

Feminism – a facet of *New Musicology* **Mihaela Vosgianian: *Concerto for clarinet and orchestra***

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Abstract: New musicology, which emerged in the 1980s, marked a profound change in musicological thinking, distancing itself from formalism and positivism. Joseph Kerman was an important critical voice, advocating a humanistic and contextual approach to music, while Lawrence Kramer analyzed musical meanings from an interdisciplinary perspective. Contemporary musicology integrates themes such as gender identity, popular culture and music therapy, reflecting an openness to other fields. In this context, feminist musicology has had a significant impact through the work of researchers Susan McClary and Marcia Citron, who investigated the role of women in music and gender discrimination. The importance of rediscovering female composers and the social influences on female creativity has been emphasized. In Romania, the affirmation of women composers came later, but contemporary creation is represented by a significant number of female musicians. Composer Mihaela Vosgianian, whom we will focus on in this study, is the founder of the Association of Women in Art in Romania and a member of *the International Alliance for Women in Music*. *The Concerto for Clarinet and Orchestra* combines modern vision with archaic ritual in an avant-garde musical discourse. Although composed in her youth, the work reflects a mature compositional vision, confirming the artist's skill and talent.

Keywords: Musicology, gender identity, interdisciplinarity, *avant-garde*, improvisation.

1. New Musicology

Since the 1980s, musicology has undergone a period of profound change. During this phase, the evolution of thought has led to a redefinition of musicological discourse, with a considerable and lasting impact on music studies. Modern musicology has distanced itself significantly from the language and perspectives that prevailed in the 1960s and 1970s, with new interpretations being strongly influenced by the expansion and diversification of musical creation. Essentially, the new musicology has made a significant contribution to aesthetic directions by challenging formalist views of music.

There are several important authors who have contributed significantly to shaping analytical approaches. Joseph Kerman, an American musicologist,

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brought an interesting and distinct perspective to the fore in his study *How We Got into Analysis, and How to Get Out*, by addressing an important theme, which he described at the time as *new musicology*, criticising the insistence on musical analysis determined by structuralism. This, obviously, generated diverse attitudes and controversial reactions from readers when he advocated for “a new breadth and flexibility in academic music criticism [musicology]”¹. In his book, *Contemplating Music*² (1985), he explores the divisions that exist in musicological studies, critically referring to trends such as formalism and positivism, which he considered to have had a negative effect on musicology. With strong arguments, Kerman combats analysts' insistence on demonstrating the unity and coherence of each musical creation, considering this process conventional and detached from the musical act itself. Kerman's justification is aimed at a more *human* approach to criticism, based on a parallel examination of the context of the composition, meaning: source of inspiration, biographical moment, stylistic intersections with other authors, etc.

Nicholas Cook and Mark Everist, in their introduction to *Rethinking Music*³, suggest that the evolution of musicological thinking through the phrases “before Kerman/after Kerman” is a useful construct⁴. While some view post-Kerman musicology through the filter of nostalgia, considering it a forgetting of previous approaches, the majority of music analysts view the current perspective of musicology as one that allows for deeper reflections and complex critical approaches involving elements of interdisciplinarity.

Another author who has been decisive in reorienting musical thinking is Lawrence Kramer, who re-examined a fundamental problem, that of the meaning and significance of music, in his book *Musical Meaning: Toward a Critical History*⁵.

Contemporary analysis brings to the fore biographical elements that reveal certain subjective aspects, as well as the historical, cultural and social context. Musicology has developed a self-critical and reflective approach, visible through the diversification of topics studied in music departments and an expansion in the range of disciplines. Here we refer to areas such as ethnomusicology, popular music, cultural theory, also mentioning the increased interest in psychology and

¹ Joseph Kerman (1980). *How We Got into Analysis, and How to Get Out*, in *Write all These Down*, originally published in *Critical Inquiry*, University of California Press, Berkeley and London, p. 30.

² Joseph Kerman (1985). *Contemplating Music*, Harvard University Press, Cambridge, Massachusetts.

³ Nicholas Cook, Mark Everist (1999). *Rethinking Music*, Oxford University Press, New York.

⁴ David Beard, Kenneth Gloag (2005). *Musicology: The key concepts, (Introduction)*, Routledge, London and New York.

⁵ Lawrence Kramer (2002). *Musical Meaning: Toward a Critical History*, University of California Press.

music therapy, along with analyses of interpretation – in other words, a development of the entire corpus of disciplines.

“Within a potential critical musicology, the idea of continually rethinking music is incorporated in order to avoid establishing new orthodoxies or grand narratives, although it generally remains concerned with finding a kind of synthesis between analysis and consideration of social significance.”⁶ This is an important point made by David Beard and Kenneth Gloag in their book *The Key Concepts*.

Approaches to new musicology often seem to be closely related to aspects of an extended postmodernism. The association of the two concepts can be supported by an increasing focus on essential details that have been ignored over time, integrating issues of feminism and gender identity in music.

2. Feminism in musical art

Of decisive importance are musicologist Susan McClary (*Feminine Endings: Music, Gender and Sexuality*⁷ (1991) and Marcia J. Citron, through her thorough research presented in *Gender and the Musical Canon* (1993). These two researchers are, in fact, the initiators of the new approach, that of feminism in musicology, by identifying the feminine essence, rediscovering and analysing valuable works, highlighting the connections related to the cultural and social context specific to each period in the limited expression and development of women composers and performers.

The fundamental motivation and the old struggles to create a movement promoting the idea of feminism were, in a broader sense, represented by the desire to remedy situations in which women were treated differently from men, in which they were deprived of the same professional opportunities, marginalised or even subordinated to them⁸. Seen as a consequence of the economic and political positioning of women in post-war society immediately after the Second World War, feminist theory turned its attention to the thorough exploration of women's cultural experiences.

Feminism gained prominence in the field of musicology during the 1980s, alongside the emergence of other interdisciplinary approaches. Prior to this, musicology researchers had already begun to recover forgotten figures of female composers and performers. During the 1980s and 1990s, in-depth analyses were

⁶ “Embedded in a potential critical musicology is the idea of continually rethinking music to avoid establishing new orthodoxies or grand narratives although, in general, it remains concerned with finding some kind of synthesis between analysis and a consideration of social meaning.” David Beard, Kenneth Gloag (2005). *Critical Musicology in Musicology: The key concepts*, Routledge, London and New York, p. 28.

⁷ Susan McClary (1991). *Feminine Endings: Music, Gender and Sexuality*, University of Minnesota Press, Minneapolis.

⁸ David Beard, Kenneth Gloag (2005). *Ethnomusicology. Feminism in Musicology: The Key Concepts*, Routledge, London and New York, p. 48.

proposed of the cultural factors that contributed to the marginalisation of female composers. During the 1990s, the perspective of feminist musicology evolved towards a closer connection with the notions of *gender* and *difference*, while also interconnecting these concepts with other significant entities, such as ethnicity and narrative art.

Over time, societies have created and maintained certain norms and standards that define *specific* behaviours for men and women. Education, of course, plays an essential role in the formation of gender identity. In music, these differences are the result of cultural influences. Musical genres, themes, and performance styles are often associated with 'feminine' or 'masculine' tendencies due to the way they have been promoted and received by the public.

One can observe an openness on the part of women towards collaboration, frequently achieved between composers and performers, but also a tendency among women to incorporate elements from other cultures and musical styles. We can refer to both ideology and historical background, to elements related to tradition, when we look at the influence that the past has on female composers. Thus, German musicologist Eva Rieger has astutely highlighted several directions, personal observations regarding a certain “female compositional practice”. It is understood that these remarks are not outlined in the form of essentially feminine characteristics, but rather in the form of trends that are based on certain social conditions or contexts⁹. Among these, there is a noticeable preference among female composers to make the most of a limited amount of material. Many show a tendency towards compositional flexibility. They may also develop flexible ego boundaries, as suggested by Nancy Chodorow, a feminist sociologist and psychoanalyst¹⁰. Women therefore seem to be more open to integrating different influences into their music, while men, in their desire to assert their individuality, often resist adopting external elements.

The beginning of the feminist movement in music can be traced back to the early 20th century. In the United Kingdom, for example, there were a large number of female composers who encountered difficulties throughout their careers. They were thus determined to remain united and support each other in creating musical contexts, recitals and performances designed to showcase their compositional discoveries.

The year 1987 marked a response to the difficulties generated by the increasingly pronounced regression, with the founding of the organisation *Women in Music*. The aim of the initiative was to contribute to greater exposure for women in music, seeking visibility for composers and performers. They sought to highlight in public and in the media the gender discrimination present in all aspects of music, with the aim of organising and popularising future artistic

⁹ Marcia J. Citron (1993). *Gender and the musical canon*, New York, Cambridge University Press, p. 160.

¹⁰ *Ibidem*.

events and facilitating the creation of a connection, a close bond of collaboration between women musicians¹¹. The organisation continues to support women composers today, promoting equality, aiming to increase professional opportunities for female artists and contributing to their global recognition.

Returning to Susan McClary, considered the initiator of feminism in musicology, we quote Philip Bohlman's comment: "McClary criticises not only the neglect of women as music creators, but also the construction of certain types of music and musical histories as if they had nothing to do with women (*or men*) or issues related to sexuality. In a bold manner, albeit sometimes tentative and provisional, McClary takes musicology into areas where few researchers have dared to tread, and it is not surprising that this book makes many people feel uncomfortable. It is meant to do so, and therefore strongly asserts that musicology should be disturbing. The book is a relentless and personal critique of the field and its intellectual history, and for these reasons and more, the response to *Feminine Endings* has been swift and personal, coming in a growing number of publications from all corners of the field¹².

3. Composer Mihaela Vosganian and *the Concerto for Clarinet and Orchestra*

The confirmation of female composers in Romania came later, in the second half of the 20th century, when the level of development in society facilitated access to education for talented children, including girls. Convincing arguments in support of the value of female composition in Romania are represented by the large number of creative musicians, some of whom continue to make their mark on musical life in Romania and abroad. We list them in order of generation: Carmen-Petra Basacopol, Felicia Donceanu, Myriam Marbé, Irina Odăgescu-Țuțuianu, Cornelia Tăutu, Liana Alexandra, Maia Ciobanu, Irina Hasnaș, Violeta Dinescu, Doina Rotaru, Carmen Maria Cârnecki, Ana Maria Avram, Mihaela Vosganian, Dora Cojocar, Livia Teodorescu-Ciocănea, Irinel Anghel, Diana Rotaru.

Out of a desire to promote female artistic creation in Romania – both nationally and internationally – the Association of Women in Art (ARFA) was founded in 2000 by composer Mihaela Stănculescu-Vosganian choreographer Liliana Iorgulescu and painter Marilena Preda-Sânc. Seeking recognition for Romanian women artists, equal opportunities and the facilitation of the integration of women's art into the global cultural sphere, the organisation carries out various activities, including the organisation of interdisciplinary cultural events – such as concerts, exhibitions, performances, conferences and

¹¹ Karin Pendle (1991). *Women & Music: A history*, Indiana University Press, Bloomington, p. 227.

¹² Philip V. Bohlman (1993). *Musicology as a Political Act*, in "The Journal of Musicology", Volume 11, No. 4, p. 416.

workshops – and developing partnerships with artistic institutions and personalities in Romania and abroad. Mihaela Vosganian is also a member of the International Alliance for Women in Music, founded in 1995. She has organised and participated in festivals such as the International Week of New Music, her initiatives reflecting her commitment to supporting and inspiring an international community of artists, with a focus on the involvement of women composers in contemporary avant-garde art.

Through her style of synthesis between modernity and tradition, the composer distinguishes herself by drawing on archetypal sources, highlighting aspects related to the sacred and ritual, integrating exotic instruments specific to pre-Christian cultures for this purpose. These elements, bearers of an archaic expressiveness, are recontextualised within a complex artistic discourse. The composer draws on diverse and highly important cultural traditions – Jewish, Islamic, Christian – without privileging any of them. This transdisciplinary and transcultural approach gives her work a universal dimension, transforming her creation into a relevant example of the connection between artistic innovation and the exploration of cultural memory, an idea emphasised by Ruxandra Arzoiu¹³.

Mihaela Stănculescu-Vosganian made a name for herself in symphonic and chamber music from her very first works, through thorough professional training and a well-defined aesthetic expression. A graduate of the Bucharest Academy of Music in the composition class of Professor Myriam Marbé, the artist has developed a keen sense of balance between reason and intuition. “Myriam was wonderful”¹⁴, confesses Mihaela Vosganian. “But she was the kind of teacher from whom you had to steal the craft. She didn't tell you specifically what to do, and I was like a sponge trying to absorb information in every way possible. She had a holistic view of art, and we engaged in various discussions and comparisons between musical art and visual art. She had a different way of teaching than others.” By deepening her musical analysis with Ștefan Niculescu and through contact with the works of composers Anatol Vieru and Tiberiu Olah, she completed his compositional training, going on to develop his own style, detached from the influences of the masters.

The concerto for clarinet and orchestra, composed in 1988, shortly after graduating from the Conservatory, reflects not only the direct influence of Marbé's pedagogy and compositional mastery, but also an early demonstration of Mihaela Vosganian's ability to apply and transform the principles learned into a personal, creative style. The work impresses with its dynamic sound development, which highlights the dramatic dimension of the composition. We

¹³ Ruxandra Arzoiu (1995). *Mihaela Stănculescu Vosganian*, in „Muzica”, no. 2, Magazine published by the Union of Composers and Musicologists of Romania, p. 4

¹⁴ Andra Apostu (2018). *Talking with Mihaela Vosganian*, in „Muzica” no. 6, Magazine published by the Union of Composers and Musicologists of Romania, p. 3.

observe the integration of the solo instrument into the orchestral fabric. The moments when its unique timbre stands out evoke improvisational practices and archaic sonorities. “A hybrid genre”, declares the composer, “because due to its expressiveness and creative means, the concerto seems more like a symphonic poem”¹⁵.

The complexity and value of the work are amplified by the use of a large orchestra, which allows for the exploitation of a rich timbral palette in a manner surprising for the composer's age (she was 27 at the time). This creation of new music, imagined in a sound universe and with revolutionary notation – but in perfect harmony with the musical interests of the time – reflects the knowledge acquired from Marb . The particular elements of sonority also involve an extended notation: improvisation annotations, microtones, multisonics and multiple effects designed for wind instruments – categories that influence intonation, timbre and rhythm. A sound model of new music, the work was performed the following year – but the recording was made later in a perfected interpretation, performed with clarinetist Emil Sein and the National Radio Orchestra, conducted by Paul Popescu (1997 recording).

The image shows a handwritten musical score for the String Instruments Section of Mihaela Stanculescu-Vosganian's *Concerto for Clarinet and Orchestra*. The score is written on multiple staves, including Imp, 2nd Clarinet, Violin I, Violin II, Viola, Violoncello, and Contrabass. A red box highlights the string instruments section, showing annotations such as 'c. legno', 'batt', 'imp', 'pp', 'mf', and 'foco c. legno'. The score is written in a complex, expressive style with various dynamics and articulations.

Fig. 1 Mihaela Stănculescu-Vosganian, *Concerto for Clarinet and Orchestra* – Improvisation Annotations: E2, String Instruments Section

¹⁵ Ruxandra Arzoiu (1995). *Mihaela Stănculescu Vosganian*, in „Muzica”, no. 2, Magazine published by the Union of Composers and Musicologists of Romania, p. 8.

Music Section

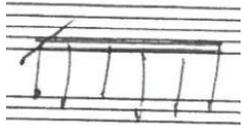
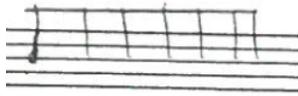
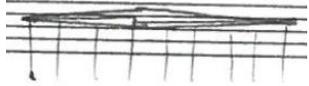
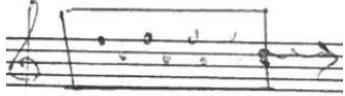
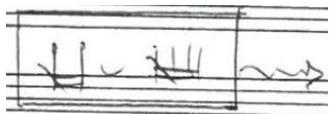
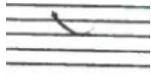
The orchestral component has an extensive, diversified structure, reflecting a modern timbral approach. The wind ensemble consists of flute and piccolo, oboe and English horn, solo clarinet in B \flat and bass clarinet in B \flat , bassoon and contrabassoon. The brass instruments form a generous group: three trumpets, four horns, three trombones and a tuba, ensuring a rich and contrasting sound palette. The percussion section is organised into three distinct subgroups, each contributing specific colours and textures. The first group comprises timpani, four *wood blocks*, *maracas*, *ucelli*, *raganella*, *bells* and a *piatto acuto* (high-pitched cymbal). The second group includes two *bongos*, three *tom-toms*, three *temple blocks*, *tamburo piccolo*, vibraphone and *campanelli*. The third group consists of *gran cassa*, *piatti*, *tam-tam*, triangle and eolifon – a rare sound source associated with wind effects. The complex orchestra is complemented by the harp and the traditional string ensemble. This combination offers the composer a wide range of timbral resources, encouraging expressive exploration and sonic innovation. The special effects are explained in the preface to the score, as follows:

Clarinet:

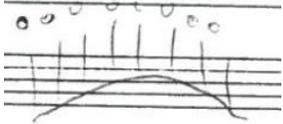
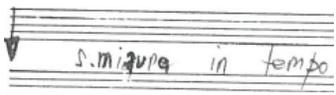
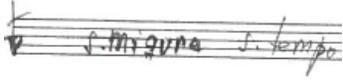
	<p>- sound with distinct harmonics obtained by exaggerated pressure</p>
	<p>- harmonic 5 instead of harmonic 3 obtained by increased lip pressure (fingering is for C2)</p>
	<p>- <i>quasi-glissando</i> improvisation on gradual movement approximately</p>
	<p>- the highest sound</p>

	<p>- quasi <i>glissando</i> with guttural sounds</p>
	<p>- <i>ad libitum</i> multiphonics</p>

General:

	<p>- sustained note <i>s. rigore</i></p>
	<p>- equal and rapid group of sounds</p>
	<p>- repetition of the same sound</p>
	<p>- accelerated then sparse group</p>
	<p>- freestyle improvisation on the sounds indicated in the box</p>
	<p>- improvise on the approximate rhythm indicated</p>
	<p>- very short pause</p>

Music Section

	<p>- harmonic sound</p>
	<p>- <i>glissando</i> on harmonics</p>
	<p>- the conductor indicates the entrance and exit from the paragraph</p>
	<p>- free chamber music passage</p>

Conceived as a single movement, the work unfolds in a large sonata form, structured around an imaginary dialogue – in which three variants of the same solo instrument are fully exploited: the clarinet – the B-flat clarinet, the piccolo clarinet and the bass clarinet – each having a specific role in the development of the sound. The expository section is clearly delineated, at which point the clarinet outlines an expressive melodic line, the brass provides harmonic support, and the percussion, with indeterminate sounds, defines the rhythm. Throughout the development, but also with the appearance of the reprise, the thematic motifs interact, creating a varied and dynamic dialogue, highlighted by the alternation between the three types of clarinet.

The clarinet concerto by composer Mihaela Vosgianian is distinguished by its complex compositional elaboration, which features a wide range of modern techniques and procedures. One of the defining aspects of the work is the use of a varied range of improvisational types, including individual improvisation, group improvisation, as well as forms of improvisation on the part, especially those involving all string instruments simultaneously. These techniques are refinedly integrated into the texture of the musical discourse, contributing to the dynamic and spontaneous character of the work.

Another interesting element is the virtuoso use of percussion, which is considerably expanded compared to conventional treatments. Percussion instruments do not only play an accompaniment role in the rhythmic, but become central actors in the expressive and timbral articulation of the sound narrative, being used in an inventive and spectacular manner.

Formally, the work stands out for its solid architecture, in which the sound material is rigorously organised, reflecting a coherent and well-articulated

compositional vision. The concert exposition is structured in three distinct sections, each characterised by its own sonority, dominant timbre and specific writing. This timbral and stylistic diversity not only brings expressive variety, but also contributes to defining a clear aesthetic identity for each section, supporting the dramaturgical progression of the entire work.

The first section of the exhibition (E1) is dominated by the solo clarinet in a free, rubato unfolding, with the orchestra instruments subtly complementing its sound. E1 thus stands out through the improvisational but written intonation of the clarinet, which explores the low and middle registers, and also through the accumulation of an increasing number of orchestral lines. The percussion instruments (especially those in group I) and strings accentuate the mysterious, sometimes tense atmosphere with isolated or echoing sound gestures. The piccolo, bells and percussive effects reinforce the ethereal character.

The image shows a handwritten musical score for section E1. It consists of four systems of staves. The first system is for the solo clarinet (Cl solo b), marked 'Rubato' and '♩ = 80', with the instruction '2. misura in tempo'. The second system includes the solo clarinet (Cl solo), vibraphone (Vibr II), and cello (c. violone), with dynamics like 'p' and 'mp'. The third system is for the piccolo (Cl piccolo) and strings (ampli II), with dynamics like 'f' and 'piu deciso'. The fourth system is for the solo clarinet (Cl solo) and strings (ampli II), with dynamics like 'f' and 'piu'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fig. 2 Mihaela Stănculescu-Vosganian, *Concerto for clarinet and orchestra* – section E1

Music Section

The second section of the exhibition (E2) brings a clear change in colour and density. Energetic rhythmic structures, collective interventions and a more prominent presence of the brass section (horn, trumpet, trombone) appear. An inner tension emerges, contrasting with the lyricism of the first section. The solo clarinet becomes more incisive, and the dialogue with the percussion and string instruments is more intense. A polyphonic writing and an organisation of the material suggest a more solid architectural construction. It is a striking section from a dynamic and discursive point of view. The beginning of the section, introduced by the percussion instruments, is built as a double texture, consisting of a rhythmic *ostinato* improvised by the string parts and a pointillist polyphony of the wind instruments - a moment completely devoid of the solo instrument's interventions.

Fig. 3 Mihaela Stănculescu-Vosganian, *Concerto for Clarinet and Orchestra* – section E2

Fig. 4 Mihaela Stănculescu-Vosganian, *Concerto for clarinet and orchestra* – section E2

The third section of the exhibition (E3) captures a retreat from tension, a contemplative, perhaps even meditative atmosphere. There is a less dense vertical writing, with discontinuous phrases, interrupted by silences or isolated timbral gestures. The solo clarinet returns to a lyrical, sometimes even melancholic expressiveness. The harp and vibraphone interventions add extra colour. There is a noticeable transition to a more *internalised* area of musical discourse. This fragment is much more delicate, integrating different forms of improvisation, in which the solo clarinet is also challenged to unfold freely – within certain parameters.

Fig. 5 Mihaela Stănculescu-Vosganian, *Concerto for Clarinet and Orchestra* – section E3

The delimitation of sections not only facilitates the formal coherence of the creation, but also provides a perfect framework for exploring the unique characteristics of each instrument. At key moments, the B-flat clarinet brings a clear and balanced tone, the piccolo clarinet imprints the work with a brilliant energy, and the bass clarinet adds depth and gravity to the musical discourse.

Development (D)

This section is characterised by thematic fragmentation, densification of texture and extensive exploration of timbre. The elements found in the exposition undergo transformations – rhythmic, dynamic, of register – which contribute to a ly unstable and continuously evolving feeling. The interaction

between the clarinet and the ensemble becomes increasingly complex, with rapid exchanges and timbral interference. The percussion creates a focal point with accumulations towards the climax.

The tension increases through rhythmic overlaps, extreme registers and frequent interventions by the brass instruments. It is a section with a strongly evolutionary character, in which the previous material is reworked and recontextualised.

Reprise (R)

The reprise brings back elements from the exposition, motifs and gestures familiar from E1–E3, but in a concentrated form and often with a new orchestral approach. The solo clarinet takes up some thematic ideas in a different register and with heightened expressiveness. It is a moment of synthesis, in which the musical material seems to coagulate towards a symbolic finale. The overall atmosphere is one of balance, without losing the tension accumulated in the development. The finale is not grandiose, but rather a dissipation of energies in a gesture of poetic closure.

Conclusions

The Concerto for Clarinet and Orchestra by composer Mihaela Vozganian is a modern and imaginative work, yet conceived with the utmost rigour. This structuring of timbres and their functions reflects a well-defined compositional thinking. The precise placement of each element clearly demonstrates the clarity of the composer's intentions and her ability to express these intentions eloquently. Through the controlled and strategic use of the solo instrument's hypostases, the work becomes an example of balance between timbral creativity and formal coherence. The sophisticated graphic writing, enriched with a multitude of effects and symbols, reveals a keen attention to detail and meticulous notation, transcending the conventions imposed by the academic environment.

The concerto reflects aspects of feminism not only through the composer's belonging to a generation of female composers who have made their mark in an artistic space historically dominated by male figures, but also through her personal artistic imprint. Deeply rooted in contemporary discourse, the work becomes a symbol of expressive emancipation, of women's access to complex means of creation and representation.

Through her avant-garde compositional language, with its rigorous structure and timbral innovation, the composer claims not only an aesthetic space, but also an ideological one – that of equal opportunities in artistic affirmation. A defining aspect of the composers' style, clearly reflected in Mihaela Vozganian's work, is the concern for finesse of detail and the inner complexity of musical discourse, with each sound gesture carefully placed, each nuance conceived not only as an effect, but as an expression of a profound experience or idea.

In *the Concerto for Clarinet and Orchestra*, this rigour of construction is intertwined with freedom of expression, giving rise to a coherent but not rigid musical discourse – a fine balance between the rational and the intuitive, between well-articulated form and the organic fluidity of the musical idea.

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