limited in comparison to men, changes in social influences, education, literature, culture and political rights began to emerge.

At the beginning of the period, women were largely confined to traditional roles in the household and motherhood. The influence of the Enlightenment and the idea of equality and human rights began to stimulate debate about women's rights and their access to education and public life. While educational opportunities for women were still limited, some opportunities for middle- and upper-class education began to emerge. Girls' schools began to be established, giving some women access to formal education. Some exceptional women stood out as writers, artists and intellectuals, contributing to the literary and cultural landscape of the time. Among them were Mary Wollstonecraft, who was a writer and philosopher. She is best known for her work *A Vindication of the Rights of Women*. Jane Austen was a popular English writer, known for her novels such as *Pride and Prejudice*, Olympe de Gouges, was a French playwright and political activist, Élisabeth Vigée Le Brun, was a French painter and one of the most famous portraitists of her time. She was one of the first activist of women's rights and equality in society and is also known for the *Declaration of the Rights of Women and of the Female Citizen*.

Women's salons were also important, where women gathered to discuss literature, philosophy and politics. Most women were still without political rights and the right to vote. In some countries, the first waves of feminist movements¹ began to emerge, demanding greater political and social equality for women.

2.4. The role and position of women in classical music between 1750–1820

The role and position of women in classical music began to change in this period compared to previous periods, although restrictions and social norms were still present. During this period, a greater emphasis on music education for upper and middle-class women began to emerge. Schools for girls became more widespread, allowing access to formal music education. The first public music education for women began in the 19th century in some major cities, mainly in Europe and the United States.

Despite the general restrictions, some women have made significant achievements as composers. Marianna Martines, Maria Szymanowska, Maddalena Laura Lombardini Sirmen were renowned women composers of the period who produced important musical works. Women also began to appear as concert performers in this period, especially on the pianoforte and other instruments. Maria Szymanowska was one of the first professional virtuoso pianists of the early 19th century. Some of them achieved considerable success and became popular with audiences. Despite some advances, women were still limited in the professional music world. Their access to leading positions, such as conductor and composer in major institutions, was still very limited. Despite individual achievements, social norms still defined women's traditional roles.

2.5. The role and position of women in the world between 1820 and 1910

During this period, women witnessed significant changes in their position and role in society, which laid the foundations for further struggles for gender equality in the 20th century. The role and position of women continued to change, with social, political and

¹ Feminism is a social movement that addresses the power imbalance between women and men in a community. It calls attention to the denial of women's rights and strives for gender equality. While the movement has classically focused on women's greater participation in decision-making or on inequalities in economic power, more recently it has focused on violence against women and gender identity. (Feminizem, *Razgledan.si*. Accessed 10 April 2024. <https://razgledan.si/lekcije/feminizem/>).

economic changes being key. They still faced the same problems as in previous periods (lack of rights, lack of educational opportunities and so on).

During this period, many activist groups emerged to fight for women's rights, including the right to property, the right to vote and education. One of these groups was the Suffragettes, who fought for women's suffrage. Women began to take an active part in public life, politics and social reform. Women's access to education at all levels gradually increased, allowing the development of women's intellectual and professional potential. Several women's colleges and universities were established, as well as organisations to ensure equal opportunities in education. Initially, women were still restricted to basic education or to certain fields of study, such as domestic science or languages.

The Industrial Revolution changed the economic structure of society and opened new employment opportunities for women outside the domestic environment. Women began to work in factories, textile mills, service industries and other sectors, but these jobs were unpaid or poorly paid. This led to struggles for workers' rights and equal pay for women. Despite some changes, social norms still maintained women's traditional roles as housewives and mothers. Women faced different expectations and constraints in private and public life. Women contributed to literature, the arts and sciences and other cultural fields, although their opportunities for recognition and public recognition were still limited (Dublin, 1979). Among them is Rosa Bonheur, a French painter known for her paintings of animals, especially horses. She became the first woman artist to receive the *Cross of the Legion of Honour* by French Empress Eugénie (Sciolino, 2020). Berthe Morisot, French Impressionist painter, was one of the founding members of the Impressionist movement. Her works are known for their intimacy and sensitive observation of everyday life. (Solomon, 2018). Chralotte Bronte was a British writer, best known for her novel *Jane Eyre*, which has become a classic work of English literature. Louisa May Alcott, American writer, author of the classic *Little Women*, which became a symbol of the independence and strength of female characters in literature and others. Susan B. Elizabeth Garrett Anderson, British physician who became the first registered woman doctor and actively campaigned for women's rights in medicine and for other women.

2.6. The role and position of women in classical music between 1820 and 1910

During this period, the position and role of women in classical music began to change due to the various political, social, cultural and educational shifts that followed the French Revolution. Previously, the aristocracy had been the bearer for the arts, but now this had moved into the middle classes. Many new opportunities were offered to women. Women's access to formal music education has increased at various levels, including the study of composition, performance and music theory. Several music schools and conservatoires were established to provide training for women in the music professions (Martina, 2023). Despite previous restrictions, some women have made significant achievements as composers, performers and conductors. This period saw the emergence of several talented women composers, such as Fanny Mendelssohn and Clara Schumann, who produced important musical works. Women began to make a name for themselves as performers and virtuosos on various musical instruments such as the pianoforte and violin. Some became internationally renowned and respected artists, such as the pianist Teresa Carreño.

Social norms gradually changed, allowing for greater participation of women in public music life. Women began to perform in orchestras, opera houses and other professional musical institutions. Of all the professional performers in the nineteenth century, the largest number were female singers. Those who sang opera stood out above all, but there were also many excellent female vocalists who performed in public concerts and in church music.

In the first half of the 19th century, women increasingly took up amateur musical activities, thanks to an increasingly prosperous middle class. Their numbers gave a boost to all the enterprises that served music: pianoforte builders increased, music publishing houses multiplied, and music journalism flourished. Books, almanacs and music dictionaries, as well as music magazines specifically designed to meet the needs and interests of the 'fairer sex', became popular in all European countries (Pendle, 1991).

In the second half of the 19th century, the feminist movement was gaining strength, emphasising the importance of gender equality in the music industry. This spurred efforts to increase equality and recognition of women's achievements in the music world. Although there were still limitations and challenges, women began to become increasingly recognised as important participants in classical music during this period, laying the foundations for the further development of women's roles and status in the music industry.

2.7. The role and position of women in the world from the 1920s to the present

During this period, the position and role of women underwent significant changes. In the early 20th century, women all over the world fought for rights such as the right to vote and for equal opportunities in society. Many countries gradually recognised women's right to vote and other rights such as property ownership, education and employment. *The United Nations Convention on the Political Rights of Women*, approved in 1952, gave women the same voting rights as men in countries affiliated to the United Nations (Matthias, 2024). During and after the two world wars, women were increasingly integrated into the workforce, especially in the industrial sectors. They gradually gained access to a variety of occupations and positions previously reserved exclusively for men.

In the second half of the 20th century, the feminist movement grew in strength, leading to a wider awareness of gender equality and the fight against gender discrimination. This included the fight for reproductive rights, equal pay for equal work, the fight against violence against women and more. Legislation and social norms were changing towards greater equality in marriage and family relations. The acceptance of contraception, divorce, the enactment of gender equality laws and the adoption of new forms of family have all had an impact on the position of women in society. Traditional roles of motherhood and the family have changed because of women's greater involvement in the workforce and changing social expectations about parenting and childcare.

Women's access to education at all levels has increased dramatically, leading to more women in higher education programmes, research and academic professions and other intellectual fields.

Together, these changes have contributed to a gradual improvement in the position and role of women in society and to greater gender equality. However, inequalities and challenges that women face in modern society persist.

2.8. The role and position of women in classical music from the 1920s to the present

During this period, women have experienced many changes and advances, reflecting broader societal shifts towards gender equality. Women now have greater access to formal music education at all levels, which has enabled more women to become professional composers, performers, conductors and musicians.

The 20th century witnessed a gradual shift towards greater acceptance of women in classical music. Major orchestras began to hire female musicians, and some female composers began to become more important. Women composers such as Rebecca Clarke, Germaine Tailleferre, Sofia Gubaidulina and performers such as Marta Argerich made important contributions to the classical repertoire. They have broken stereotypes and proved their artistic brilliance, achieving worldwide recognition and respect.

Women have made a name for themselves in various genres of classical music, from symphonic music to contemporary experimental compositions. Their presence has contributed to greater diversity and innovation in the world of music. Women are now better represented in musical institutions such as orchestras, opera houses, music schools and conservatoires. Women conductors such as Marin Alsop and Simone Young have broken the gender barrier in orchestral leadership and continue to lead many of the world's leading orchestras today. Composers Kaija Saariaho and Jennifer Higdon have received critical acclaim and prestigious awards for their innovative compositions.

The feminist movement has helped to raise awareness of gender issues in the music industry, which in turn has spurred efforts to increase equality in the representation of women in all segments of classical music. Despite many achievements, inequalities and challenges that women face in classical music, such as unequal pay, limited access to leadership positions and sexual harassment, persist. However, significant changes have been made and further progress continues to be made as the music industry increasingly pushes for greater gender equality.

3. FEMALE MUSICIANS

3.1. Instrumentalists

Female instrumentalists in classical music have played an important role throughout history but have had to face various challenges and obstacles on their way to recognition and success. In the past, female instrumentalists were often seen as the exception or even unwelcome in classical music. Social norms and expectations have often prevented women from establishing themselves as professional musicians.

One of the most famous historical instrumentalists was Clara Schumann, who was an outstanding pianist and the first known woman to perform as a soloist. Her work helped to change the perception of the role of women in classical music. The first known woman to become a permanent member of an orchestra was Maddalena Lombardini Sirmen, who was a violinist and composer in the 18th century.

Over time, access to education, recognition of achievements and employment opportunities for women instrumentalists in classical music have increased. Women have established themselves as virtuosos on a variety of instruments and achieved worldwide fame. However, some world-famous orchestras rejected women, and women were mainly only allowed to play in female orchestras. In 1898, Mary Wurm, a former pupil of Clara Schumann, founded the first female orchestra in Berlin. She also conducted the orchestra herself. In 1913, the first major orchestra, the Queen's Hall Orchestra in London, employed six female violinists, and the New York Philharmonic hired its first woman in 1922. Meanwhile, other world-famous orchestras, such as the Berlin Philharmonic, did not hire their first female violinist on a full-time basis until 1983, and the Vienna Philharmonic in 1997 (Hernández, 2022; Shaw Roberts, 2018).

Unfortunately, throughout history we have also had to deal with events that we wish had never happened. One such example is the world-famous trombonist, Abbie Conant. In 1980, she auditioned for the position of solo trombonist of the Munich Philharmonic Orchestra, which she won. The orchestra accepted her, but the general music director at the time, Sergiu Celibidache, did not accept her. Two years later, the general music director succeeded in demoting Conant to the position of second trombone. This led to a legal battle with the orchestra over the next eleven years. In the end, she won the battle, resigned and was given a professorship at the National Conservatory of Music in Trossingen, Germany

(Osborne, 1994). It also happened that clarinetist Tina Ward was praised in a 1970 audition for the *St. Louis Symphony Orchestra* precisely because she did not "sound like a woman", which is not exactly a compliment.

Some outstanding instrumentalists have achieved extraordinary success and pushed the boundaries of classical music. Today, for example, violinist Hilary Hahn is one of the most acclaimed and respected virtuosos of her generation, while pianist Yuja Wang is known for her incredible technique and passionate performance. Today, women are increasingly represented in leading roles in orchestras around the world, as concertmasters, soloists in orchestras, section leaders, et cetera.

3.2. Opera singers

In the past, opera singers were often subject to stricter social and cultural norms regarding the role of women in public. Some had to hide their talents and abilities or disguise themselves as male characters in order to perform on stage. They were often the target of criticism and scorn for their appearance, voice or interpretation of roles. These criticisms have sometimes had a negative impact on their self-confidence and career path.

The first employment of opera singers began in the early 17th century, when the first opera houses appeared in Italy. Later, opera singers began to be employed by opera houses throughout Europe and became key members of opera ensembles.

One of the earliest known opera singers was the Italian Francesca Cuzzoni, who was active in the 18th century and was the most famous of her time. She was one of the first sopranos to appear in operas in Italy and elsewhere in Europe.

In the 19th century, most singers were related to professional musicians or actors, and it was natural that they would carry on the family tradition. Less women from middle-class families went into opera because of fear of being judged as women. The talented opera singers and the professional musicians and theatre families did not care about the opinion of others. Performing in the opera was a means to money, fame and even marriage into the aristocracy, although they usually had to give up the stage when they married. Among the prominent and influential singers who appeared in opera and concerts in the first half of the nineteenth century were Angelica Catalani, who called herself "prima cantante del mondo" (the best singer in the world) and briefly headed the prestigious Théâtre Italien in Paris, Anna

Milder-Hauptmann, who created the role of Leonora in Beethoven's *Fidelio*, and the vocal phenomenon Giuditta Pasta (Pendle, 1991).

Over the centuries, the demands on the roles of opera singers and their vocal abilities have changed. Changes in production and repertoire have influenced what roles singers have been able to perform and what vocal techniques they have had to master.

Today, opera singers have a wide range of education and training opportunities to develop their vocal and interpretive skills. Many opera singers undergo years of training before joining opera companies or travelling as contemporary artists.

Despite progress, opera singers face certain challenges, including an intensely competitive environment, demanding working conditions and the pressure to maintain top vocal condition. However, today's opera singers also have many opportunities to perform all over the world and to work with renowned conductors and producers.

3.3. Composers

Throughout history, female composers have often been underestimated and ignored because of their gender. Social norms and expectations have often prevented women from being educated and established as professional composers.

The first renowned female composer was Hildegard von Bingen, who was active in the 12th century. She was a Benedictine abbess and produced sacred music that was important for the development of early music history. Over the centuries, the demands and opportunities for women in compositional roles changed. Although some were already recognised in the past, opportunities for women in the world of composition have gradually increased. Fanny Mendelssohn and Clara Schumann are among the most popular women composers. Both were extremely talented composers, although their opportunities for public recognition were limited by social expectations.

Clara's work has been repeatedly disparaged by people who claimed that her husband Robert Schumann was the "real" composer behind her works. The couple did a few compositions together, but her works were actually more popular than her husband's at the time. At the age of 36, Clara stopped composing and later in life she said:

"I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose – there has never yet been one able to do it. Should I expect to be the one?".

Modern times have seen the emergence of several renowned female composers who create music in a variety of genres, including classical music, contemporary music, film music and electronic music. Some of the well-known contemporary composers are Kaija Saariaho, Joan Tower, Jennifer Higdon, Sofia Gubaidulina, Unsuk Chin, Judith Weir, et cetera.

In recent decades, there has been a growing awareness of the need for greater representation of women in composing circles. Organisations such as the *International Alliance for Women in Music* (IAWM) are committed to promote and support female composers and to promote gender equality in the music world.

Female composers have contributed to the diversity of classical music with their unique styles, themes and techniques. Their works range from classical symphonies to experimental electronic compositions, contributing to the richness and diversity of the musical landscape. Although there are not necessarily firm differences between female and male composers, some research has shown that the style, content and expressiveness of music can vary according to the gender of the composer. However, these differences often depend on the individual composer and their personal style.

3.4. Conductors

As the expressive heart of the orchestra, it is the conductor who is literally at the centre of every orchestral performance. The conductor shapes the music and makes important musical decisions about dynamics, tempo and balance. Not only are they great leaders, but the best conductors are also able to interpret the same piece of music that has been performed countless times in a new and enlightening way (Rowland, 2023).

In the past, women conductors were rare and had to face many prejudices and stereotypes about female leadership in music. Some had to prove their ability and authority to be accepted as conductors.

The first known woman to conduct an orchestra in public was Antonia Brico, who conducted the New York Philharmonic Orchestra in 1938. Although Brico was an extremely

talented conductor, she had difficulty gaining recognition and employment in conducting roles.

One of the first recognised female conductors was Nadia Boulanger, who became renowned as a conductor, composer and teacher in the 20th century. Her influence on the world of music has been remarkable, as she taught and inspired many important composers and conductors.

In modern times, there are several renowned female conductors who are active in the music world and conduct leading orchestras all over the world. Among them are Marin Alsop, Simone Young, Joann Falletta, Susanna Mälkki, Xian Zhang, Joana Mallwitz, Marina Batič, et cetera.

Yet a 2014 survey showed that only five of the top 150 conductors are women. Why is this? If we compare the ratio of women to men in other areas of classical music, there is definitely a much smaller proportion of women conductors than men. In other fields, there are smaller and smaller differences today. There is still a lot of prejudice in the conducting profession that it is a male profession. At the same time, comments by renowned musicians, such as those made by the Russian conductor Vasily Petrenko in September 2013, do not help. He believes that orchestras respond better when they have a man in front of them, because a “cute” girl on the podium means that the musicians are thinking about other things. He later defended his remarks, claiming that he was referring to the situation of female conductors in Russia and that they did not reflect his actual position. Such comments are disturbing for women who want to pursue a career as a conductor (Higgins, 2013).

Although there are not necessarily firm differences between female and male conducting, some say that the style, expressiveness and interpretation of conducting can differ depending on the gender of the conductor. However, this depends on the individual conductor and his/her personal style. For the interview with the Independent in 2023, conductor Marina Alsop pointed out the differences between male and female conductors, saying that if a woman makes a gesture, it will be interpreted very differently than if a man made it. But her acknowledgement of the difference between male and female conductors is by no means an acknowledgement of male superiority. She is a strong supporter for the advancement of the careers of women conductors (Rowland, 2023).

Despite progress, some problems remain for women conductors, such as discrimination, stereotypes, lack of opportunities for promotion and unequal treatment by musicians and management. It is expected that the increased presence of women conductors will continue the progress towards creating a more equal and diverse conducting world. It is important that the talent and potential of women in conducting continues to be encouraged and supported to ensure a rich and diverse future for classical music.

3.5. Theoreticians, musicologists, music directors, institution superintendents, teachers (instrument teachers, teachers of theoretical subjects, et cetera)

Women played an important role as teachers of music theory, harmony, counterpoint and other theoretical subjects. Some renowned women teachers have taught many famous composers and conductors. One of the most famous and renowned women teachers was Nadia Boulanger.

Women began to emerge as leaders of musical institutions, especially in the last century. Some have been directors of music schools, orchestras, opera houses and other musical institutions. Notable women leaders of institutions include JoAnn Falletta and Deborah Borda, who have led, and continue to lead, many orchestras in the USA.

It is difficult to identify the first woman among all the categories, as the role of women in the history of classical music has often been overlooked or poorly documented.

Today, opportunities for women in teaching theoretical subjects, instruments and running music institutions have increased. There are more music institutions than there used to be, and more women teachers are being sought.

4. OPINIONS ABOUT THE ROLE AND POSITION OF WOMEN IN THE WORLD OF CLASSICAL MUSIC

4.1. Analysis of the survey

Classical music is with us every step of the way. And we are not sufficiently aware of the role of women in it. That is why we wanted to use a survey to find out people's views and preferences on the role and position of women in classical music. The survey was designed to explore preferences, views on equality and opinions on career opportunities for women in classical music.

Through questions and statements focusing on different aspects of classical music, we collected data that allow us to understand the diverse perspectives and views of the respondents. Our aim is to uncover potential patterns and trends that might reflect challenges or advances in terms of gender equality in classical music. The analysis of this data will allow for a better understanding of the current situation and potential areas for improvement in terms of gender equality in classical music.

4.2. Data collection techniques and instruments

To collect data, we will use a questionnaire that allows us to collect the opinions of a large number of respondents who correspond to the target sample – classical music lovers, people with no musical training, people who are amateurs in classical music and people who are professionals in classical music.

The survey was prepared in four different languages – Slovenian, Croatian, Italian and English - in order to gather responses from people in several different countries.

4.3. Data collection process

The surveys were collected in December 2023 and January 2024. It was prepared in Microsoft Forms Office and shared in different music groups on social networks, personally sent to musician friends to fill it in, with a request to pass it on to others as well.

The survey was open to all people who like classical music, regardless of their level of education, profession, gender and age. We wanted to know whether the answers might differ according to a person's age, gender, nationality and level of education.

4.4. Methodology

The chosen topic was explored through quantitative data collection. The data is presented in graphs, where the number of responses is written next to the columns. In the data analysis, the data are also calculated in percentages, where they have been rounded to one decimal place.

We decided to conduct an anonymous online questionnaire. The questionnaire consisted of 25 questions in total:

- The first three questions were demographic type.
- Thirteen questions were of the closed type - the respondents could choose from the answers to the questions already offered in advance.
- Five questions were half-open/half-closed type - among the pre-proposed answers to the questions was also the option "other", where the respondents could write their answer.
- Four of the questions were open-ended, where the respondents could write their own thoughts/opinions.

Nineteen questions were intended for anyone, regardless of musical education, while two questions were intended only for people who are amateurs or professionals in classical music, and four questions were aimed at women who are educated at a music institution or who are professionally engaged in classical music.

4.5. Results and interpretation

1) First question: Sex

The question was compulsory for all. 227 people completed the survey. Of these, 66.5% or 151 persons were female, and 33.5% or 76 persons were male.

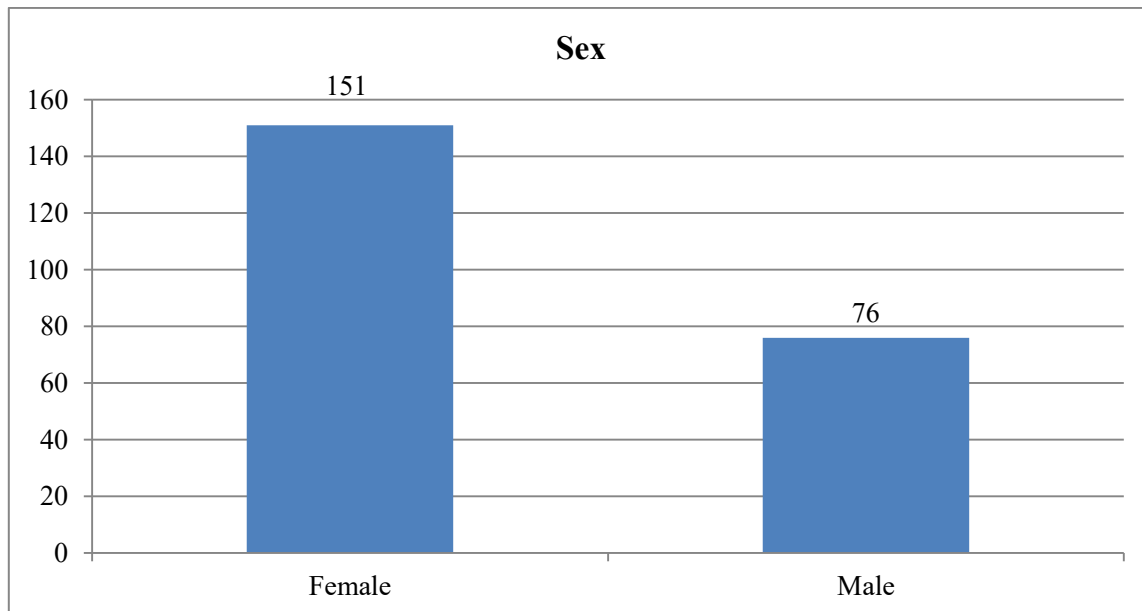


Chart 1: Sex of respondents.

2) Second question: Age

The question was compulsory for all. The age group 19–24 years old received the highest number of responses, which represents 33% of the responses, followed by the 25–35 years old group with 23.8% of the responses, the 45–55 years old group with 18.9% of the responses, the 36–45 years old group with 10.1% of the responses, the 56–65 years old group with 7.9% of the responses, the over 65 years old group with 3.5% of the responses, and the 14–18 years old group with 2.6 % of the responses.

We assume that the 19–24 and 25–35 age groups have the highest response rates, as most of the people who were sent the survey in person are in this age group.

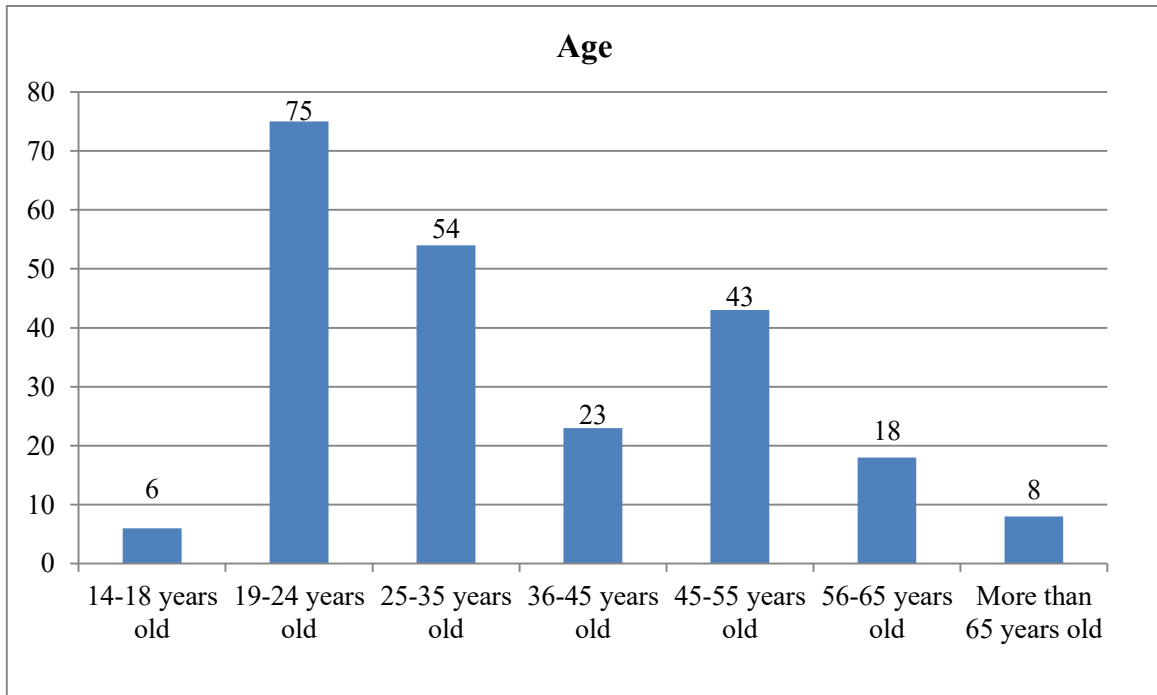


Chart 2: Age of respondents.

3) **Third question: Check the statements that hold true for you**

The question was compulsory for all. With this question, we wanted to know how respondents related to classical music. 50 respondents like classical music but do not have a classical education, 42 respondents are involved in classical music as amateurs (amateur orchestras, small chamber ensembles, et cetera) and 135 respondents are professionally involved in classical music. This is 59.5% of all respondents. We assume that there are so many respondents who are professionally involved in classical music because most of the people to whom the survey was sent are professional musicians. People in the other two categories were able to see and fill the survey because it was shared on social networks and visible to everyone.

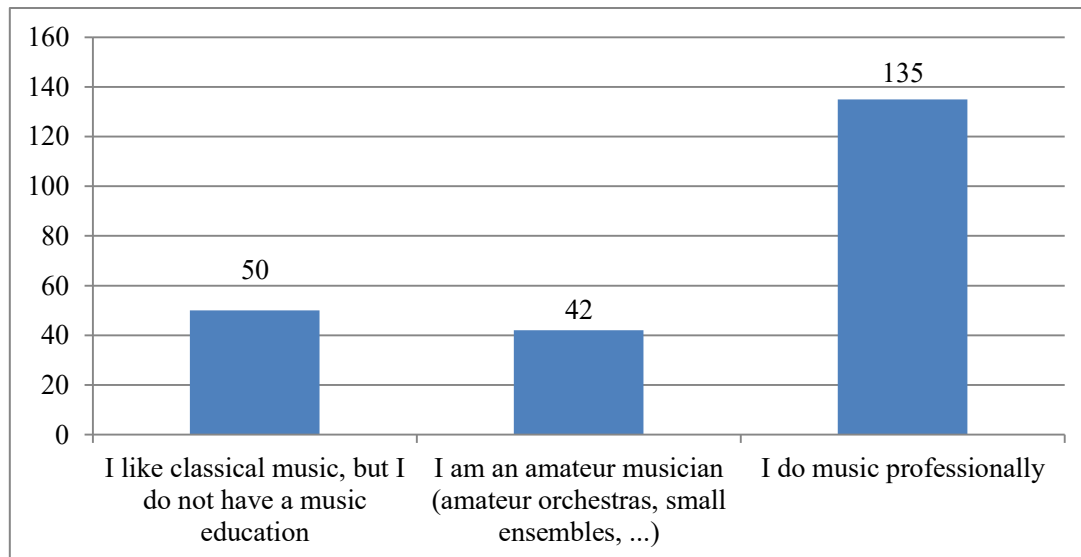


Chart 3: Respondents connection with classical music.

4) Fourth question: Music education

The question was compulsory for all. With this question, we were interested in the respondents' musical education. There were several possible answers. 64 people had completed music school (in the Slovenian and Croatian surveys, the answer options were higher or lower music school, or pre-primary and primary music school). Given that 137 people had completed secondary music education, pre-graduate or postgraduate music studies, we assume that more people have also completed primary music school, but due to careless reading of the instructions, which said that you could tick more than one answer, they did not tick this option. Usually, people have completed primary music school before they go to high school, Conservatories and so on.

45 respondents answered "none of the above", as they have no musical training, and 11 respondents answered "other". As "other" they stated:

- I studied music in high school and performed in amateur and youth orchestras and honor bands (Canada)
- Doctorate in Music
- I will go to music school
- Music courses in wind orchestra
- A few years of playing an instrument
- Four years of piano and theory
- Self-taught

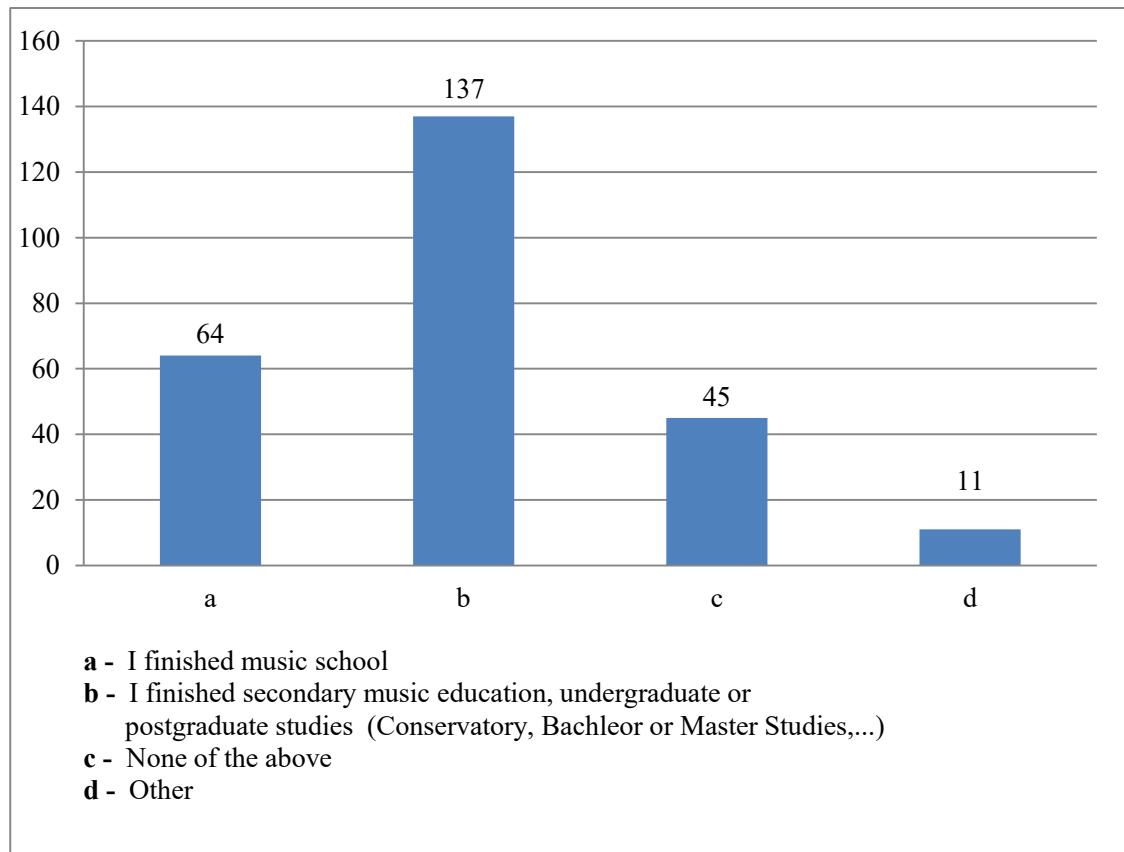


Chart 4: Music education.

5) Fifth question: Which conductors do you prefer?

The question was compulsory for all. For question 5, you could choose between male, female and all the same. From Chart 4 it can be seen that respondents do not care whether the conductor is male or female. 74.4% of respondents do not care about gender, 3.1% of respondents prefer female conductors, and yet the proportion who prefer male conductors is also quite high – 22.5%. Of the four questions, where we asked respondents whether they prefer a person of the male or female gender to perform certain musical professions, the proportion of answers "male" was the highest in this question.

This also confirms the assertion in section 3.4 that there is still a large proportion of people who prefer male conductors.

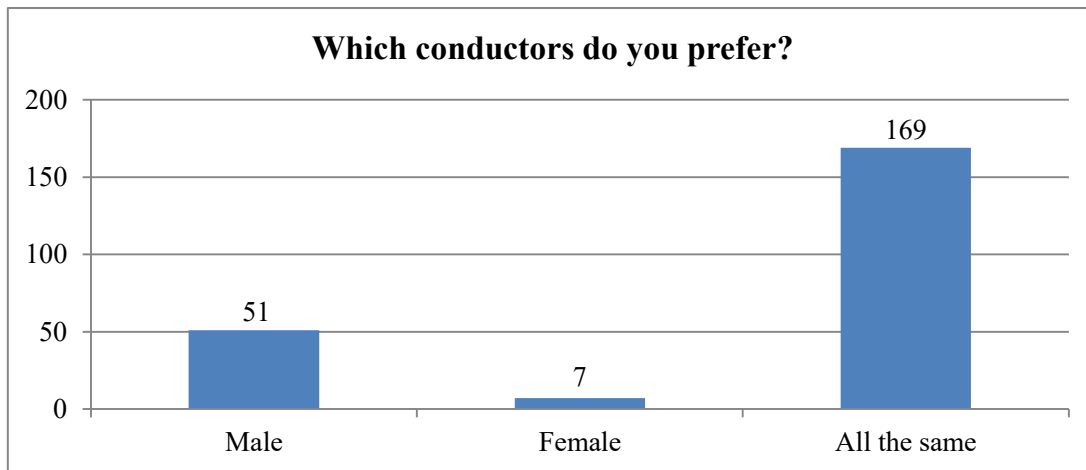


Chart 5: Answer to the question: Which conductors do you prefer?

6) Sixth question: Which instrumentalist do you prefer?

The question was compulsory for all. The possible answers for this question were male, female and all the same. From Graph 6 we can see that 7% prefer male instrumentalists, 5.3% prefer female instrumentalists and 87.7% of respondents answered that they do not care about the gender of the instrumentalist, which is the majority.

It is noticeable that in the world of classical music, there are more instrumentalists than conductors, composers and theoreticians. Today, a large proportion of instrumentalists are also women. In some amateur and semi-professional orchestras and musical institutions (music schools, conservatoires, academies) there are even more women than men. We assume that this is why there is also a smaller difference in preference between men and women.

There are also more women than men at the Academy of Music in Zagreb. In the academic year 2023/2024, 308 female students were enrolled at the Music Academy, which represents 60% of the total enrolment (Studentski zbor MA, 2024).

It occurs, that people come to a concert because they like a person, not because of their musical ability. It is well known that people prefer to come to concerts when someone they like is performing. Women like to go to see young attractive men as well as men like to go to see young attractive women. The visual appearance and attractiveness of the performer should not be a criterion for coming to a concert. Unfortunately, that will probably never change, because that is human nature.

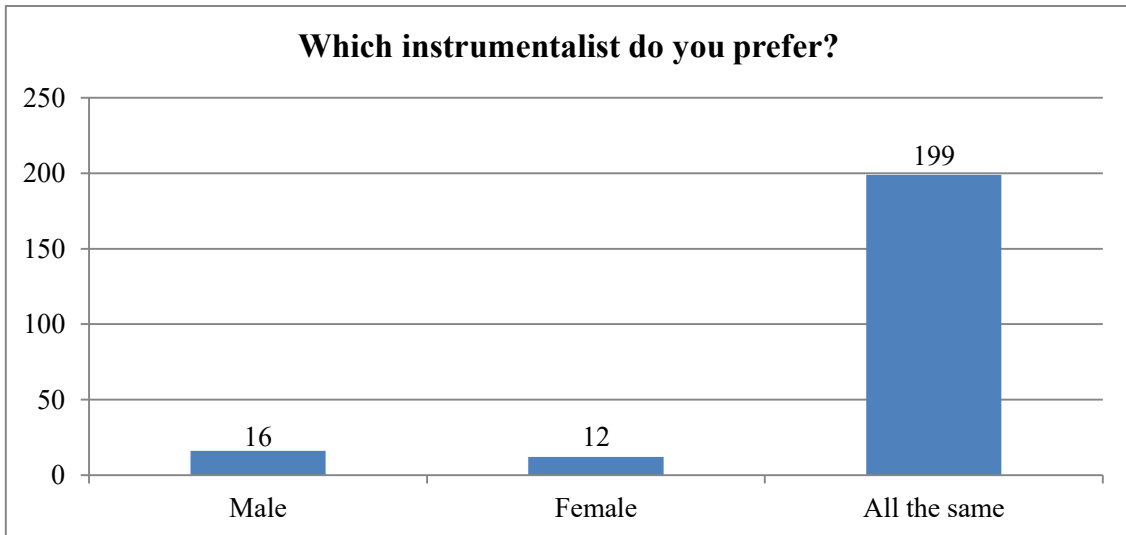


Chart 6: Answer to the question: Which instrumentalist do you prefer?

7) Seventh question: Which composers do you prefer?

The question was compulsory for all. The possible answers were male, female and all the same. 20.3% of respondents answered with male, 1.3% with female and 78.4% with all the same. There are many more compositions by male composers than by female composers and more of them are performed. For this reason, we also expected that a slightly higher proportion would represent the answer "male". Nevertheless, the proportion is still quite high. It is only in recent decades that there have been more female composers who will be able to change this curve slightly.

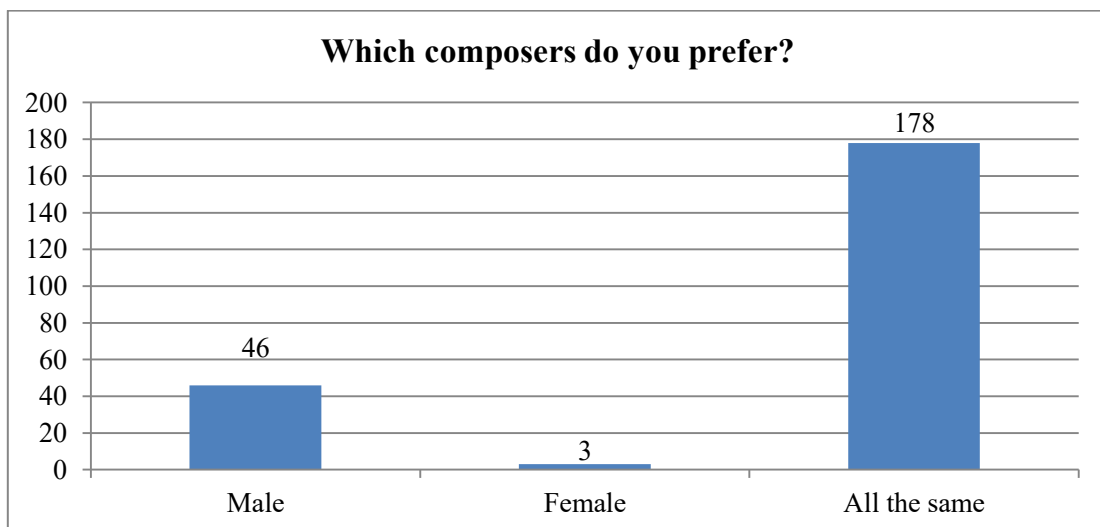


Chart 7: Answer to the question: Which composers do you prefer?

8) Eighth question: Which theorists (teachers of theory, teachers of solfeggio, musicologists, ...) do you prefer?

The question was compulsory for all. The possible answers were male, female and all the same. 7% of respondents answered with male, 12.8% with female and 80.2% with all the same. This is the only question in this group of four questions where, despite a high proportion of responses "All the same", more people still preferred female theorists than male theorists. This may be because, for the most part, the teaching profession is nowadays seen as a female profession, as women are considered to be the gentler sex and consequently more suited to this type of work.

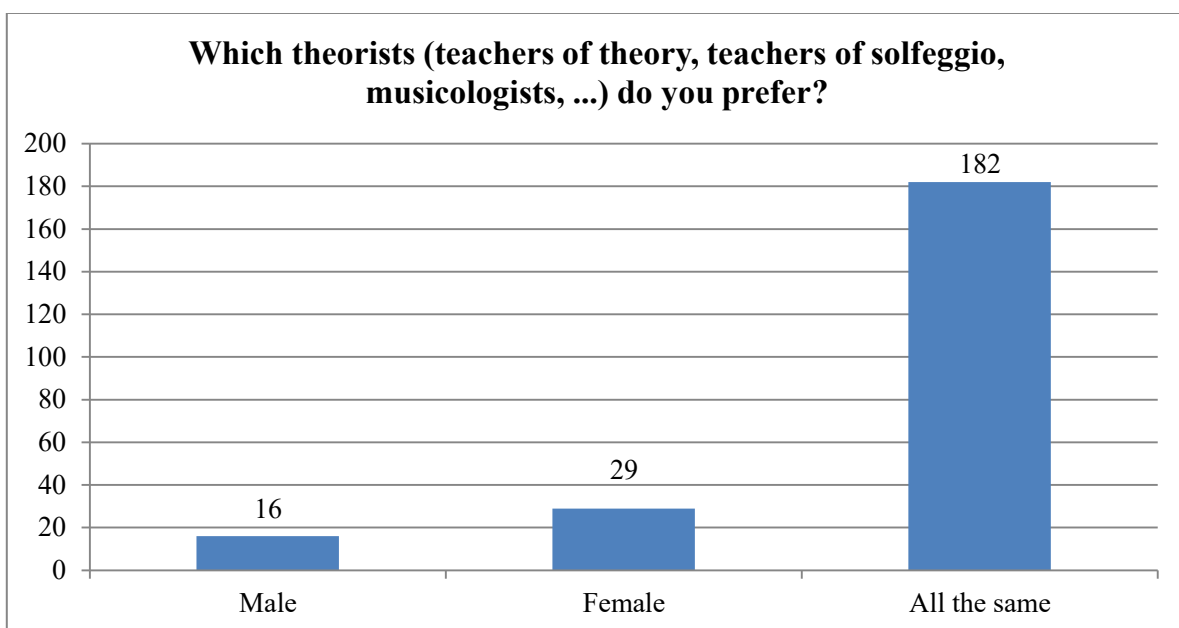


Chart 8: Answer to the question: Which theorists (teachers of theory, teachers of solfeggio, musicologists,...) do you prefer?

9) Ninth question: Do you think that women are equal to men in the world of classical music?

The question was compulsory for all. 74 respondents answered yes, 58 no, 50 I do not know and 45 only in certain countries. The answers probably depended on their own experiences, observations, social expectations and the culture of the country in which they live. The high proportion of no and only in certain countries may tell us that women are still not as equal to men as we would like them to be in the 21st century.

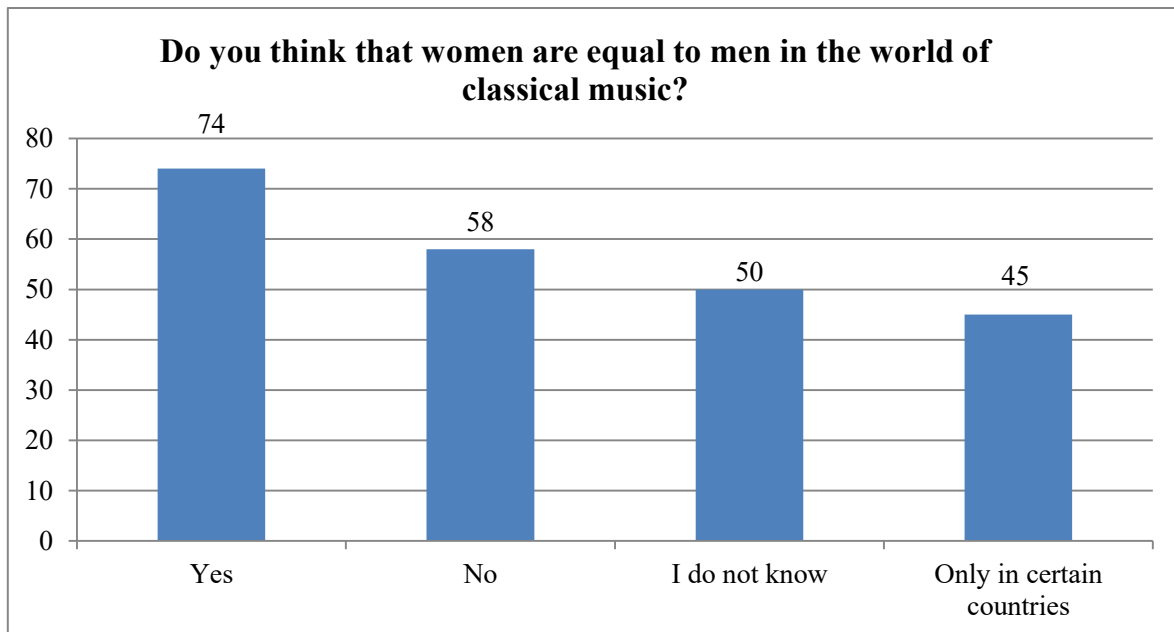


Chart 9: Answer to the question: Do you think that women are equal to men in the world of classical music?

10) Tenth question: I would like to hear more compositions by female composers at concerts.

The question was compulsory for all. 57.7% of respondents agreed with the statement, 3% disagreed, and for 39.2% of respondents it would not make a difference if more works by female composers were performed at concerts or not.

There are significantly fewer compositions by female composers than by male composers. Yet they do exist, but they are very rarely performed in concerts and are therefore less well-known than compositions by male composers. The fact is that if people do not want or do not care to hear more compositions by women composers, we will never be able to move forward in the classical music world in this area, so that women composers will also become better known. There is no evidence anywhere that the compositions of male composers are better. It is only because of tradition, social norms and expectations of the past that a preference for "male" compositions and style has been created. Regardless, the survey responses show that a large percentage of respondents would still like to see and hear more compositions by female composers, and we can hope that this percentage will one day increase.

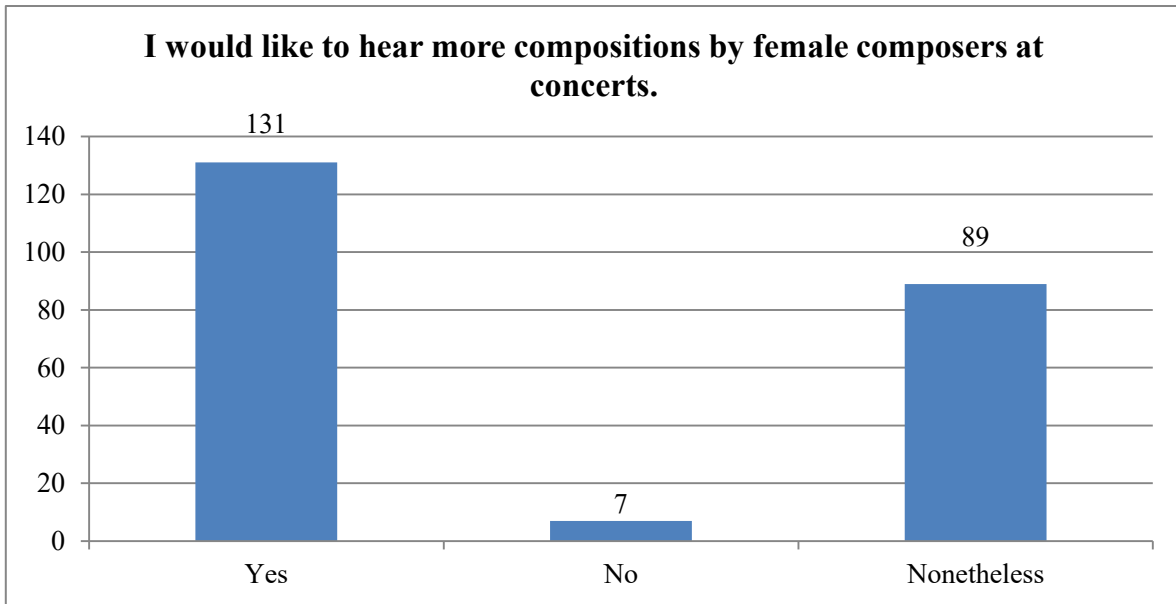


Chart 10: Response to the statement: I would like to hear more compositions by female composers at concerts.

11) Eleventh question: If you are a musician or are employed in the music profession, circle the answer that applies to you.

For the first two statements, pay attention to your gender and just answer the question where your gender is written.

The question was only addressed to people who are involved in music or are employed in the music profession. 31 female respondents answered yes to the statement that they were treated unequally and 72 answered no. While male respondents answered yes 9 times and no 43 times.

For the third and fourth statements, respondents were asked to answer if they had ever seen another male or female musician treated unequally. 52 respondents had seen another female musician treated unequally, while 102 had not. 19 respondents had seen a male musician treated unequally, while 135 had not.

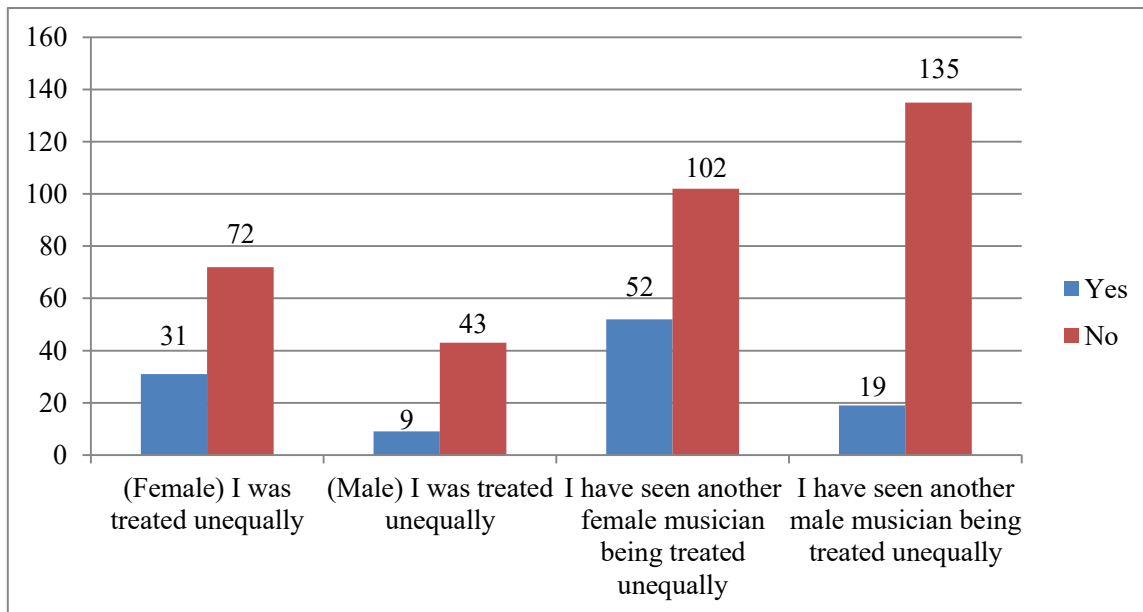


Chart 11: Responses to statements related to unequal treatment.

12) Twelfth question: If you answered YES to any of the statements in the previous point, please briefly explain why you were or was the person treated unequally.

Overall there were 40 responses, which is why we categorised them.

- Because the professor/accompanist/boss did not like it and had something against her, for no reason. As a result, they behaved unprofessionally towards her.
- More than the music the person was performing on stage, the appearance of the person was commented on. Comments were made that were not related to the music and were of a distinctly sexual nature.
- Pure sexism and nothing else.
- In the case of a female person, it resulted, that the man was favoured over the woman, not because of his greater work ability, but because he was a man, and in the case of a male person, it appeared that he was treated unequally because of other people who had a better relationship or their personal acquaintance with his superiors.
- She was paid less for the same work. Female musicians are expected to do administrative and organisational work for the same salary.
- I am a specialist in selling bassoons. I recommended the consignment price to the owner of the bassoon, but he disagreed and said he usually talks to my male colleague. My colleague then called the client back and told him exactly the same price I had recommended and has supported my statement.

- The orchestra leader came up to me and told me that my female concert dress was inappropriate because my trousers were "too tight". This was at school and my teacher, who is a professional musician, told me that my dress was perfectly professional and acceptable.
- I saw a teacher making inappropriate comments to female students. I have not seen this happen to male students.
- It is often suggested that women are inferior musicians to men. Sexual harassment is very common. I have seen/heard it happen to others and it has happened to me more times than I can count.
- Women often play the good looks and sex appeal card to achieve privilege. This is also how they achieve what they want to achieve. Sometimes they may not play the good looks card, but they are treated differently by others because they are attractive to them.
- I was called at the last minute to come and play and I could not quite get the hang of things. Then they treated me badly and told me I was incompetent. But they were nice to my male colleagues.
- The conductor and the male orchestra musicians were disrespectful to the female musicians. They ignored their suggestions in rehearsal, when a woman made a joke, it was not funny, but when a man made a joke, it was. Sometimes a woman in a leading position gets in somebody's nose and that's why she has to work harder.
- Women are seen as the gentler sex and told they are not capable of "violent" play. Then they get comments like that they have to play with 'balls'. It happened to a female musician that she ran out of time at a modern music concert and in the end, they preferred to choose a male colleague to play a piece because they said that men play with more power than women and that this is necessary in modern music.
- Derisive comments about women and not being taken seriously. They are not good enough as men.
- It is not considered necessary for a woman to be as capable as a man. They refused to hire her. In some sections, women are sometimes treated worse because the section is seen as male.
- They preferred to take a woman to work.
- They needed a female violinist in a certain line-up and did not want to take a man.
- He was told he was too rough.

13) Thirteenth question: Teachers of theory, instruments, etc. have more empathy for their students than male teachers.

The question was compulsory to everyone. With the results shown in Graph 12, we can see that 20.3% of respondents agree with the statement, 15.4% disagree, 19.4% do not know and 44.9% think that both genders have the same empathy. Respondents answered based on their own thinking and experience. Some of them may have never paid much attention to it, observed it and thought about it, so they answered with I do not know.

Being empathic means understanding, sharing and accepting the individual as they are, which is the only way to feel understood and accepted in a relationship (Bonino, 2006; Gallese, 2007). It is a key element of everyday life. In professions where human interaction is frequent, empathy can be said to be a key element.

There are various studies that have investigated whether there is a gender difference in empathy. For the research published by *Oxford University Press*, questionnaires and electroencephalographic measurements² were made. They made subjective and objective measurements and proved that the differences are almost zero. The empathic ability measurements from the questionnaires show the superiority of women, while the EEG measurements of empathic ability support the null hypothesis of gender differences in empathy. In addition, empirical evidence that social and societal expectations contribute to the observed gender differences in the questionnaire test was empirically tested and provided. (Pang, C. et. al., 2023).

² An electroencephalogram (EEG) is a diagnostic test that measures the electrical activity of the brain through electrodes placed on the scalp. The results are reproduced on a screen as a series of waves (Elektroencefalogram (EG), *Humanitas*. Accessed 3 April 2024. <https://www.humanitas.net/sl/treatments/elektroencefalogram-eg/>).

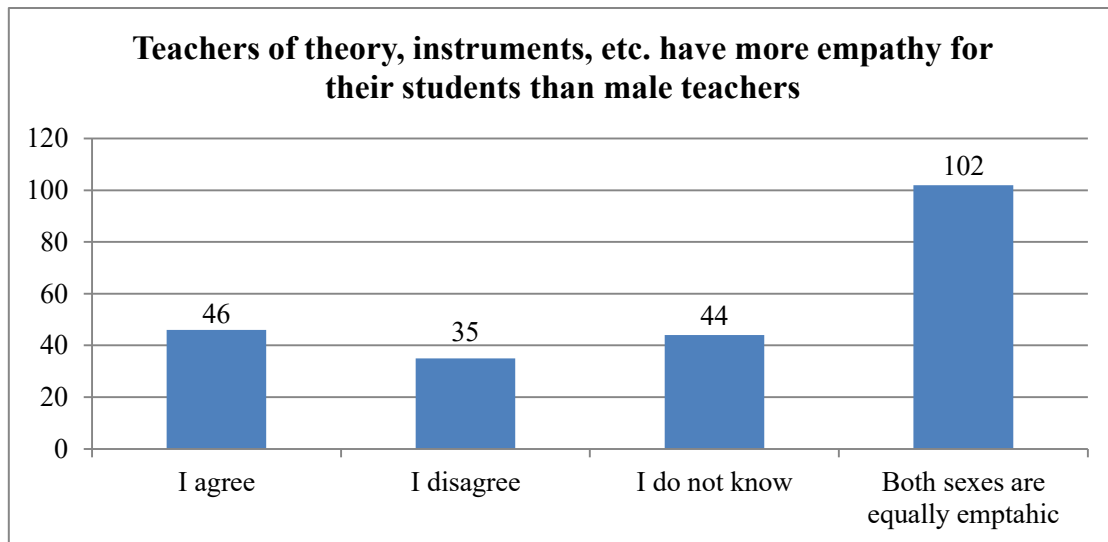


Chart 12: Response to the statement: Teachers of theory, instruments, etc. have more empathy for their students than male teachers.

14) Fourteenth question: Answer if you are a WOMAN studying at a music institution or working in the music profession. Please only answer questions related to your profession/education. For the rest of you, skip the next five questions.

The following four statements were answered only by women studying at a music institution or working in the music profession. They only had to answer questions related to their profession/training. For example if a woman is an instrumentalist, she had to answer only the statements related to this, but not the ones related to conductors.

Has the following ever happened to you:

88 respondents answered the statement: In the orchestra, I always had to work harder than a man to get to the forefront and receive the same praise. Of these, 21.6% said it had happened to them, 67% said it had not happened, and 11.4% said it happened occasionally.

As we have already read in point 3.1 and in question 12, women really must work harder to get the same result as men. Sometimes they will not even succeed, they will just be treated worse and more contemptuously.

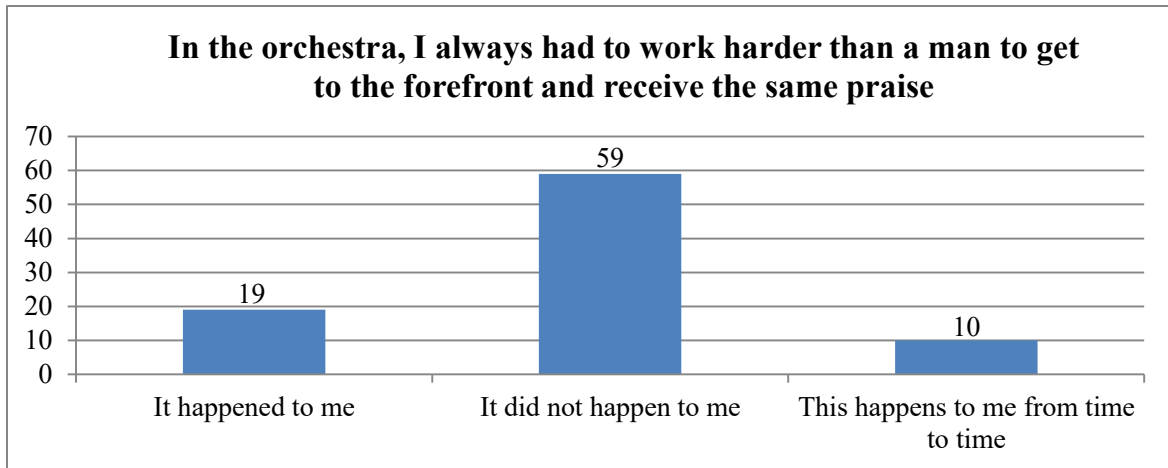


Chart 13: Response to the statement: In the orchestra, I always had to work harder than a man to get to the forefront and receive the same praise.

85 respondents answered the statement: I did not get the audition for the orchestra because they rather chose a man. Of these, 12.9 % said that it had happened to them, 87.1 % said that it had not happened to them.

Auditions are usually in several parts. The first part is supposed to be behind a curtain/barrier so that the audience does not know the gender of the person auditioning, and the second part is not always behind a curtain and the gender and nationality of the person auditioning is visible. Unfortunately, it is often the case that the audition places are already pre-arranged. But even if they are not, maybe in the second round, when the audience sees the person who has auditioned, they will only be judged on gender, age, nationality, other people's subjective opinions, instead of being judged on their abilities. Unfortunately, this happens all too often. We have some of the answers here as evidence that this is happening, and we have already given some examples in point 3.1 and in question 12.

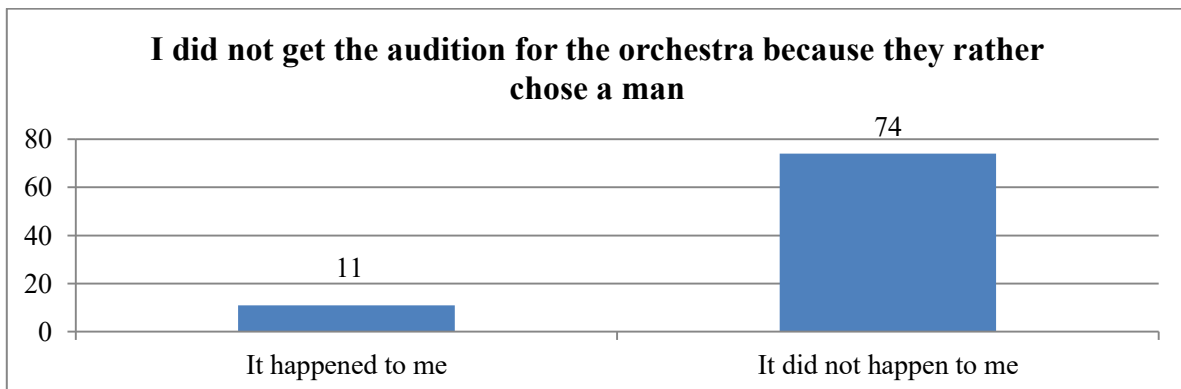


Chart 14: Response to the statement: I did not get the audition for the orchestra because they rather chose a man.

56 respondents answered the statement: I wrote a composition and wanted it to be performed somewhere, but wherever I applied for a performance, I was despised, and they rather choose works by male composers. Of these, 1.8% answered it happens to them, 96.4% it does not happen to them, and 4.3% it happens to them occasionally.

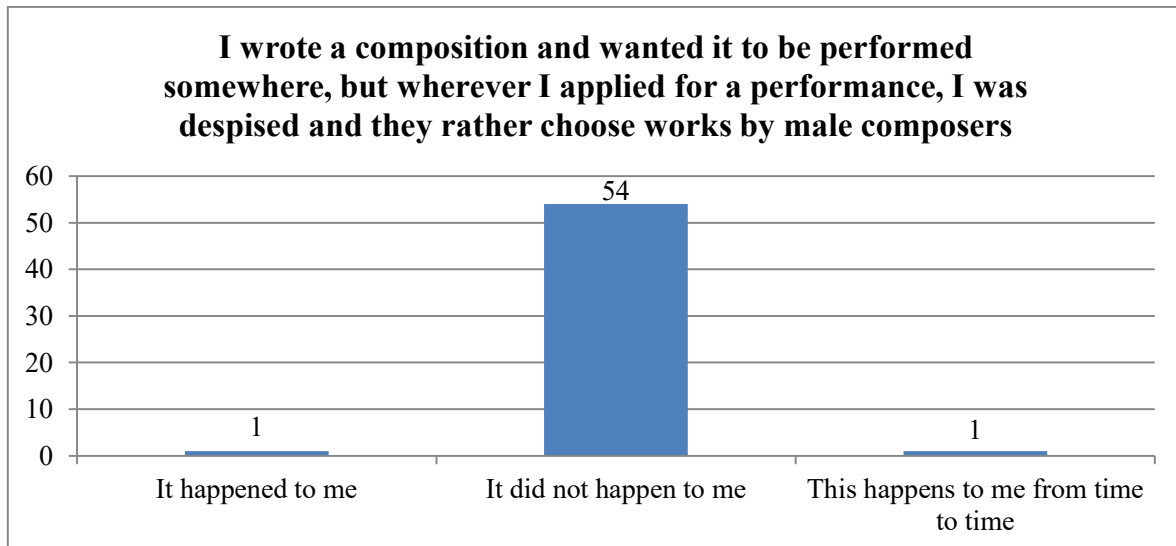


Chart 15: Response to the statement: I wrote a composition and wanted it to be performed somewhere, but wherever I applied for a performance, I was despised, and they rather choose works by male composers.

47 respondents answered the statement: I am a conductor, and the orchestra does not take me seriously because I am a woman. Of these, 2.1% said it happens to them, 93.6% said it does not happen to them, and 4.3% said it happens to them occasionally.

Sometimes the orchestra does not

take women seriously because they are used to male conductors. But they take men more seriously because male conductors represent strength/seriousness to them. But they find women too delicate and many times unsuitable for the position of conductor. We have given some examples of this in point 3.4.

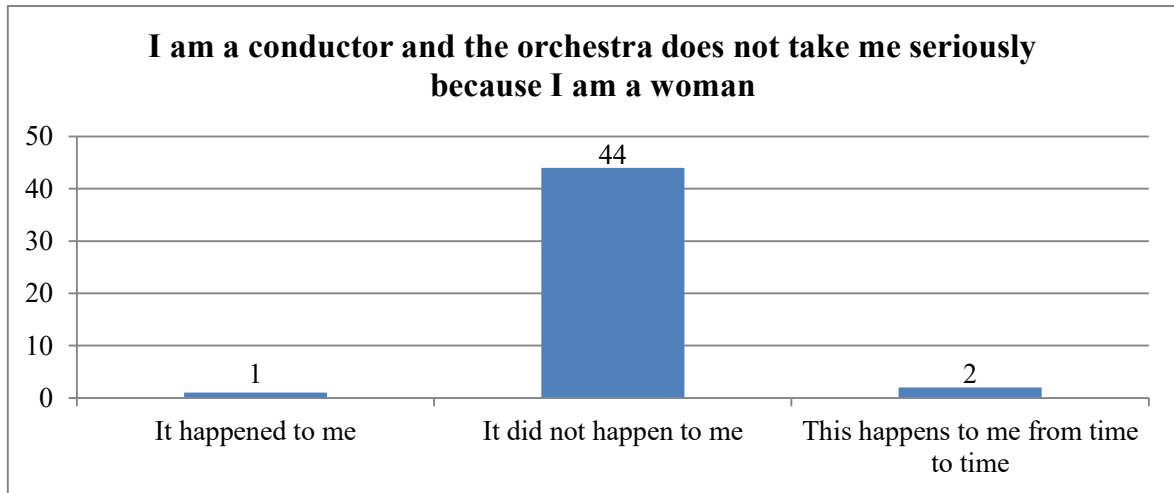


Chart 16: Response to the statement: I am a conductor, and the orchestra does not take me seriously because I am a woman.

15) Fifteenth question: Women who want to have a family cannot be as good or successful in music careers as men.

The question was compulsory for all. As can be seen in Chart 18, 22% of respondents agreed with the statement, 71.4% disagreed and 6.6% answered with answer other. As "other" they stated:

- It's very challenging, but not impossible
- I partly agree
- Only if they have a very good support system for their children
- Depending on the instrument, the birth itself, the woman's health and life situation

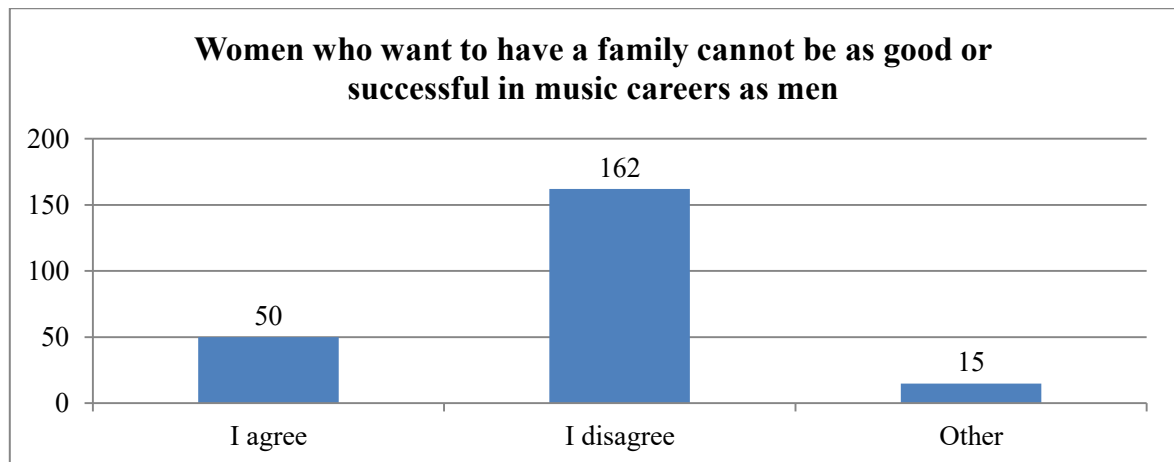


Chart 17: Response to the statement: Women who want to have a family cannot be as good or successful in music careers as men.

16) Sixteenth question: Please explain why you chose this answer.

This question was intended for all who wished to clarify their answer to the previous question. As there were many answers, we have categorised them.

The first category is the arguments of respondents who agreed with the previous statement.

- It is difficult to balance career and parenthood/family. Most of the responsibilities fall on the woman, so she must choose.
- Longer time away from work hinders career progression (whether it's technical excellence or popularity).
- Having a child takes away time, energy and a woman spends less time working on her. Usually, a woman will give the career up sooner than a man.
- A woman cannot be equally committed to her family and her career.
- Society does not offer them the same opportunities; they are expected to look after the child. Sometimes they can be unfair when it comes to contract renewal, maternity leave, etc. Sometimes they are also looked at strangely if they put their career first.
- A woman who has children must be with them. She is expected to give up her career.
- Women cannot succeed because they take sick leave to be at home with their children, while men do not think of doing so.

The second category is the reasons given by respondents who disagreed with the statement.

- There are women musicians who prove that this is possible (some gave the example of their wives, conductors, famous musicians, like violinist Hilary Hahn, pianist Khatia Buniatishvili, opera singer Malena Ernman). Somebody added that in Sweden parents get 240 days maternity leave. Each must take at least 90 days.
- She can be just as successful in her career, but she needs to have the support of a partner, a family and the ability to organise herself well. Someone added that men should be encouraged to take time for family, not expecting women to take care of and raise children. With an agreement, both can work, be successful and have children.
- With good organisation, perseverance and a strong will, it is possible (music professions are flexible enough. You can practice at home during maternity leave).

- A woman can be successful regardless of her family. It is talent, skill that counts. She might not play in three ensembles and, as a consequence, spend almost no time at home. But she will play in fewer ensembles, but she will still be successful.
- Anything is possible if you want it to be (because of the effort she has put into a successful career, she may spend less quality time with her family).
- Women are as good as men, maybe even better, because they must work harder to be successful. Women are still expected to contribute more to the family and more of the burden falls on them. After birth, a child needs a mother. But a woman is capable of doing several things at the same time and she can succeed.
- There are no gender differences (not at home, not in career). We live in a time when it is possible to balance family life and career well. Work should not be divided into male and female.
- A woman can succeed. After all, men can also get injured and take a year to rehabilitate.

The third category is the justifications of the respondents who answered with "other".

- I do not know, because I do not do music professionally.
- Depending on the case. Even if you and your partner share responsibilities, having children takes time away from your career.
- I partly agree, because women still must take on domestic and childcare responsibilities, which hinders their career development.
- I partly agree, because you can succeed or develop your career further, but only if you have the support of your partner, your family, your friends, and the social system.
- In the first years of childhood, the mother must be present with the children all the time and, as a result, she will not have the time and energy to devote to a musical profession. As the child grows up, however, she can continue to be involved in music at the same level if she still has the desire and energy.
- Women and men should have equal opportunities at work. Unfortunately, in today's society, this is not yet possible (there are obstacles such as the lack of kindergartens, schools, unequal parental leave, et cetera). As a result, it is sometimes necessary to choose between career and family.
- Women in music start families later because of this.

17) Seventeenth question: If I were looking for a private instrument teacher for my child, I would choose.

The question was compulsory for all. 2.6% of respondents chose male teacher, 3.5% female teacher, 93.8% did not care about gender, but would choose based on education/experience. It is interesting that with this statement, so many respondents decided that gender is not important to them, while in the sixth question, more respondents answered that they prefer male and female instrumentalists. This may be because they would choose only the best teachers for their child's education, regardless of gender. Otherwise, they prefer instrumentalists who are more attractive to them. It means that external appearance is also important to them, not just instrumental skills.

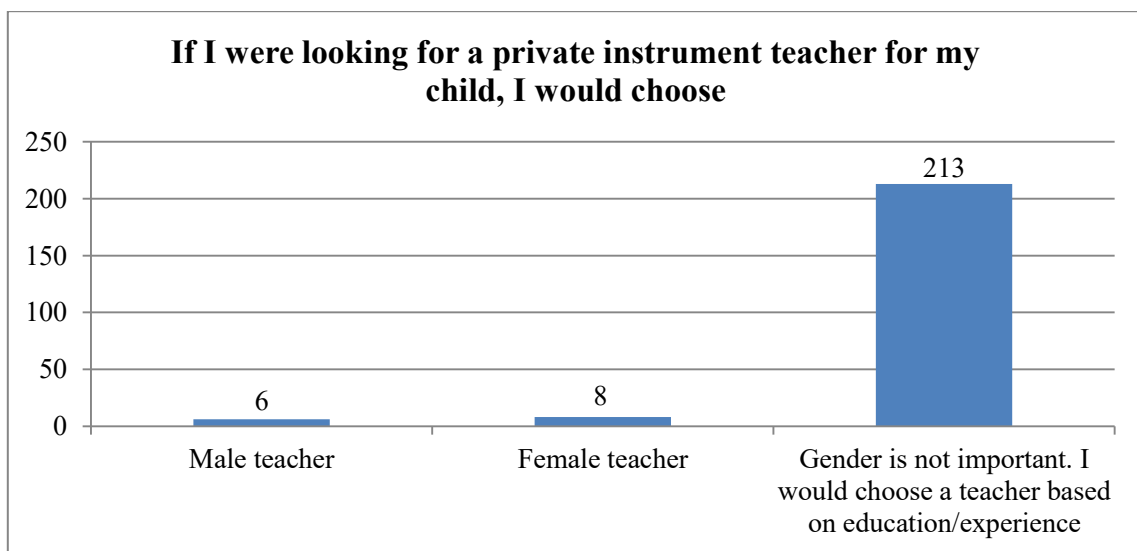


Chart 18: Response to the statement: If I were looking for a private instrument teacher for my child, I would choose.

18) Eighteenth question: I think all musical instruments are for both sexes.

The question was compulsory for all. 88.5% of respondents said they agreed with the statement, 7.9% disagreed, and 3.5% said other. As "other" they stated:

- I partly agree.
- In principle yes, but some instruments require certain physical predispositions. For example, some wind instruments require a larger lung capacity.

- In principle yes, but the fact is that the most difficult instruments are inadvertently more "assigned" or "given" to the male gender. But everything is possible or can be done.
- I honestly do not care, but when I see, for example, a female horn player or a male flautist, it is a bit funny, but that is probably a conditioned reflex.

Once upon a time, all instruments were male, but later some instruments became "more male" or "more female". Female instruments are generally those that are lighter, smaller. You could say more elegant, like the flute, the harp, the violin. Nowadays, these proportions are getting smaller, but there are still orchestras and sections within them that consider themselves to be male sections and find it difficult to accept a woman, if at all. Women can be just as capable as men. Sometimes a woman can be better physically built than a man. A woman can also be more physically active and have advantages because of that. There are many factors that influence playing, so we should not judge and decide for others what they can play and stereotype which instruments are male, and which are female. All instruments can be played by both men and women, and each individual must be critical enough to know what will be easier to play and what will not. When parents enrol their children in a music school, they can also know roughly what their child will be like when he or she grows up and which instrument will be easier to play.

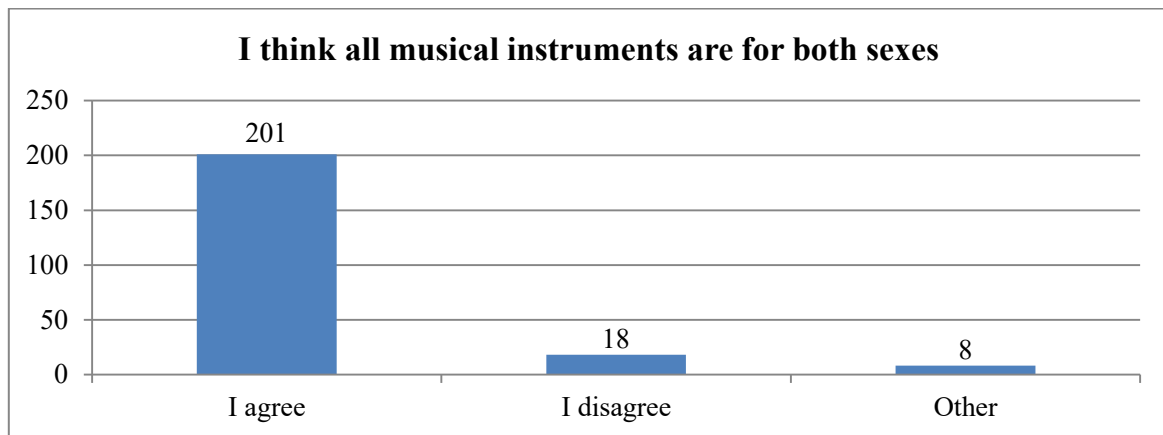


Chart 19: Response to the statement: I think all musical instruments are for both sexes.

19) Nineteenth question: I believe that all music professions are for both sexes (directors, conductors, teachers, deans, producers, choir conductors, ...).

The question was compulsory for all. 97.8% of respondents agreed with the statement, 1.8% disagreed and 0.4% answered other. As "other" they stated:

- I do not think gender is important to be a good teacher, conductor, et cetera. Certain character qualities are important. You have bad male and female conductors because their character is not suited to the position and vice versa.

As has been proven time and again in the world of classical music, any person, regardless of gender, can be in such positions, they just need to have the right characteristics: charisma, appropriate education, flexibility, patience,... Some examples are conductor Gustavo Dudamel, dean of the Juilliard School and former top ballet dancer Damian Woetzel, conductor Marin Aslop, music educator, composer and conductor Nadia Boulanger and so on.

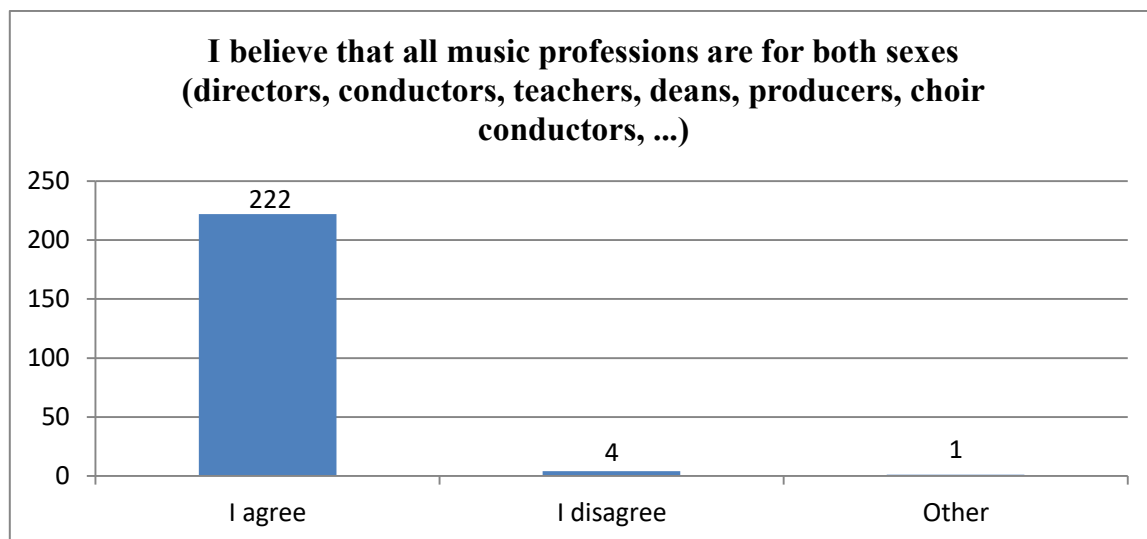


Chart 20: Response to the statement: I believe that all music professions are for both sexes (directors, conductors, teachers, deans, producers, choir conductors,...).

20) Twentieth question: In my country, a woman can succeed in the music world regardless of race, religion, language, disabilities.

The question was compulsory for all. 69.6% of respondents answered with yes, 18.5% answered with no and 11.9% answered other. As "other" they stated:

- Probably not. (Italy, Slovenia)
- I do not know. (Netherlands)
- Not always. (Italy)
- In my country, a Muslim woman will never be able to become a supervisor/intendent of an opera house. (Italy)
- I hope so. (Croatia)
- On paper, probably yes, although in practice it may be different, and people and institutions sometimes surprise us negatively. (Canada, Slovenia, Croatia)
- Yes, but harder. Socio-economic status also plays a role. (USA, Croatia, New Zealand)
- If it has a connection maybe it can, but it seems to me that they prefer men in any case. (Croatia)
- Women with physical limitations will have problems. Although men can also have physical limitations. (USA, Slovenia)

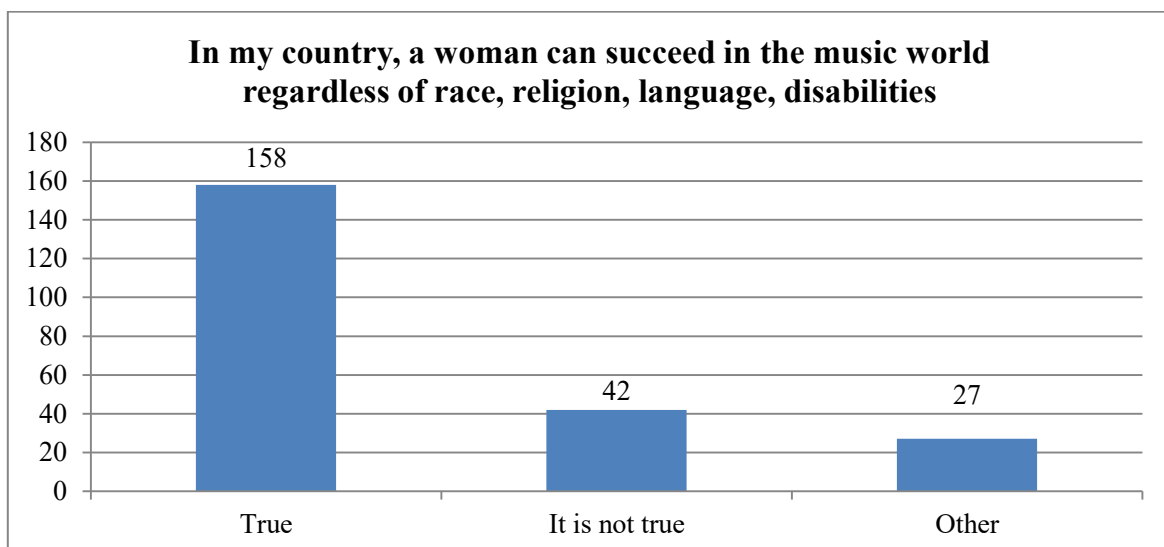


Chart 21: Response to the statement: In my country, a woman can succeed in the music world regardless of race, religion, language, disabilities.

21) Twenty-first question: What country are you from?

The question was compulsory for all.

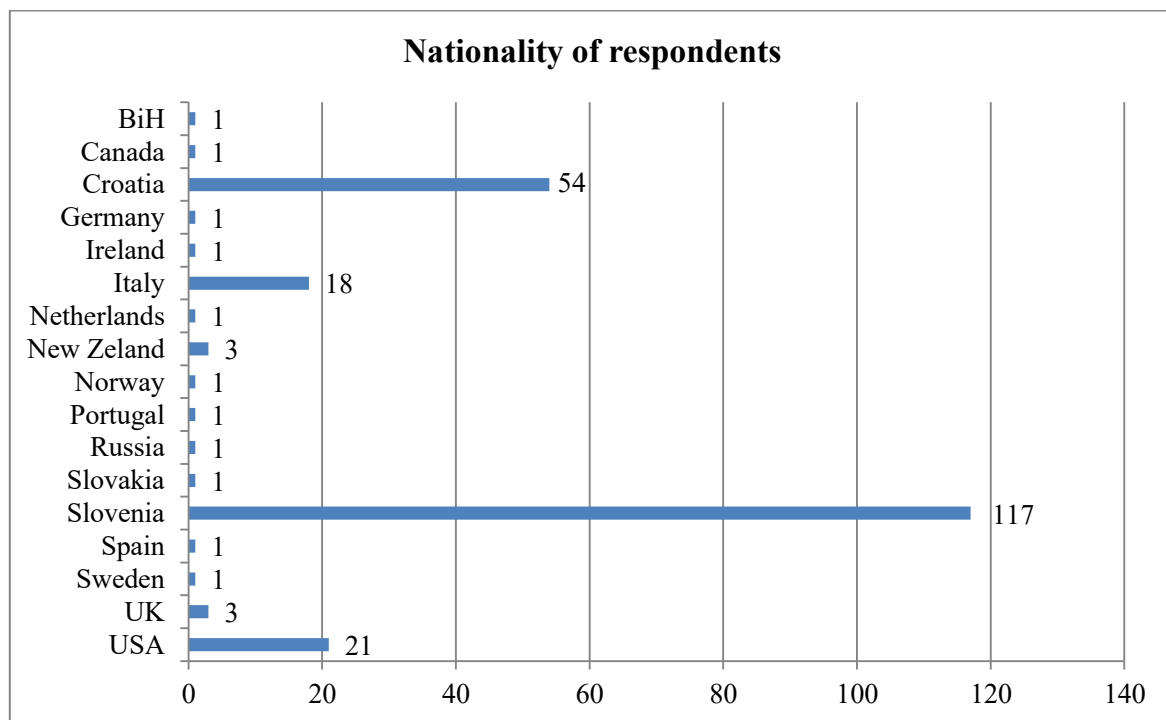


Chart 22: Answer to the question: What country are you from?

22) Twenty-second question: If you would like to add something else, you can write here.

Anyone else who wished could write a comment or a thought on the topic of the survey.

- There is still a lot to learn, especially about northern European countries. (Italy)
- In the Balkan Circle, even though women are educated and work are further treated as housewives. (Croatia)
- In our business there is no difference because women can do the same things as men, so I do not understand what is the point of this survey. Likewise, women are treated the same as men and are paid the same. (Croatia)
- Mental immaturity, often impaired by religious prejudices, plays a role in the unequal treatment of gender. I do not usually communicate with people of this kind. (Croatia)
- New Zealand orchestras are quite biased towards women, especially in some instruments. (New Zealand)

- As a musician who plays both oboe and bassoon, I was very well received by any group I was in and could always fit in whenever I was needed. Where I come from, very few people play bassoon and oboe, so any group I played in was happy to have me. I realise that I can be happy to have had such an experience and to be nicely accepted into these groups as the only person my age and without hatred towards my gender or age. This is probably not everyone's experience, but I hope that one day it will be. Music should always be about music and should not discriminate against those who want to play or listen. (Canada)
- Although things are improving for women in the USA, I believe that the majority of individuals in professional positions are men. (USA)
- I think some of these answers would have been different if I had played a different instrument. My section is very diverse, so I am lucky that I have not experienced the discrimination that my colleagues have. (USA)
- I answered no to question 20 because in my experience as an international student in Germany, language was always something that gave people an excuse to judge me as a musician. Socialising and hanging out is more difficult; I also feel that I have to play better than any German student, despite being equally capable, if we ignore my language skills (USA).
- We still have a long way to go to achieve equality in music (USA).
- I do not think success in music (as in other industries) is gender-specific. The road to a successful career in music is a difficult one, and the higher the ambition, the greater the chances of facing fierce competition (people who are willing to sacrifice family time and their own health to have a chance of achieving a better position or fame) in the struggle for a better career position. This is not necessarily a good thing to do, but it cannot be disregarded as a valid reason for making the road to the top more difficult. Discrimination and other external factors are unfortunately present in both sexes, but success depends on how we react to these circumstances and whether or not we manage to overcome these obstacles on the way (Slovenia).
- I am sick of the excessive yammering about discrimination against women in Slovenia. The facts are that women are not discriminated against in our country. They are equal in rights, but they are not equal to men. We all have equal opportunities, and everyone can acquire as much knowledge as they wish. It is tiresome to hear women making excuses that they have failed to do something because of men (Slovenia).

- I would like to add that, in my opinion, at least in our country, gender differences in the music world are not due to sexism, but because women and men are generally very different. We women are extremely social creatures, and, in most cases, we aspire to professions that involve working with people, such as music pedagogy. At least for our faculty, it is mostly boys who choose composition and conducting, but I am almost certain that every girl who has chosen these courses has had the same opportunities. The situation in general with regard to gender equality is, in my opinion, at a very good level in our country, but I am speaking from my own experience, because I am professionally involved in music, and from talking to other girls (Slovenia).

4.6. Survey findings

The results show that women are still not on an equal footing with men in music. They still face various forms of discrimination, barriers based on gender, race, religion and other factors. They often face stereotypes and expectations from society and their environment about their role in the family, which can have a negative impact on their careers and achievements. In certain questions, such as whether they would like to hear more concerts by female composers, we saw that the majority of respondents did not care, which may have a negative impact on the visibility of women in classical music in the future, as it is clearly not in the interest of either women or men to see women become more visible and recognised in the classical music industry.

We did not observe any significant differences in the responses according to gender, age and nationality of the respondent. Regardless of nationality, respondents have similar thoughts and answers, which means that women do not face problems, unequal treatment and non-recognition only in certain countries. This is a global problem.

We could see that our thinking is influenced by society, upbringing, culture, general outlook, stereotypes, et cetera. For example, we saw this in question 16. If we just stick to old habits and thoughts, we will not see any major changes in music in favour of women.

Just as women reported ever being treated unequally, scorned, so did some men. Both sexes were aware that sometimes a woman could also be given a position, praise, because of her appearance. This shows the need to continue to strive for and promote gender equality in the music industry and to eradicate certain stereotypes.

5. CONCLUSION

From a review and analysis of all the literature and the results of the survey, we can conclude that the role of women in the world of classical music is greater today than it was in the past, but we are still not where we want to be in the 21st century.

The aim of the assignment was to take a comprehensive look at the role of women from the Baroque period to the present day, what they have been involved in, who the famous and successful musicians have been, and what problems they have faced. The first thesis, that social norms and expectations influenced how women were accepted in the world of classical music and what opportunities they had to develop their talents and careers, can be confirmed. In this thesis we have found that it was indeed the social norms and expectations of others, or men, who dictated what women could and could not do. Even if a woman was capable and the few exceptions saw this, the rest of society did not allow her to develop her skills and be successful. As we have seen in the thesis, they were discriminated against, treated unequally and had limited opportunities for all. Stereotypes played an important role in shaping and co-creating music history. Men had no proof that women were inferior or worth less than them, but unfortunately society was such, that men's word weighted more.

We can also confirm the second thesis – women working in the classical music profession today still have to work harder to succeed than men. In the first theoretical part and in the results of the survey, we could see that old stereotypes are still ingrained in us and that is why it is harder for a woman to succeed than for a man. Despite their commitment, women still encounter obstacles to their development. There is still a lot of unequal treatment. This also has a negative impact on a woman's self-esteem and, for that reason alone, they must try very hard to brush aside all the negative and rude comments and to concentrate only on the idea that she is as capable as men and that she can succeed and get into the same positions as them. The stereotype that women are housewives and not as suitable for other jobs is still a problem today.

As long as this thinking continues, it will be difficult for women to be on an equal footing with men. We should divide work less into women's and men's work. Everyone knows what they are physically and mentally capable of.

We can conclude that there is still much room for improvement and 'breaking' stereotypes. Only by working together and looking towards lasting change can we create a fairer music world for future generations. We must not be indifferent; we must learn from history and look for new solutions.

6. SOURCES AND LITERATURE

BBC (2023). *International Women's Day: Amazing women who have changed the world*. Available from: <https://www.bbc.co.uk/newsround/42872803>. (Accessed 26 March 2024).

Biography JoAnn Falletta. Available from: <https://www.joannfalletta.com/biography.html>. (Accessed 6 April 2024).

Bonino, S. (2006). *Il comportamento prosociale: Aspetti individuali, familiari e sociali*. Trento: Erickson, 23–44.

Classic FM (2018). *Clara Schumann was completely unique and awesome – and here's why*. Available from: <https://www.classicfm.com/discover-music/clara-schumann-facts-pianist-composer/>. (Accessed 26 March 2024).

Dublin, T. (1979). *Women at Work: The Transformation of Work and Life in Lowell, 1826–1860*. New York: Columbia University Press.

Gallese, V. (2007). Before and beyond the 'theory of mind': embodied simulation and the neural correlates of social cognition. *Philosophical Transactions of Royal Society B*, 362, 659–669. Available from: https://www.researchgate.net/publication/6504479_Before_and_below_'theory_of_mind'_Embodied_simulation_and_the_neural_correlates_of_social_cognition. (Accessed 10 April 2024).

Hernández, C. J. (2022). *In a 'Sea Change', Women of the Philharmonic Now Outnumber the Men*. The New York Times. Available from: <https://www.nytimes.com/2022/11/22/arts/music/women-new-york-philharmonic.html>. (Accessed 15 April 2024).

Higgins, C. (2013). *Male conductors are better for orchestras, says Vasily Petrenko*. The Guardian. Available from: <https://www.theguardian.com/music/2013/sep/02/male-conductors-better-orchestras-vasily-petrenko>. (Accessed 25 March 2024).

History Extra (2018). *100 women who changed the world*. Available from: <https://www.historyextra.com/100-women/100-women-results/>. (Accessed 24 March 2024).

Humanitas (2024) *Elektroencefalogram (EG)*. Available from:

<https://www.humanitas.net/sl/treatments/elektroencefalogram-eg/>. (Accessed 3 April 2024).

Kennedy, C. *The Iconic JoAnn Falletta, Music Director of Buffalo Philharmonic Orchestra, Discusses Her Full Circle Journey*. Classical Post. Available from: <https://classicalpost.com/read/2022/2/15/the-iconic-joann-falletta-music-director-of-buffalo-philharmonic-orchestra-discusses-her-full-circle-journey>. (Accessed 6 April 2024).

Martina (2023). *Women in Classical Music*. IMusician. Available from: <https://imusician.pro/en/resources/blog/women-in-classical-music>. (Accessed 28 March 2024).

Matthias, M. et. al. (2024). *Women's suffrage*. Britannica. Available from: <https://www.britannica.com/topic/woman-suffrage/The-United-States>. (Accessed 6 April 2024).

Munck, T. (1990). *Seventeenth century Europe: State, conflict and the social order in Europe 1598–1700*. Basingstoke: The Macmillan Press Ltd.

Osborne, W. (1994). *"You Sound Like A Ladies Orchestra"*. Available from: <http://www.osborne-conant.org/ladies.htm>. (Accessed 15 April 2024).

Pang, C. et. al. (2023). *Are women more empathetic than men? Questionnaire and EEG estimations of sex/gender differences in empathic ability*. *Social Cognitive and Affective Neuroscience*, 18(1): 1–16. Available from: <https://academic.oup.com/scan/article/18/1/nsad008/7046083>. (Accessed 3 March 2024).

Pendle, K. (1991). *Women and music: a history*. USA: Indiana University Press.

Razgledan.si (2024). *Feminizem*. Available from: <https://razgledan.si/lekcije/feminizem/>. (Accessed 10 April 2024).

Rowland, H. (2023). *Why Are There So Few Female Conductors*. Culture trip. Available from: <https://theculturetrip.com/europe/united-kingdom/articles/where-are-all-the-women-conductors>. (Accessed 29 March 2024).

Sciolino, E. (2020). *The Redemption of Rosa Bonheur*. *Smithsonian magazine*. Available from: <https://www.smithsonianmag.com/arts-culture/redemption-rosa-bonheur-french-artist-180976027/>. (Accessed 26 March 2024).

Shaw Roberts, M. (2018). *When were women first allowed to join the orchestra?*. Classic FM. Available from: <https://www.classicfm.com/discover-music/when-did-women-join-orchestras/>. (Accessed 16 April 2024).

Solomon, T. (2021). *Berthe Morisot, Impressionism's Most Relentless Innovator, Is Finally Receiving Her Due*. ARTnews. Available from: <https://www.artnews.com/art-news/artists/berthe-morisot-who-is-she-why-is-she-important-1234581283/>. (Accessed 26 March 2024).

Studentski zbor MA (@muzasz). (2024). *"Jeste li znali da na našoj Muzi studira čak 308 studentica..."*, Instagram, 8 March 2024. Available from: <https://www.instagram.com/p/C4PxxbeMuog/>. (Accessed 3 April 2024).

Universal Edition. (2024). *The history of women in classical music*. Available from: <https://www.universaledition.com/en/News/The-history-of-women-in-classical-music/>. (Accessed 10 April 2024).

7. LIST OF CHARTS

Chart 1: Sex of respondents.	20
Chart 2: Age of respondents.	21
Chart 3: Respondents connection with classical music.	22
Chart 4: Music education.	23
Chart 5: Answer to the question: Which conductors do you prefer?	24
Chart 6: Answer to the question: Which instrumentalist do you prefer?	25
Chart 7: Answer to the question: Which composers do you prefer?	25
Chart 8: Answer to the question: Which theorists (teachers of theory, teachers of solfeggio, musicologists, ...) do you prefer?	26
Chart 9: Answer to the question: Do you think that women are equal to men in the world of classical music?	27
Chart 10: Response to the statement: I would like to hear more compositions by female composers at concerts.	28
Chart 11: Responses to statements related to unequal treatment.	29
Chart 12: Response to the statement: Teachers of theory, instruments, etc. have more empathy for their students than male teachers.	32
Chart 13: Response to the statement: In the orchestra, I always had to work harder than a man to get to the forefront and receive the same praise.	33
Chart 14: Response to the statement: I did not get the audition for the orchestra because they rather chose a man.	33
Chart 15: Response to the statement: I wrote a composition and wanted it to be performed somewhere, but wherever I applied for a performance, I was despised, and they rather choose works by male composers.	34
Chart 16: Response to the statement: I am a conductor, and the orchestra does not take me seriously because I am a woman.	35
Chart 17: Response to the statement: Women who want to have a family can't be as good or successful in music careers as men.	35
Chart 18: Response to the statement: If I were looking for a private instrument teacher for my child, I would choose.	38
Chart 19: Response to the statement: I think all musical instruments are for both sexes	39
Chart 20: Response to the statement: I believe that all music professions are for both sexes (directors, conductors, teachers, deans, producers, choir conductors, ...).	40

Chart 21: Response to the statement: In my country, a woman can succeed in the music world
regardless of race, religion, language, disabilities..... 41

Chart 22: Answer to the question: What country are you from?..... 42

8. ATTACHMENTS

An example of an online survey used for research. Questions marked with "*" were mandatory for all respondents.

The role of women in the world of classical music

Hello,

I am Tara Lešnik, a bassoon student at the Academy of Music in Zagreb and I am preparing my Master's thesis entitled "The role of women in the world of classical music".

The purpose of the study is to determine how the population views women in the world of classical music in terms of age, gender and education. Your cooperation is crucial to the research, because only with your answers I can get a relevant research result. The survey is anonymous and will take about 7 minutes to complete it.

The data collected will be treated strictly confidentially and analysed generally (and in no way at the level of the individual's responses). It will be used exclusively for the preparation of this Master's thesis.

All questions are related to classical music.

1) Sex*

- Female
- Male
- Other: _____

2) Age*

- 14–18 years old
- 19–24 years old
- 25–35 years old
- 36–45 years old
- 45–55 years old
- 56–65 years old
- More than 65 years old

- 3) Check the statements that hold true for you. *
- I like classical music, but I do not have a music education.
 - I am an amateur musician (amateur orchestras, small ensembles...).
 - I do music professionally.
- 4) Check the statements that hold true for you. *
- I finished music school.
 - I finished secondary music education, undergraduate or postgraduate studies (Conservatory, Bachelor or Master Studies et cetera).
 - None of the above.
- 5) Which conductors do you prefer? *
- Male
 - Female
 - All the same
- 6) Which instrumentalists do you prefer? *
- Male
 - Female
 - All the same
- 7) Which composers do you prefer? *
- Male
 - Female
 - All the same
- 8) Which theorists (teachers of theory, teachers of solfeggio, musicologists...) do you prefer? *
- Male
 - Female
 - All the same
- 9) Do you think that women are equal to men in the world of classical music? *
- Yes
 - No

- I do not know
- Only in certain countries

10) I would like to hear more compositions by female composers at concerts: *

- Yes
- No
- Nonetheless

11) If you are a musician or employed in the music profession, mark the answer that applies to you.

For the first two statements, pay attention to your gender and just answer the question where your gender is written.

	Yes	No
(Female) I was treated unequally.	<input type="checkbox"/>	<input type="checkbox"/>
(Male) I was treated unequally.	<input type="checkbox"/>	<input type="checkbox"/>
I have seen another male musician being treated unequally.	<input type="checkbox"/>	<input type="checkbox"/>
I have seen another female musician being treated unequally.	<input type="checkbox"/>	<input type="checkbox"/>

12) If you answered YES to any of the statements in the previous point, please briefly explain why you were or was the person treated unequally.

Your answer:

13) You're all responding. *

Female teachers of theory, instruments, etc. have more empathy for their students than male teachers.

- I agree
- I disagree
- I do not know
- Both sexes are equally empathic

14) Answer if you are a WOMAN studying at a music institution or working in the music profession. Please only answer questions related to your profession/education. For the rest of you, skip the next 4 questions.

Has the following ever happened to you:

In the orchestra, I always had to work harder than a man to get to the forefront and receive the same praise.

- It happened to me
- It did not happen to me
- This happens to me from time to time

15) I did not get the audition for the orchestra because they rather chose a man.

- It happened to me
- It did not happen to me

16) I wrote a composition and wanted it to be performed somewhere, but wherever I applied for a performance, I was despised and they rather choose works by male composers.

- It happened to me
- It did not happen to me
- This happens to me from time to time

17) I am a conductor, and the orchestra does not take me seriously because I am a woman.

- It happened to me.
- It did not happen to me.
- This happens to me from time to time.

18) You all respond: *

Women who want to have a family cannot be as good or successful in music careers as men.

- I agree
- I disagree
- Other: _____

19) Please explain why you chose this answer. *

Your answer:

20) If I were looking for a private instrument teacher for my child, I would choose: *

- Male teacher.
- Female teacher.
- Gender is not important. I would choose a teacher based on education/experience.

21) I think all musical instruments are for both sexes. *

- I agree
- I disagree
- Other: _____

22) I believe that all music professions are for both sexes (directors, conductors, teachers, deans, producers, choir conductors, ...). *

- I agree
- I disagree
- Other: _____

23) In my country, a woman can succeed in the music world regardless of race, religion, language, disabilities: *

- True
- It is not true
- Other: _____

24) What country are you from? *

Your answer:

25) If you would like to add something else, you can write here.

Your answer:
