

EN-ROUTE WITH THE HIDDEN FIGURES OF CLASSICAL MUSIC: A FEMALE NOTE (1750 – 1830)

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ABSTRACT

The contributions of female musicians, performers and composers of the eighteenth century are often overlooked by modern historians, archivists and heritage practitioners, especially as it pertains to the formulation, development and growth of the Classical genre of music between “1750 – 1830”. Yet, it could be argued that the presence of eighteenth century women in Classical music discussions and debates could influence various contemporary conversations especially when this theme is considered from a novel touristic point of view.

This study sets forth to consider the milieus of Classical music tourism and cross-border cultural route development across the European sub-continent, with a particular emphasis on twenty identified “hidden figures of Classical music”. This dissertation by way of a newly developed and originally created female-oriented musical pilgrimage will also consider the notions of women’s empowerment and gender equality as well as how heritage and cultural tourists can engage with and explore the legacies of these often forgotten and ignored musically inclined females of Classical music; “en-route” on their travels across Austria, Italy, Germany, France and the United Kingdom.

Key words: Classical music; women’s empowerment; gender equality; cultural route development; cross-border tourism.

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It has been an absolute privilege to get to know the lives and music of these remarkable “hidden figures” over the last few years.

ACRONYMS AND ABBREVIATIONS

MMA Midlands Meander Association

UNESCO United Nations Educational, Scientific and Cultural Organisation

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CHAPTER 1: INTRODUCTION

1.1 Context of the study

Music education to date has had a historical tendency to exclude women and female identifying individuals. This view perpetuates what some would deem as the “white, male and heterosexual” perspective on what has or should be included and considered as “musical knowledge”.¹ Thus, it is fair to ponder what music education might have been “missing” by disregarding the “voices” of women through the historical development discourse of Classical music over the last few centuries.² One could also link these “hidden figures” then of Classical music to the socio-political movement known as feminism, which strives for gender equality, that has seen popularity and advancement throughout these centuries especially in what is deemed to be “marginalised female groupings”.³ This movement originated in the eighteenth century when “enlightened ideas” about the “position” and “status” of women in society arose on the European sub-continent – wherein change was sought after and would later be fought for.⁴

When one studies the musical history of 1750 to 1830 certain composers become synonymous with the era. These include Wolfgang Amadeus Mozart (1756 - 1791), Franz Joseph Haydn (1732 - 1809) and Christoph Willibald Gluck (1714 - 1787) all of whom were very accomplished male composers of the time.⁵ However, when investigations are posed about this epoch, generally referred to as the Classical period of music, emphasis is usually placed only on male accomplishments and triumphs given the “traditional and conservative patriarchal views” established within the Renaissance and Grand Tour periods.⁶ In this time period it was generally expected and accepted for women to abandon their schooling and studies to pursue a vocation as a “mother” or “nun”.⁷

However, if one were to look deeper and further scrutinize the eighteenth century from a transdisciplinary point of view one will see a “different woman” – one not

¹E. R. Jorgensen, *Transforming Music Education*, p.20.

²E. R. Jorgensen, *Transforming Music Education*, p.21.

³S. Rabier, 2021, <<https://ideas4development.org/en/institutions-position-feminism/>>, access: 23 August 2022.

⁴Anon, 2022 (a), <<https://institute-genderequality.org/news-publications/feminism/feminism-18th-century-and-beyond/#:~:text=In%20the%20eighteenth%20century%2C%20enlightened,equality%2C%20originated%20in%20this%20century>> , access: 20 April 2022.

⁵R. Ergang, *Europe: From the Renaissance to Waterloo*, p. 517.

⁶A. Latour, *Uncrowned Queens*, p. 48; K. Pendle, *Women & Music*, p. 51.

⁷K. Pendle, *Women & Music*, p. 51.

bound by the stereotypical image of a “wife” and “caretaker”.⁸ On the contrary, one would find that women participated in a great number of the most prominent developments and promotions, especially within the formulation, creation and implementation of a “classical genre” in music.⁹ Yet, despite their holistic influence, insight and impact their accomplishments, to date, have remained unacknowledged by media portrayals, historians and archivists alike – let alone the tourism sector.

This investigation aims to bring a different perspective to this eighteenth century status quo by focusing on the female composers of the Classical period of music from a touristic point of view. Thus, unlike previous investigations, this study sets forth to consider only the women that were “erased” from the aforesaid narrative and overshadowed (due to societal constraints) by their male counterparts at the time. These were women who overcame cultural obstacles and political restrictions in order to pursue their passions with fervour in the newly established Classical music niche.¹⁰ This dissertation sets out to shine a light on multiple musically inclined women of the Classical period, give short biographical information about them as well, whilst stating their connection(s) to popular composers of the time and their own accomplishments. In other words, the aim of this investigation is to create a female-oriented musical pilgrimage for heritage and cultural tourists based on the aforesaid “hidden females of Classical music” from 1750 to 1830.

This envisaged musical pilgrimage will have the potential to carry a message of female empowerment as it could show a variety of tourists the female “perspective” of history as it pertains in particular to Classical music as opposed to the “male version” that is generally taught in music education and showcased in classical music tour offerings in Europe.¹¹ The importance of these musically inclined women to the tourism fraternity will be emphasized by creating a cross-border cultural tourism route through the European sub-continent that commemorates not only their lives, but also their historic influences, insights and impacts on Classical music.

Points of focus in this investigation will include places these women grew up in and lived in, as tourist attractions, as well as tourist destinations that mention them or

⁸A. Latour, *Uncrowned Queens*, p. 48.

⁹B. G. Jackson, ‘Musical women of the seventeenth and eighteenth centuries’, in K. Pendle (ed.), *Women & Music*, p. 54.

¹⁰T. S. Koubek, ‘The Emergence of Feminism During the Late Eighteenth and Nineteenth Centuries by Female Artists and Authors’, 2012. Master of Liberal Studies Dissertation. Rollins College, Florida.

¹¹E. R. Jorgensen, *Transforming Music Education*, p.20.

focus on them. Thus, this study sets forth to create a new and original “musical pilgrimage” which tourists could potentially follow in order to pay homage to these women that history has seemingly “forgotten” or side-lined. In the context of this study the “hidden figures” will thus refer to the forgotten musically inclined women of the Classical period in music, with a specific emphasis on the time period between 1750 and 1830.

In this context the following research questions and objectives will be explored and expounded upon. The research questions include:

- What can be conceptualised and contextualised as the Classical period in music?
- Who were the supposed “musical women” of the Classical period?
- What is the historical and educational significance of the histories of these women?
- Why is it important for these women specifically to be remembered?
- Which cross-border sites will a classical music route have to include in order to be both entertaining and informative for the music pilgrim?
- How can a musical pilgrimage and cultural route carry a message of female empowerment?
- Why is a musical pilgrimage following musically inclined women of the eighteenth century relevant in terms of twentyfirst century tourism development discourse?

The research objectives for this study are as follows:

- To contextualise and conceptualise the Classical period in music.
- To identify and document the women who contributed to music during the Classical period through an in-depth examination of historical records, musical compositions, and biographical sources.
- To identify and explain the historical and educational value of the histories of the 20 women.
- To state the specific and unique significance of the 20 chosen women.
- To identify a number of cross-border sites that a classical music route needs to include so that the music pilgrim will find the experience to be both entertaining and informative.

- To explore if a musical pilgrimage and cultural route can carry a message of female empowerment.
- To state the relevance of these women of the eighteenth century in the context of twentyfirst century tourism development.

1.2 Definitions

‘Music’ can be defined as organised sound created by human beings.¹² This sound is pre-planned with an intent and aesthetic goal to serve as “musical communication” to a diverse set of individuals and/or an array of multicultural audiences.¹³ The American Heritage Dictionary similarly defines music as “vocal or instrumental sounds possessing a degree of melody, harmony, or rhythm”.¹⁴ Therefore, music in theory and in practice needs to be funnelled, generated and conveyed through a musician performing for a public audience, or alternatively a musician performing for their own enjoyment as an entertainer.¹⁵

‘Classical music’ in turn refers to a “style of music” that was created between 1750 and 1830.¹⁶ This time period is considered by many scholars, practitioners and musicians alike to be the “Classical period of Western music”.¹⁷ Classical music can thus be described as music that is simple and balanced in approach.¹⁸ Moreover, Classical music refers to “art music” in many regions of the global North, therefore, in principle being distinct from any other folk or popular music traditions.¹⁹

The term **‘female’** can be defined as someone who identifies as a woman, or as an individual who has a gender identity that is the opposite to that of a “male”.²⁰ Female can also refer to someone who considers themselves a woman or a girl. This notion also includes synonyms such as womanlike and lady.²¹

Building upon the construct of a “female”, the term **‘feminism’** is the conviction that females should have similar opportunities, powers and rights that some men and

¹²I. Godt, ‘Music: a practical definition’, The Musical Times 146(1890), 2005, p. 83.

¹³I. Godt, ‘Music: a practical definition’, The Musical Times 146(1890), 2005, p. 83.

¹⁴Anon, 2022 (b), <<https://www.ahdictionary.com/word/search.html?q=music>>, access: 20 August 2022.

¹⁵I. Godt, ‘Music: a practical definition’, The Musical Times 146(1890), 2005, pp. 84.

¹⁶R.C. Ehle, ‘Classical is...’, The American Music Teacher 35(3), 1986, p.33.

¹⁷R.C. Ehle, ‘Classical is...’, The American Music Teacher 35(3), 1986, p.33.

¹⁸P. Burkholder, D. J. Grout, & C. V. Palisca, A History of Western Music. p. 471.

¹⁹I. Godt, ‘Music: a practical definition’, The Musical Times 146(1890), 2005, p. 83.

²⁰Anon, n.d., <<https://www.merriam-webster.com/dictionary/female>> , access: 9 June 2022.

²¹Anon, 2023, <<https://www.collinsdictionary.com/dictionary/english/female>>, access: 10 November 2023.

male identifying individuals (already) possess.²² Feminism thus refers to the belief system that the “sexes” should be equal in terms of all political, economic, environmental and social spheres.²³ This is expressed through activities which support the interests and rights of women and female identifying individuals.²⁴

‘Women’s empowerment’ can be defined as the process through which women, and female identifying individuals, gain the power to make decisions regarding their lives where it was not previously possible.²⁵ Similarly women’s empowerment can also be defined as a socio-economic and socio-cultural proceeding that challenges the practice of placing women in a position(s) of “lesser importance, influence and power” – when compared to their male counterparts.²⁶

M. Mead differentiates between the term’s **‘culture’** and **‘a culture’**. Mead defines ‘culture’ as “... the whole complex of traditional behavio[u]r which has been developed by the human race and is successively learned by each generation [over time]”.²⁷ Mead in turn describes ‘a culture’ as a “less precise term”.²⁸ Stating that it encompasses “forms of traditional behavio[u]r which are characteristic of a certain society, race, area, or period of time”.²⁹ In contrast, J. Spradley defines **‘culture’** as “the acquired knowledge people use to interpret experience and generate behavio[u]r.”³⁰ This definition is similar in fashion to the definition of M. Mead. However, comparatively to Mead’s definition of **‘a culture’**, W.W. LaMorte defines **‘culture’** as the “patterns of human activity” and the symbolic meaning and importance of such activities.³¹

‘Cross-border tourism’ in turn can be described as a number of diverse business and/or leisure activities with varying goals that take place across national borders.³² Although there is not an exact definition for the term, scholars and practitioners in the

²²Anon, 2022 (c), <<https://dictionary.cambridge.org/dictionary/english/feminism>>, access: 21 August 2022.

²³Anon, 2023, <<https://www.merriam-webster.com/dictionary/feminism>>, access: 10 November 2023.

²⁴Anon, 2023, <<https://www.merriam-webster.com/dictionary/feminism>>, access: 10 November 2023.

²⁵M. A. Huis, N. Hansen, S. Otten, & R. Lensink, ‘A Three-Dimensional Model of Women’s Empowerment: Implications in the Field of Microfinance and Future Directions’, *Frontiers in Psychology* 8(1), 2017, pp. 1-14.

²⁶Y.Z. Chen & H. Tanaka, ‘Women’s Empowerment’, in A.C. Michalos (ed.), *Encyclopedia of Quality of Life and Well-Being Research*, pp. 7154-7156.

²⁷M. Mead, *Cooperation and Competition Among Primitive Peoples*, p.17.

²⁸M. Mead, *Cooperation and Competition Among Primitive Peoples*, p.17.

²⁹M. Mead, *Cooperation and Competition Among Primitive Peoples*, pp.17-18.

³⁰W. W. LaMorte, 2016, <<https://sphweb.bumc.bu.edu/otlt/mph-modules/PH/CulturalAwareness/CulturalAwareness2.html>>. Access: 21 August 2022.

³¹W. W. LaMorte, 2016, <<https://sphweb.bumc.bu.edu/otlt/mph-modules/PH/CulturalAwareness/CulturalAwareness2.html>>. Access: 21 August 2022.

³²B. Leick, B. K. Kivedal, & T. Schewe, ‘Tourism Development and Border Asymmetries: An Exploratory Analysis of Market-Driven Cross-Border Shopping Tourism’, *Tourism Planning & Development* 18(6), 2021, pp. 673- 689.

field generally seem to agree that this notion, in theory and in practice, is made up of a “trip of multiple purposes” across “internationally [recognised] border[s]”.³³ The purpose of this cross-border “trip” could, therefore, include but is not limited to: recreational activities, visiting friends and family, commercial interests, or religious pilgrimages.³⁴

The concept of ‘**route development**’ aims to unify a number of tourist attractions, activities and sites under a “single theme” in order to stimulate the creation of travel and tourism products and services which could fit into the overarching idea.³⁵ ‘**Route tourism**’ thereby can be defined as a niche that combines these touristic components, that are centred on a specific theme, with the purpose of stimulating entrepreneurial activity around that particular theme in a clearly demarcated area or region.³⁶ There are four main aspects to take into account when defining route tourism. These include: there is an aspect of mobility involved in a route; a route implies a journey that is achieved spatially; the knowledge that the aspects which make up each different route varies; and lastly the fact that the route may change in terms of fluctuating trends and development discourses in time.³⁷

‘**Music tourism**’ or music travels can be defined as the trips tourists take in order to experience music either as fans, pilgrims, concert-goers, festival attendees or passive listeners to the accompaniment and sounds of a certain destination.³⁸ Part of the reason why music tourists travel is because of music and the cultural importance thereof. Therefore, when considering the concept of music tourism, one also needs to be mindful of the fact that it includes various other tangible and intangible cultural components. That include: museums, statues as well other significant sites and stories relating directly to music history and historical musical figures.³⁹

³³L.K. Batala, K. Regmi, & G. Sharma, ‘Cross border co-operation through tourism promotion & cultural exchange’, *Open Journal of Business and Management* 5(1), 2017, p. 110.

³⁴M. P. Hampton, ‘Enclaves and ethnic ties: The local impacts of Singaporean cross-border tourism in Malaysia and Indonesia’, *Singapore Journal of Tropical Geography* 31(1), 2010, pp. 239-253.

³⁵M. Lourens, *The Underpinnings for Successful Route Tourism Development in South Africa*. Masters Dissertation. 2007, University of the Witwatersrand, Johannesburg, South Africa,

³⁶Anon, 2017, <<https://www.tourismattler.com/articles/attractions/the-underpinnings-for-successful-route-tourism-development-in-south-africa/#:~:text=The%20concept%20of%20tourism%20routes,of%20ancillary%20products%20and%20services%E2%80%9D>>, access: 19 August 2022.

³⁷S. Vada, K. Dupre, & Y. Zhang, ‘Route tourism: A narrative literature review’, *Current issues in tourism* 26(6), 2022, pp. 2-3.

³⁸B. Lashua, K. Spracklen, & P. Long, ‘Introduction to the special issue: Music and Tourism’, *Tourist Studies* 14(1), 2014, pp. 3-9.

³⁹K. Zaleska, 2019, <<https://www.diggitmagazine.com/articles/music-tourism>>, access: 23 August 2022.

A ‘**pilgrimage**’ on the one hand can be defined as a journey to a place of significance or specific interest.⁴⁰ The Collier’s Dictionary concurs by defining a pilgrimage as a “lengthy journey often [centred around] a sacred destination”.⁴¹ Moreover, a pilgrimage is seen as a “ritual” that crosses over “societal constraints” and thus creates a sense of “community for individuals that are drawn to a shared and sacred” space and/or journey.⁴² On the other hand, a **musical pilgrimage** can be defined as a journey that takes place to a setting of musical significance or musical interest with a “definite” musical goal.⁴³ Musical pilgrimages can likewise be conceptualised and contextualised in terms of the arts. Therefore, the “act” of a pilgrimage creates an environment for the pilgrim to interact with and experience the art (music) involved in and throughout the route.⁴⁴

1.3 Chapter outline

This study comprises of six chapters each focusing on a different aspect in order to create a comprehensive heritage and cultural tour which focuses on twenty (20) musically-inclined females deemed to be the “hidden figures”, associated with the Classical Period (1750-1830).

Chapter 1 (*Introduction*) comprises of conceptual overview of relevant research themes, definitions of pertinent terms, a chapter outline, as well as the approach and design of the research to be conducted in the proposed investigation.

Chapter 2 (*Literature review*) presents a comprehensive literature review focusing on the themes of Classical music; tourism in the eighteenth century; women’s empowerment, tourism and the Classical period; music pilgrimages; and finally cultural route development across Europe.

Chapter 3 (*Classical music and tourism*) places the study in context by presenting a framework for Classical tourism and Classical music in the eighteenth century.

⁴⁰Anon, 2021, <<https://www.lexico.com/definition/pilgrimage>>, access: 29 September 2021.

⁴¹A.H. Marckwardt, F.G. Cassidy, S.I. Hayakawa & J.B. McMillan, Standard Dictionary of the English language, p.958.

⁴²D.J. Corpis. ‘Marian Pilgrimage and the Performance of Male Privilege in the Eighteenth-Century Augsburg’, Central European History 45(1), 2012, p.384.

⁴³Anon, 2021, <<https://www.lexico.com/definition/pilgrimage>>, access: 29 September 2021; A.H. Marckwardt, F.G. Cassidy, S.I. Hayakawa & J.B. McMillan, Standard Dictionary of the English language, p.958.

⁴⁴J. Lee, 2020, <<https://www.oxfordbibliographies.com/display/document/obo-9780195396584/obo-9780195396584-0106.xml>>, access: 10 November 2023.

Specific emphasis throughout this chapter is similarly afforded to theoretical themes such as “Grand Touring”, gender dynamics and touristic exposures at the time. This chapter will also focus on cultural tourism and route development, and how one should go about developing a successful route in any given touristic setting, theoretically and practically. This chapter likewise sets forth to benchmark best practice examples of cultural tourism routes that have already been deployed in the global North and the global South.

Chapter 4 (*Hidden figures: Women of the Classics*) focuses on the biographical backgrounds of each of the women selected to be part of this envisaged cultural route, and explains their significance as musicians of the Classical period, albeit identified as “hidden figures” of this musical time period. This chapter similarly considers if these identified women have any form of touristic attraction(s) already attributed to them in contemporary travel spaces at present.

Chapter 5 (*On tour through the Classical period – Route creation*) combines the information stated in the previous two chapters into a coherent musical pilgrimage that is inclusive of a number of important historical sites that were relevant to the lives of each of the twenty (20) identified “hidden figures” of the Classical period. This section also visually illustrates and hypothetically justifies this cultural tourism route through Europe that will be created as a commemorative piece of tourism in the name of the aforementioned individuals. The latter is believed to be a novel and original approach to combining the disciplines of: music, and heritage and tourism studies.

Chapter 6 (*Conclusion*) evaluates whether the proposed musical pilgrimage following the “hidden figures” of the Classical period is feasible and viable as a cultural tourism route, and whether it could be successful in promoting women’s empowerment and gender equality in the twenty-first century from a touristic point of view.

1.4 Research methodology

This study will utilise a literature-based qualitative research approach and methodology, that is inclusive of information gleaned and gathered from both primary

and secondary sources. It was determined that a qualitative method would be best suited for this study based on the nature of the method as a key to discover how meanings are formed and deployed in historical, heritage, cultural, management and tourism contexts.⁴⁵ It is believed that a qualitative methodology is more fluid and dynamic when compared to a quantitative approach, and therefore gives the researcher additional freedom for deeper appraisals.⁴⁶ Thus, a qualitative historical approach allows the researcher to tell a factual story through the use of multiple sources, perspectives and points of view.⁴⁷

In this investigation the stories of twenty (20) remarkable musically-inclined women will be represented through a newly-developed heritage and cultural route which will search for the “marks” they left on society throughout the Western world (global North). The distinction is made that these twenty (20) women included in this research were not only born in the Classical period as defined above, but that they grew up and were surrounded by this specific musical style of the era and were educated in it. These women then went on to perform in this style of music, compose in this style of music, and subsequently (in their limited ways) encouraged the development of this style of music for “others” to behold and enjoy. However, despite their now recognised contributions to the Classical music era, they very much remained “hidden figures” at the time (eighteenth century) due to their gender identities and societal statuses. It is also important to take into account that these women come from six different present-day countries. Therefore, this study will also take cognisance of their immediate spaces and the potential different degrees of acceptance these women would have enjoyed and experienced in their different environments at that stage.

The decision to use twenty (20) musically-inclined women for this investigation came from the research objective to create a theoretically sound and interesting heritage and cultural tourism route that not only emphasizes the accomplishments of these women; but that this route would be practically viable and feasible at present so as to be deployed as a “tourism product” in the European travel industry. The latter to

⁴⁵J. Corbin & A. Strauss, *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*, p. 12.

⁴⁶J. Corbin & A. Strauss, *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*, p. 13.

⁴⁷L.M. Hines, ‘Mystery Solved: Detective Skills and the Historian’s Craft’, in S. D. Lapan, M. T. Quartaroli, & F. J. Riemer (eds.), *Qualitative Research: An Introduction to Methods and Designs*, p. 137.

commemorate the tangible and intangible memories, stories and legacies of these “hidden figures” today through a “musical pilgrimage” for tourists to undertake on and throughout the continent.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

This select literature review is divided into five sub-sections. The first considers text from the Classical period of music in general. The second focuses on tourism in the Classical period, while the third considers musical pilgrimages holistically. The fourth considers work written on female musicians of the Classical period, while the last focuses on information pertaining to cultural tours and route development.

2.2) Literature overview

2.2.1) The Classical period in music

The article ‘Classical is...’ by R. C. Ehle was published in the journal *The American Music Teacher* in 1986.⁴⁸ The article makes the clear distinction between terms “classic”, “classical” and “classicism” in different contexts ranging from ancient Greece to a type of achievement.⁴⁹ The article continues by exploring the different uses for the words classic and classical in relation to music, specifically in terms of music from the classical period, popular music and jazz music.⁵⁰ Additionally, this article also makes a clear distinction between the different uses of very similar musical terms especially within the broader discipline at large. This lessens confusion and promotes clarity in expression when one is referring to a certain term.

The book *A History of Western Music* by P. Burkholder, D.J. Grout and C.V. Palisca describes how the music of Western societies developed and changed from the ancient times to the present. This work provides information on the musical styles, genres and ideas of each period of music history.⁵¹ The periods of music history covered in this literary source correspond to the historical periods of the ancient and medieval worlds (500 B.C – 1400 A.D), the Renaissance (1400-1600) as well as the Baroque (1600-1750) and Classical (1750-1830) eras.⁵² This book aims to give

⁴⁸R.C. Ehle, ‘Classical is...’, *The American Music Teacher* 35(3), 1986.

⁴⁹R.C. Ehle, ‘Classical is...’, *The American Music Teacher* 35(3), 1986, p.33.

⁵⁰R.C. Ehle, ‘Classical is...’, *The American Music Teacher* 35(3), 1986, pp.33-34.

⁵¹P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. xxxi.

⁵²P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. xxxii.

readers a greater understanding of music holistically through the study of music history from an archival point of view.⁵³

On the one hand Chapter 20, 'Musical taste and style in the Enlightenment', gives one an idea of the historical contexts of the Classical period in the time of the Enlightenment.⁵⁴ While on the other hand in Chapter 23, 'Classic music in the late eighteenth century' a description is given of F.J. Haydn and W.A. Mozart whose music exemplifies the Classic period. Similarly, throughout Chapter 23 one is given an idea of the treatment of musicians at the time, and a general insight is also provided of the Classical period more broadly.⁵⁵ Subsequently, this book likewise provides information on the main male composers who were popular at that time.⁵⁶ It also labels and justifies their techniques and usages of stylistic elements produced for musical works and pieces of the period. It is also important to state that this literary source describes a handful of female composers like B. Strozzi of the Baroque period, however, none of the female composers of the Classical period are mentioned nor considered.⁵⁷

From Sackbut to Symphony is a book that was written by M. Hoskyn. This book similarly outlines music history from ancient music through to the twentieth century. This work also includes information on "form" in music as well as elementary acoustics.⁵⁸ Hoskyn describes the Classical period of music in Chapters 7 and 8, with a specific emphasis on "The Viennese Composers".⁵⁹ The aforementioned chapter gives the reader context as to the world in which these male composers lived in terms of the place musicians held in society as well as the themes and styles of music that they composed.⁶⁰ Both of these chapters also provide extensive biographical information about Haydn and Mozart, yet no female classical musicians nor composers are considered. Nevertheless, the book provides valuable context in terms of the Classical period in music.

In the book *A Performers Guide to Music of the Classical period* the series editor, A. Burton, hopes to give living performers of Classical music a well-rounded idea of the

⁵³P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. xxxi.

⁵⁴P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. 462.

⁵⁵P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. 519.

⁵⁶P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. 519.

⁵⁷P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. 332.

⁵⁸M. Hoskyn, *From Sackbut to Symphony*, p. v-vi.

⁵⁹M. Hoskyn, *From Sackbut to Symphony*, pp. 65, 70.

⁶⁰M. Hoskyn, *From Sackbut to Symphony*, pp. 65-66.

style of performance that composers in the eighteenth century expected – and what musicians in the eighteenth century practiced.⁶¹ The purpose of this is so that present musicians can use this to inform their current performances of Classical period music to contemporary audiences. This literary source includes an introductory chapter which details how music was approached in the Classical period.⁶² This is followed by a section that focuses on the historical background to the Classical period. In the latter sub-section, the Classical period in music is defined in terms of important composers, style and form of the music as well as the (professional) market for music and musical endeavours.⁶³ The rest of the publication includes chapters on notation and interpretation. This is followed by different subdivisions that focus specifically on different musical “tools” including the voice, keyboard, strings and wind instruments and how they relate and were introduced to the Classical period of music.⁶⁴ References in this book are made to noteworthy male composers of the aforesaid time period, however, the female nuances outlined above were not considered or analysed.

The book *A Guide to Musical Styles: From madrigal to modern music* written by D. Moore gives an in-depth view of the characteristics of each of the different periods of music from the Renaissance and Post-Romantic periods to the Modern and Technological ages.⁶⁵ Moore wished to transport the reader into the milieu of each of the periods of music so that they are able to understand the circumstances of the musicians and composers of each of the eras.⁶⁶ Eras analysed, interpreted and evaluated by Moore include, but are not limited to: the Renaissance; the Baroque; the Classics; the Romantics; the Post-Romantics; and lastly the Contemporary. The Classic era in particular focusses on what is considered as classical sonata, classical symphony, classic concerto, classic oratorio, classic opera, overture, chamber music and divertimento.⁶⁷ This book explains the musical styles in an accessible way so that it can be widely understood. However, it should once again be pointed out that

⁶¹A. Burton, ‘Preface’, in A. Burton (ed), *A Performers Guide to Music of the Classical period*. pp. ix-x.

⁶²J. Glover, ‘Introduction’, in A. Burton (ed), *A Performers Guide to Music of the Classical period*. p. 1.

⁶³D. W. Jones, ‘Historical Background’, in A. Burton (ed), *A Performers Guide to Music of the Classical period*. pp. 3-14.

⁶⁴A. Burton, ‘Preface’, in A. Burton (ed), *A Performers Guide to Music of the Classical period*, p.iii.

⁶⁵D. Moore, *A Guide to Musical Styles*.

⁶⁶D. Moore, *A Guide to Musical Styles*.p.9.

⁶⁷D. Moore, *A Guide to Musical Styles*. pp.7&8.

only male composers are used as reference points for each of the aforementioned eras.

2.2.2) Tourism in the Classical period

The article 'The Grand Tour: A key phase in the history of tourism' written by J. Towner was published in a 1985 volume of the *Annals of Tourism Research*.⁶⁸ This article compiles the research that had been done on the Grand Tour up until 1985 and identifies key components of Grand Tour research based on historic information.⁶⁹ In this context, Towner examines the Grand Tour in terms of spatial and temporal aspects of the "tour", the "tourist" and the development of the "tourism industry" from there on out.⁷⁰ The way that the Grand Tour has developed and changed throughout the years is likewise explored and assessed in terms of the changing social hierarchy of the tourists specifically. Lastly the early nineteenth century is identified as a time during which an increasingly formalised tourism industry emerged albeit in the global North, mostly.⁷¹ This article gives valuable insight into the development of the Grand Tour and the tourism industry.

The book *Cultural tourism in Europe* edited by G. Richards provides the reader an in-depth two-part synopsis of cultural tourism in terms of its scope, significance, socio-economic contexts as well as its policy frameworks on the European continent (global North). On the one hand, part 1 of the book focuses on the context of cultural tourism in terms of its meaning, its prevalence, and the social, economic and cultural contexts in which it has to function as a segmentation of the tourism industry at large in the global North.⁷² On the other hand, part 2 of the book focuses on national analyses of cultural tourism in different countries, with a specific emphasis on the European sub-continent.⁷³ The chapter 'Culture and tourism in Europe' will be very helpful in describing the significance of the Grand Tour period of tourism history, which in turn will be pivotal to this investigation going forward. This publication

⁶⁸J. Towner, 'The grand tour: A key phase in the history of tourism', *Annals of Tourism Research* 12(3), 1985, p. 297-333.

⁶⁹J. Towner, 'The grand tour: A key phase in the history of tourism', *Annals of Tourism Research* 12(3), 1985, p. 297.

⁷⁰J. Towner, 'The grand tour: A key phase in the history of tourism', *Annals of Tourism Research* 12(3), 1985, p. 297.

⁷¹J. Towner, 'The grand tour: A key phase in the history of tourism', *Annals of Tourism Research* 12(3), 1985, p. 297.

⁷²G. Richards, 'Introduction: Culture and tourism in Europe', in G. Richards (ed.), *Cultural tourism in Europe*, p. v.

⁷³G. Richards, 'Introduction: Culture and tourism in Europe', in G. Richards (ed.), *Cultural tourism in Europe*, pp. v-vi.

similarly offers a detailed history of the period, viewed from a British perspective. This source will be of assistance in the process of conceptualising and contextualising tourism and travels during the eighteenth century.⁷⁴

The online article 'Music and the Grand Tour in the Eighteenth Century' by J.A. Rice brings together the history of the Grand Tour and the effect it had on the music of the time.⁷⁵ This article describes the Grand Tour "culture" from a broad Eurocentric point of view and not just from a British perspective as so many other sources do.⁷⁶ This article includes artworks of travellers during the eighteenth century and it goes on to describe a number of era-specific travellers such as J. Montagu, G.N. Clavering and T. Osborne.⁷⁷ It can also be noted that this article eloquently describes the Grand Tour in theory and in practice, and it likewise outlines and describes the connection the Grand Tour had to the music of the eighteenth century.⁷⁸ This article thus aids in describing the "relationship" between tourism and music especially during the Classical period.

The book *Women, Writing and Travel in the 18th century* by K. O'Loughlin gives one a specific overview of how women experienced travel in the stated era and how travel writing gave these women a "voice" in political and literary spaces of the time.⁷⁹ The introduction of this book includes the account of Lady M. Wortley Montague whose letters describing a 'new world' encouraged women at the time to travel and to write about their experiences abroad in the eighteenth century.⁸⁰ The majority of chapters in the book focus on the writings of Lady Craven, J. Vigour, E. Justice, J. Schaw as well as A.M. Falconbridge.⁸¹ It is believed that the experiences of these women traveling in the eighteenth century will provide context to this investigation more broadly in terms of tourism in the Classical period – importantly from a quintessential and unique female perspective.

⁷⁴G. Richards, 'Introduction: Culture and tourism in Europe', in G. Richards (ed.), *Cultural tourism in Europe*, pp. 3, 6.

⁷⁵J. A. Rice, 2013, <<https://sites.google.com/site/johnaricecv/music-and-the-grand-tour>>, access: 30 September 2021.

⁷⁶J. A. Rice, 2013, <<https://sites.google.com/site/johnaricecv/music-and-the-grand-tour>>, access: 30 September 2021.

⁷⁷J. A. Rice, 2013, <<https://sites.google.com/site/johnaricecv/music-and-the-grand-tour>>, access: 30 September 2021.

⁷⁸J. A. Rice, 2013, <<https://sites.google.com/site/johnaricecv/music-and-the-grand-tour>>, access: 30 September 2021.

⁷⁹K. O'Loughlin, *Women, Writing and Travel in the eighteenth century*, p. i.

⁸⁰K. O'Loughlin, *Women, Writing and Travel in the eighteenth century*, p. 1.

⁸¹K. O'Loughlin, *Women, Writing and Travel in the eighteenth century*, p. v.

The book *On Holiday: A history of vacationing* by O. Löfgren was published in 1999.⁸² This book conceptualises vacationing in terms “going on vacation” and the experiences one has, but also in terms of the experiences one creates for oneself, and how one frames these experiences in personal memory after the vacation is over.⁸³ This literary source also explores the sensibilities of the then “contemporary tourist” in terms of the past two centuries of modernised tourism history. Additionally, Löfgren appraises these two centuries of tourism history as they pertained to travel and tourism innovations, trends and traditions and their subsequent staying power within the domain.⁸⁴ The focus of this book is, however, exclusively on the global North, North American and European, vacation worlds.⁸⁵ The chapters of this literary source in turn focusses on landscapes and mindscapes, getaways and differentiations between the “local and the global holiday”.⁸⁶ This book also gives one a concept of the understanding of tourism in terms of its historic development, but it also gives one an idea of the experiences of the tourists and how they thought about travel and the marvel of the holiday.

2.2.3) Musical pilgrimages

D.J. Corpis published an article in the scholarly journal, *Central European History*, called ‘Marian Pilgrimage and the Performance of Male Privilege in the Eighteenth-Century Augsburg’.⁸⁷ During the seventeenth and eighteenth centuries pilgrims would travel to see a number of Virgin Mary (Marian) shrines in Augsburg, Germany.⁸⁸ The article likewise speaks of the privilege of male Catholic citizens of the time, who had the ability to make political decisions regarding the “church” and the “state”, as opposed to women and men of limited means.⁸⁹ Corpis takes a historical look at the religious origin and development of the Violau pilgrimage (to see

⁸²O. Löfgren, *On holiday: A history of vacationing*.

⁸³O. Löfgren, *On holiday: A history of vacationing*, p. 12.

⁸⁴O. Löfgren, *On holiday: A history of vacationing*, p. 15.

⁸⁵O. Löfgren, *On holiday: A history of vacationing*, p. 16.

⁸⁶O. Löfgren, *On holiday: A history of vacationing*, p. 8.

⁸⁷D.J. Corpis. ‘Marian Pilgrimage and the Performance of Male Privilege in the Eighteenth-Century Augsburg’, *Central European History* 45 (1), 2012, pp. 375-406.

⁸⁸D.J. Corpis. ‘Marian Pilgrimage and the Performance of Male Privilege in the Eighteenth-Century Augsburg’, *Central European History* 45 (1), 2012, p. 375.

⁸⁹D.J. Corpis. ‘Marian Pilgrimage and the Performance of Male Privilege in the Eighteenth-Century Augsburg’, *Central European History* 45 (1), 2012, p. 378.

the Violau Virgin in Bavaria).⁹⁰ This pilgrimage was accompanied by music as musicians would perform the litany for the pilgrims on their journey.⁹¹ This article discusses important aspects of historical and religious pilgrimages that are also inextricably linked to music.

The article 'Pilgrimage, Politics, and the Musical remapping of the New Europe' by P. V. Bohlman was published in 1996 in the journal *Ethnomusicology*.⁹² This article describes the numerous pilgrimages that took place in Central Europe and their connections to politics and music.⁹³ Bohlman describes the *Musikantenwallfahrt* (Musicians' Pilgrimage) in Austria which is a multi-cultural as well as a multi-musical pilgrimage.⁹⁴ According to Bohlman, pilgrimage and music are "inseparable" and that music is essential to the experience of the pilgrimage itself.⁹⁵ Bohlman goes on to find that song, chant, prayer, procession, dance and ritual are all musical practices that are deployed in the act of the narration of each pilgrimage.⁹⁶ Moreover, the publication notes the political character of the act of pilgrimage as well as what Bohlman describes as the 'Remapping of the New Europe', and the contexts of new pilgrimages in said global North travel settings.⁹⁷

This article also mentions the texts of the "new pilgrimage", stating that the music sung during each pilgrimage is unique to that specific pilgrimage, and sometimes new music is written for each subsequent pilgrimage.⁹⁸ Thus, the latter encapsulating what happens on the route and throughout the journey. Bohlman concludes that pilgrimage and the music of pilgrimages embodies the "journey of history" and that the repertoires of pilgrimage music cross boundaries as well as give a "voice" to political and social concerns throughout history as well as marginalised peoples and

⁹⁰D.J. Corpis. 'Marian Pilgrimage and the Performance of Male Privilege in the Eighteenth-Century Augsburg', *Central European History* 45(1), 2012, p. 378.

⁹¹D.J. Corpis. 'Marian Pilgrimage and the Performance of Male Privilege in the Eighteenth-Century Augsburg', *Central European History* 45(1), 2012, pp.380, 382.

⁹²P.V. Bohlman, 'Pilgrimage, Politics and the Musical Remapping of the New Europe', *Ethnomusicology* 40 (3), 1996, pp. 375-412.

⁹³P.V. Bohlman, 'Pilgrimage, Politics and the Musical Remapping of the New Europe', *Ethnomusicology* 40 (3), 1996, pp. 375-376.

⁹⁴P.V. Bohlman, 'Pilgrimage, Politics and the Musical Remapping of the New Europe', *Ethnomusicology* 40 (3), 1996, p. 378.

⁹⁵P.V. Bohlman, 'Pilgrimage, Politics and the Musical Remapping of the New Europe', *Ethnomusicology* 40 (3), 1996, p. 385.

⁹⁶P.V. Bohlman, 'Pilgrimage, Politics and the Musical Remapping of the New Europe', *Ethnomusicology* 40 (3), 1996, p. 376.

⁹⁷P.V. Bohlman, 'Pilgrimage, Politics and the Musical Remapping of the New Europe', *Ethnomusicology* 40 (3), 1996, pp. 389, 395, 396.

⁹⁸P.V. Bohlman, 'Pilgrimage, Politics and the Musical Remapping of the New Europe', *Ethnomusicology* 40 (3), 1996, pp. 398-399.

groups.⁹⁹ This article stresses the importance of music to the concept of pilgrimage and argues the need for musical pilgrimage that fits into the genre.

The book *Pilgrimage in popular culture* edited by I. Reader and T. Walter was published in 1993.¹⁰⁰ This book focuses on a number of secular and religious pilgrimages. The book is divided into three parts, in part one three modern pilgrimages are discussed. In part two Classic pilgrimages are discussed in the same format, while in part three pilgrimages are discussed that embody the themes of “identity” and “belonging” among people.¹⁰¹ This book also discusses a number of pilgrimages that relate to music like the pilgrimage to the town of Glastonbury and the annual Glastonbury music festival.¹⁰² The book likewise describes the musical pilgrimage to Graceland to honour Elvis Presley and to Dollywood to commemorate Dolly Parton.¹⁰³ This source can therefore influence thinking about how modern people in contemporary societies see and experience pilgrimages and how to approach the creation of a “modern pilgrimage” which focuses on a historical subject.

The book *The Pilgrimage to Compostela in the Middle Ages* which was edited by M. Dunn and L. K. Davidson and was published in 2009 explores the time and place of the pilgrimage, the bibliography of the pilgrimage, the “cult of saints and divine patronage” that took place before the pilgrimage, the history and geography of Iberia, the role of music in the pilgrimage and important pilgrims at the time like Hieronymus Münzer (1447-1508).¹⁰⁴ The chapter of relevance for this specific investigation is ‘Music and the Pilgrimage’ that was authored by Vincent Corrigan. This chapter in turn focuses on the Cathedral of Santiago Compostela and the role that music played in the feasts of Saint James.¹⁰⁵ The liturgies were so important that pilgrims would arrange their visits to coincide with certain parts thereof.¹⁰⁶ Thus, it can be noted that the music included in these liturgies were inextricably tied to the notion of

⁹⁹P.V. Bohlman, ‘Pilgrimage, Politics and the Musical Remapping of the New Europe’, *Ethnomusicology* 40 (3), 1996, pp. 404-405.

¹⁰⁰I. Reader, & T. Walter, *Pilgrimage in Popular Culture*, p. iv.

¹⁰¹I. Reader, & T. Walter, *Pilgrimage in Popular Culture*, p. v.

¹⁰²M. Bowman, ‘Drawn to Glastonbury’, in I. Reader, & T. Walter (eds.), *Pilgrimage in Popular culture*, p. 29.

¹⁰³C. King, ‘His Truth Goes Marching On: Elvis Presley and the Pilgrimage to Graceland’, in I. Reader, & T. Walter (eds.), *Pilgrimage in Popular culture*, p. 92.

¹⁰⁴M. Dunn, & L.K. Davidson, *The Pilgrimage to Compostela in the Middle Ages*, p. iii-v.

¹⁰⁵V. Corrigan, ‘Music and the Pilgrimage’, in M. Dunn, & L.K. Davidson, *The Pilgrimage to Compostela in the Middle Ages*, p. 43.

¹⁰⁶V. Corrigan, ‘Music and the Pilgrimage’, in M. Dunn, & L.K. Davidson, *The Pilgrimage to Compostela in the Middle Ages*, p. 45.

pilgrimage and the rituals of the feasts encased within them.¹⁰⁷ This source explains how important music is to the act of pilgrimage even at present.

The doctoral dissertation submitted in 2020 entitled “Songs for the Journey: The music of pilgrimage” was published by J. Taylor.¹⁰⁸ This dissertation focuses on how the act of pilgrimage can be seen as a universal act that is undertaken by a number of “sacred travellers”.¹⁰⁹ Taylor found that music plays an important role in all pilgrimages and thus allows for the creation of a community among all likeminded pilgrims.¹¹⁰ The act of pilgrimage is therefore seen as an individual act that has a unique meaning to each pilgrim but music bridges the divide between different pilgrims to foster the idea of a shared existence whilst partaking in the route and journey. Taylor also denotes that there is a resurgence in the public’s perception of a pilgrimage and this therefore also signals a rediscovery of the music which accompanies these pilgrimages.¹¹¹ This dissertation examines the importance of singing and traveling music in the act of pilgrimage and it also seeks to find the relevance of this to the post-modern church.¹¹²

2.2.4) Women’s empowerment and the Classical period in music

The book *Women composers of Classical music: Biographies from 1550 into the 20th Century* was written by M.F. McVicker and was published in 2011.¹¹³ This book contains detailed biographical information on 369 females who were musical composers in the years spanning from 1550 to 2010. The musical periods encompassed in this set forth timeline include the Renaissance years, the Baroque era, the Classical period, the Romanticism years as well as the Impression years.¹¹⁴ In the introduction of the book McVicker provides some context as to the standing of

¹⁰⁷V. Corrigan, ‘Music and the Pilgrimage’, in M. Dunn, & L.K. Davidson, *The Pilgrimage to Compostela in the Middle Ages*, p. 47.

¹⁰⁸J. Taylor, *Songs for the journey: The music of pilgrimage*. Doctoral Dissertation. 2020, Southern Methodist University, Dallas.

¹⁰⁹J. Taylor, *Songs for the journey: The music of pilgrimage*. Doctoral Dissertation. 2020, Southern Methodist University, Dallas.

¹¹⁰J. Taylor, *Songs for the journey: The music of pilgrimage*. Doctoral Dissertation. 2020, Southern Methodist University, Dallas. p.vi.

¹¹¹J. Taylor, *Songs for the journey: The music of pilgrimage*. Doctoral Dissertation. 2020, Southern Methodist University, Dallas. p.vi.

¹¹²J. Taylor, *Songs for the journey: The music of pilgrimage*. Doctoral Dissertation. 2020, Southern Methodist University, Dallas. p.vi.

¹¹³M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. iv.

¹¹⁴M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, pp.v-vi.

women in history and the difficulties these women overcame in order to become successful composers and musicians.¹¹⁵ The introduction to each of the periods listed in the book gives the reader a quick look at the musical culture of every country or area represented by a composer in the said section.¹¹⁶ The countries from where the women of the Classical period mostly originated from include Austria, Denmark, England, France, Germany, Italy, the Netherlands and the United States of America.¹¹⁷ This book is a very thorough and helpful compilation of the compositions and careers of the women of the Classical period.¹¹⁸ This literary source will be integral to the proposed investigation outlined above.

The book *Women making music: The Western art tradition, 1105-1950* edited by J. Bowers and J. Tick was published in 1986.¹¹⁹ This literary source was written as a tribute to female musicians from the above centuries. In the preface to the book Bowers and Tick explain why women have been absent from the standardised music history previously and at present.¹²⁰ This outline then provides a brief history of female involvement in music from the ancient times till the twentieth century across an array of national, mostly global North, borders.¹²¹ The chapter 'Women and the Lied, 1775 - 1850' by M. J. Citron gives one a broad understanding of the role of female composers and musicians in the eighteenth century.¹²² The latter is of critical importance for this investigation to consider seeing as it not only conceptualises but also contextualises the "hidden figures" of the stated epoch. This source also explains how women were viewed in the time period, while likewise commenting on the (limited) musical education that was available to women in the eighteenth century.¹²³ This chapter also provides biographical information on eight women of

¹¹⁵M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, pp.1-2.

¹¹⁶M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 3.

¹¹⁷M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. v.

¹¹⁸M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, pp.1-2.

¹¹⁹J. Bowers & J. Tick, *Women Making Music: The Western Art Tradition, 1105-1950*, p. v.

¹²⁰J. Bowers & J. Tick, *Women Making Music: The Western Art Tradition, 1105-1950*, p. 3.

¹²¹J. Bowers & J. Tick, *Women Making Music: The Western Art Tradition, 1105-1950*, pp. 4-10.

¹²²M. J. Citron, 'Women and the Lied, 1775 – 1850', in J. Bowers, & J. Tick (eds.), *Women Making Music: The Western Art Tradition, 1105-1950*, pp. 224- 248.

¹²³M. J. Citron, 'Women and the Lied, 1775 – 1850', in J. Bowers, & J. Tick (eds.), *Women Making Music: The Western Art Tradition, 1105-1950*, p. 225.

the Classical period that were found to be of relevance specifically for this investigation.¹²⁴

Sounds and sweet airs is a book that was written by A. Beer and published in 2016.¹²⁵ This book includes the achievements of eight female composers over four centuries of Western European history.¹²⁶ This literary source, similar to the aforesaid publications by McVicker, Bowers and Tick, stresses that female composers of all eras subconsciously know that their compositions will be understood in terms of their gender and society's expectations of what a female can achieve. According to Beer the *International Encyclopaedia of Women Composers* includes the names of over six thousand women which included some of the more hidden female composers of the eighteenth century.¹²⁷ Through the eight women described in this book, Beer shows that women ignored and avoided the beliefs and practices that wanted to exclude them from the world of music composition.¹²⁸ Thus, it was found that they proactively sought to go beyond the "status quo" of musical inclusion, processes and practices in their respective eras.¹²⁹

The book *Women & Music* by K. Pendle was published in 1991.¹³⁰ This book aims to present a "new and true account" of the accomplishments of women in music throughout the ages.¹³¹ This book focuses on the extraordinary influence of women even amidst societies, institutions and individuals that did not value their contributions. This book documents the traditional roles of women as well as those women who "broke through" the system in order to compose, perform and conduct music.¹³² The chapters in the book are as follows: ancient and medieval music, the fifteenth through the eighteenth centuries, the romantic period and lastly modern music around the world.¹³³ The chapter that is of importance for this study is 'The fifteenth through the eighteenth centuries' and especially 'Musical women of the seventeenth and eighteenth centuries' that was written by B. Garvey Jackson.¹³⁴

¹²⁴M. J. Citron, 'Women and the Lied, 1775 – 1850', in J. Bowers, & J. Tick (eds.), *Women Making Music: The Western Art Tradition, 1105-1950*, p. 229.

¹²⁵A. Beer, *Sounds and Sweet Airs*, p. iv.

¹²⁶A. Beer, *Sounds and Sweet Airs*, p. 1.

¹²⁷A. Beer, *Sounds and Sweet Airs*, p. 2.

¹²⁸A. Beer, *Sounds and Sweet Airs*, p. 2.

¹²⁹A. Beer, *Sounds and Sweet Airs*, p. 8.

¹³⁰K. Pendle, *Women & Music*, p. 51.

¹³¹K. Pendle, *Women & Music*, p. i.

¹³²K. Pendle, *Women & Music*, p. i.

¹³³K. Pendle, *Women & Music*, p. v.

¹³⁴K. Pendle, *Women & Music*, p. v.

Garvey Jackson's work in turn was found to focus almost exclusively on females that worked in all fields of music in the Baroque and Classic periods.¹³⁵ This book and this specific chapter therein is very useful in identifying what the "musical women of the eighteenth century did" in the music industry and their degree of influence on the field and fraternity as a whole.

The book *The Woman Composer: Creativity and the gendered politics of musical composition* was written by J. Halstead and published in 1997.¹³⁶ This book is a study into the personal and professional reasons why women can fulfil their musical potential and to what extent.¹³⁷ This book also states that women live in a society in which they have a lack of power, authority and perceived value.¹³⁸ Halstead also addresses the gender-bias that is still present in the modern music world by stating that the music world is still largely male-dominated. The book was written in three parts: the psychology of music; musical education; and finally, the social history and the gendered politics of music.¹³⁹ This book gives valuable information about the realities that females and female identifying individuals faced, and still face in the music world even today.

2.2.5) Cultural route development

The textbook *Tourism routes and trails: Theory and practice* by D. Ward-Perkins, C. Beckmann and J. Ellis was published in 2020.¹⁴⁰ According to these authors trails and routes are an imperative aspect of the tourism industry. This literary source similarly gives the reader the tools to understand the complexities of tourism routes and trails from a global North as well as global South perspective. This book likewise explains why and how trails and routes act as "vectors" for travel holistically.¹⁴¹ This publication is divided into three parts. Part one analyses and discusses the nature of routes and trails; part two provides an overview of routes all over the world; and lastly part three focuses on the process of designing, creating, developing and

¹³⁵B. Garvey Jackson, 'Musical Women of the Seventeenth and Eighteenth Centuries', in K. Pendle (ed.), *Women & Music*, p. 55.

¹³⁶J. Halstead, *The Woman Composer*.

¹³⁷J. Halstead, *The Woman Composer*. p. vii.

¹³⁸J. Halstead, *The Woman Composer*. p. vii.

¹³⁹J. Halstead, *The Woman Composer*. p. v.

¹⁴⁰D. Ward-Perkins, C. Beckmann, & J. Ellis, *Tourism Routes and Trails: Theory and Practice*, p. iv.

¹⁴¹D. Ward-Perkins, C. Beckmann, & J. Ellis, *Tourism Routes and Trails: Theory and Practice*, p. xi.

managing a tourism trail or route.¹⁴² Some noteworthy sub-sections in this publication include: 'Tourism routes and their identity'; 'Routes, culture and human experience'; as well as 'Routes and the tourism industry'.¹⁴³ It was found that these chapters in particular will be of critical importance to this investigation.¹⁴⁴ Additionally, it was determined that the information in this particular publication can be used for the development of a successful heritage and cultural route on the European sub-continent.

The article 'A gentler structure to life: Co-creation in branding a cultural route' was written by A. Lemmetyinen, L. Nieminen and J. Aalto and it was published in the 2021 edition of the *Place Branding and Public Diplomacy* journal.¹⁴⁵ This article analyses the influence of a cultural route on the identity of a certain area, and it likewise explores the phenomena of place-branding theory within cultural tourism.¹⁴⁶ The article goes on to examine the cultural sustainability that is caused by the confluence of the goals of a certain place and their specific place-brand. The influence of an individual on the branding of a place is also stated and described. The case study that they used for this article was the Alvar Aalto route which can be found in Finland.¹⁴⁷ The authors similarly found that "communication and co-creation" are important for efficient collaboration between stakeholders in terms of a successful and sustainable cultural routes.¹⁴⁸ This article gives one valuable information about the influence that branding has on a cultural route and how it can influence the success or demise of a specific heritage and cultural journey.

The book *Culture and value: Tourism, heritage and property* was written by R. Bendix and was published in 2018.¹⁴⁹ This work traces the positive shift of ideas and attitudes surrounding culture, tradition and folklore between the 1970s and the 2010s. The book is a collection of papers, essays and articles that were presented or

¹⁴²D. Ward-Perkins, C. Beckmann, & J. Ellis, *Tourism Routes and Trails: Theory and Practice*, pp. xi-xii.

¹⁴³ D. Ward-Perkins, C. Beckmann, & J. Ellis, *Tourism Routes and Trails: Theory and Practice*, p. v.

¹⁴⁴D. Ward-Perkins, C. Beckmann, & J. Ellis, *Tourism Routes and Trails: Theory and Practice*, p. v.

¹⁴⁵A. Lemmetyinen, L. Nieminen & J. Aalto, 'A gentler structure to life: Co-creation in branding a cultural route', *Place branding and public diplomacy* (17), 2021, p. 268-277.

¹⁴⁶A. Lemmetyinen, L. Nieminen & J. Aalto, 'A gentler structure to life: Co-creation in branding a cultural route', *Place branding and public diplomacy* (17), 2021, p. 268.

¹⁴⁷A. Lemmetyinen, L. Nieminen & J. Aalto, 'A gentler structure to life: Co-creation in branding a cultural route', *Place branding and public diplomacy* (17), 2021, p. 268.

¹⁴⁸A. Lemmetyinen, L. Nieminen & J. Aalto, 'A gentler structure to life: Co-creation in branding a cultural route', *Place branding and public diplomacy* (17), 2021, p. 268.

¹⁴⁹R. F. Bendix, *Culture and value*.

published between 1989 and 2015.¹⁵⁰ The work by Bendix is divided into three sections. The first section focuses on tourism and the ways in which narration influences tourism economies; the second section refers to heritage practices holistically, language use and the successful governance that these lead to; the third section revolves around value-making processes that fall outside of the sub-disciplines and ways in which heritage and other value-making systems can be integrated into cultural analysis, and how these findings can be applied in practice to travel and tourism contexts.¹⁵¹ The article from this book that has the most relevance to the study is 'Fairy-tale activists: Narrative imaginaries along a German tourist route' which uses the 'Fairy Tale Street' (Märchenstrasse) route in Germany as a case study.¹⁵²

'The development of cultural routes: A valuable asset for Romania' is an article that was written by S. Cojocariu and was published in 2015 in the journal, *Procedia Economic and Finance*. According Cojocariu the act of developing cultural routes facilitates intercultural dialogue, and that the latter in turn has a positive effect on the promotion of social cohesion within cultural tourism.¹⁵³ These cultural routes are then used to promote values like democracy, human rights and cultural access.¹⁵⁴ This article focuses on the development of cultural routes in Romania, however, the findings have a much broader impact especially within the global North travel nexus. Lastly, this article presents a framework by which cultural itineraries can be evaluated.¹⁵⁵ This article also provides information on route development within the contemporary European context, which will be of great importance to this specific study.

The master's dissertation submitted in 2007 entitled 'The underpinnings for successful route tourism development in South Africa' by M. Lourens from the University of Witwatersrand studies the success factors of route tourism

¹⁵⁰R. F. Bendix, Culture and value, p. 8.

¹⁵¹R. F. Bendix, Culture and value, p. 9.

¹⁵²R. F. Bendix, Culture and value, p. 62.

¹⁵³ S. Cojocariu, 'The development of cultural routes: a valuable asset for Romania', *Procedia Economics and Finance* 32 (1), 2015, p. 959.

¹⁵⁴S. Cojocariu, 'The development of cultural routes: a valuable asset for Romania', *Procedia Economics and Finance* 32 (1), 2015, p. 959.

¹⁵⁵S. Cojocariu, 'The development of cultural routes: a valuable asset for Romania', *Procedia Economics and Finance* 32 (1), 2015, p. 959.

development.¹⁵⁶ This dissertation provides a number of practical planning guidelines that will assist one in implementing a local, South African route successfully.¹⁵⁷ In order to create these guidelines Lourens considered the following international case studies: the Camino de Santiago in Spain, the heritage trails of Australia, and Hadrian's Wall in the United Kingdom – all of which are located in the global North. Lourens also considered the Midlands Meander in South Africa as a best practice benchmark in the global South.¹⁵⁸ In this study Lourens defines the concept of routes tourism, discusses the economic importance of routes tourism, the management and marketing of tourism routes, routes tourism in Africa more broadly, as well as elements of successful route tourism development.¹⁵⁹ This study was written specifically with the goal of developing and promoting successful tourism routes in South Africa.

2.3 Conclusion

The aforementioned section considered five themes directly related to this investigation. Literature reviewed will now be considered collectively, wherein Classical music and the “hidden figures” therein will be conceptualised and contextualised from a distinct touristic point of view.

¹⁵⁶M. Lourens, *The Underpinnings for Successful Route Tourism Development in South Africa*. Masters Dissertation. 2007, University of the Witwatersrand, Johannesburg, South Africa,

¹⁵⁷M. Lourens, *The Underpinnings for Successful Route Tourism Development in South Africa*. Masters Dissertation. 2007, University of the Witwatersrand, Johannesburg, South Africa,, p. v-vi.

¹⁵⁸M. Lourens, *The Underpinnings for Successful Route Tourism Development in South Africa*. Masters Dissertation. 2007, University of the Witwatersrand, Johannesburg, South Africa, p. ii.

¹⁵⁹M. Lourens, *The Underpinnings for Successful Route Tourism Development in South Africa*. Masters Dissertation. 2007, University of the Witwatersrand, Johannesburg, South Africa, pp. v-vi.

CHAPTER 3: CLASSICAL MUSIC AND CULTURAL ROUTE TOURISM – THEORETICAL FRAMEWORK

3.1 Introduction

In this chapter the Classical period in music will be interpreted, analysed and evaluated from a unique heritage and cultural tourism perspective. Specific focus in the first half of the chapter will be placed on the treatment of gender dynamics in this period. In the second half the history of travel and tourism will be explored with a particular focus on what is deemed as “Classical tourism”. The Grand Tour and touristic exposures within the eighteenth century will similarly be focused on. In this chapter the theory and practice of cultural route development will also be considered and explored. How one should go about developing a successful cultural tourism route in any given touristic setting will likewise be explained. This chapter will also include examples of various best practice benchmarks that have already been deployed in the global North and the global South in terms of cultural route development.

3.2 Classic period in music

The Classic period of music stretches from 1750 to 1830.¹⁶⁰ The period is inextricably linked to the period preceding it, the Baroque period (1600-1750), and the one following it, the Romantic period (1830-1900).¹⁶¹ The music of this period was disciplined and it, therefore, had a definite lack of over-emotionality and sensation that only came in the following eras.¹⁶² As defined above this musical style is described by many scholars, musicians and practitioners as simple and balanced in approach. The music consists of solemnity as well as wit and redundant musical frills, whereas in this context ornamentation is absent.¹⁶³ It should also be pointed out in this context that before the mid-eighteenth century, music (in the German-speaking areas of Europe) was inextricably tied to the structure of religion. However, it was only after the 1750's that music morphed into a key aspect of culture and a

¹⁶⁰R.C. Ehle, 'Classical is...', *The American Music Teacher* 35(3), 1986, p.33, & A. Latham, *The Oxford Dictionary of Musical Terms*, p. 38.

¹⁶¹D. Moore, *A Guide to Musical Styles*, p.97; Anon, 2024, <<https://www.classicfm.com/discover-music/periods-genres/romantic/#:-:text=The%20Romantic%20period%20started%20around,inspiration%20from%20art%20and%20literature.>>, access: 07 February 2024; A. Latham, *The Oxford Dictionary of Musical Terms*, p.18.

¹⁶²D. Moore, *A Guide to Musical Styles*, p.97.

¹⁶³P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. 471.

social necessity.¹⁶⁴ Music therefore shifted from predominantly liturgical music appropriate to accompany pious worship, to secular music like orchestral music and opera which contains an aspect of spectacle and pageantry.¹⁶⁵

In light of this milieu, it was found that the music of the era was closely linked to the development of the sonata form. This form of music was prevalent in the instrumental music of the era and it can be seen as one of the main prevailing aspects thereof.¹⁶⁶ The sonata form generally consists of three movements: the exposition, the development, and the recapitulation.¹⁶⁷ In the exposition the main subjects of the movement (melodic material) is stated followed by a bridge leading to a second set of melodic material in a different key.¹⁶⁸ In the development section the same melodic material is used as in the exposition section, but here the melodic material of the exposition is explored, changed and stated in a number of different keys.¹⁶⁹ In the recapitulation section, in turn, the melodic material of the exposition is returned to, but here it is stated only in the original tonic key.¹⁷⁰

According to D. Moore, a number of the most prominent composers of the era hailed from Austria and therefore the period gained the nickname of ‘Viennese period’, even though the classical style of music was not only practised in Austria.¹⁷¹ The music of the Classical style has been defined by its greatest composers, deemed by many as the “masters of the style”.¹⁷² These composers included, but were not limited to, Mozart (1756-1791), Haydn (1732-1809) and Beethoven (1770-1827) who are classified and considered as Viennese composers.

In the Classical period composers were generally unable to be financially independent. They depended on the financial assistance of wealthy patrons or commissions from noble amateur musicians.¹⁷³ The majority of the eighteenth century composers working in the German-speaking European lands were employed

¹⁶⁴C. A. Colin, ‘Exceptions to the Rule: German Women in Music in the Eighteenth Century’, *UCLA Historical Journal* 14(1), 1994, p. 236.

¹⁶⁵C. A. Colin, ‘Exceptions to the Rule: German Women in Music in the Eighteenth Century’, *UCLA Historical Journal* 14(1), 1994, p. 236.

¹⁶⁶D. Moore, *A Guide to Musical Styles*, pp. 98-99.

¹⁶⁷A. Latham, *The Oxford Dictionary of Musical Terms*, p.172.

¹⁶⁸A. Latham, *The Oxford Dictionary of Musical Terms*, p.172.

¹⁶⁹A. Latham, *The Oxford Dictionary of Musical Terms*, p.172.

¹⁷⁰A. Latham, *The Oxford Dictionary of Musical Terms*, pp. 171-172.

¹⁷¹D. Moore, *A Guide to Musical Styles*, p.97.

¹⁷²B. Van Boer, *Historical Dictionary of Music of the Classical Period*, p.3.

¹⁷³D. Moore, *A Guide to Musical Styles*, p.98.

in the courts (the royal households).¹⁷⁴ These composers created music for certain occasions as required by their patron, in return these musicians were financially supported by the court.¹⁷⁵ The business of music publishing became more lucrative in this period as the demand for the printing and distribution of certain popular musical works grew.¹⁷⁶ The practice of publishing music was also influenced by the innovation and staging of what would become known as the “public concert”.¹⁷⁷ Up until the eighteenth century private concerts, which one could attend by invitation only, were the norm.¹⁷⁸

Throughout the eighteenth century, public concerts became more popular across Europe.¹⁷⁹ Public concerts were performances which anyone could attend given they could pay the price of admission. These tickets were usually quite expensive and therefore the attendees at these concerts generally came from the upper-middle and wealthier classes.¹⁸⁰ The most well-known public concert series was named the *Concerts Spirituels* and these concerts began in Paris, France, in 1725.¹⁸¹ When the series originated they performed sacred music, from 1734 the series was used as a platform to promote French music, and from 1762 the concert series became a profitable showcase of music debuts from local and international composers and performers.¹⁸² This series made use of male and female musicians.¹⁸³ The concert series finally came to a close in 1790 during the French Revolution. *Concerts Spirituels* was imitated throughout Europe and it can be seen as the “father of the modern concert series”.¹⁸⁴

Another innovation of the Classical period is the fortepiano. The harpsichord and the clavichord were widely used keyboard instruments and they were manufactured well into the nineteenth century.¹⁸⁵ In 1700 the fortepiano was invented by Florentine

¹⁷⁴C. A. Colin, ‘Exceptions to the Rule: German Women in Music in the Eighteenth Century’, *UCLA Historical Journal* 14(0), 1994, pp. 231-252; Anon, 2023, <<https://dictionary.cambridge.org/dictionary/english/court>>, access: 10 November 2023.

¹⁷⁵C. A. Colin, ‘Exceptions to the Rule: German Women in Music in the Eighteenth Century’, *UCLA Historical Journal* 14(0), 1994, p. 235.

¹⁷⁶D. Moore, *A Guide to Musical Styles*, p.98.

¹⁷⁷D. Moore, *A Guide to Musical Styles*, p.98.

¹⁷⁸P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. 466.

¹⁷⁹P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. 467.

¹⁸⁰P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. 466.

¹⁸¹B. Van Boer, *Historical Dictionary of Music of the Classical Period*, p.138.

¹⁸²B. Van Boer, *Historical Dictionary of Music of the Classical Period*, pp.138-139.

¹⁸³B. Garvey Jackson, ‘Musical Women of the Seventeenth and Eighteenth Centuries’, in K. Pendle (ed.), *Women & Music*, p. 57.

¹⁸⁴B. Van Boer, *Historical Dictionary of Music of the Classical Period*, p.139.

¹⁸⁵P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. 500.

Bartolomeo Cristofori (1655-1731). This instrument allowed for changes in dynamics and expression throughout the music, whereas the clavichord and harpsichord did not allow for a gradual change of dynamic level.¹⁸⁶ Cristofori's instrument arose to combine the power of the harpsichord and the gentle nature of the clavichord.¹⁸⁷ The fortepiano was slow to be accepted into the musical society and it only gained true popularity from the 1760s on when Austrian, German, English and French keyboard-makers started producing the instrument on a larger scale.¹⁸⁸ This instrument is the forerunner to the modern piano which was developed in the nineteenth century.¹⁸⁹

The fortepiano was very suited to the ensemble music of the time period.¹⁹⁰ Ensemble music was often composed for a keyboard instrument in combination with a number of melodic instruments such as the cello, viola, violin, or flute.¹⁹¹ The keyboard had a leading role in the chamber music works of the 1770s and 1780s because of the role chamber music played in middle- and upper-class household music-making of the time.¹⁹² In this context, it was also found that music was seen as a desirable skill for the daughters of the household to have. The daughters were therefore expected to be skilful keyboard players. It was also found that the keyboard was of key importance in chamber music, while the sons played melodic instruments like the violin and cello, to which they afforded less practice-time, in contrast to the daughters with their keyboards.¹⁹³ Performances of this music would therefore allow for the skill and craft of the women to be showcased while others could also participate.¹⁹⁴ Being proficient at playing a musical instrument enhanced the femininity of these women and they were expected to use these skills to attract possible suitors and to entertain their fiancés, husbands and their subsequent families.¹⁹⁵

In the eighteenth century young Lutheran women, in particular, received enough of a music tutelage to allow them to sing Psalms and spiritual music in church

¹⁸⁶P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. 500.

¹⁸⁷D. Ward, 'Keyboard', in A. Burton (ed.), *A Performers Guide to the Music of the Classical Period*, p. 42.

¹⁸⁸P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. 500.

¹⁸⁹P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. 500.

¹⁹⁰D. Ward, 'Keyboard', in A. Burton (ed.), *A Performers Guide to the Music of the Classical Period*, p. 39.

¹⁹¹P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. 500.

¹⁹²P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. 501.

¹⁹³P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. 501.

¹⁹⁴P. Burkholder, D. J. Grout, & C. V. Palisca, *A History of Western Music*. p. 501.

¹⁹⁵J. Halstead, *The Woman Composer*. p. 102.

congregations so that they could rear their children with Christian accompaniment.¹⁹⁶ The music education given to women was just enough to “amuse them” and for music to serve as a “hobby”.¹⁹⁷ Any rigorous music study that would place these women in competition with men was discouraged.¹⁹⁸ If one was the daughter of an aristocratic family musical skills were not seen as a priority in terms of education, therefore, music knowledge was to be cultivated just enough so that minimal musical ability was present.¹⁹⁹ Some families, rarely, prioritised musical education as more than just Christian domesticity and a social skill to enhance the marriageability of a young woman.²⁰⁰

During the eighteenth century there were musical families that fostered musical connections between men and women in the profession, and they then also encouraged the music education of their musically gifted children.²⁰¹ The music of the Classical period could also be called a “family business” as the majority of female composers came from musical families and married musicians.²⁰² Most of the well-known eighteenth century musicians came from musical families and their early music education was handled in their homes by their fathers.²⁰³ Examples of musical families were the Bendas, Caccinis and the Bachs.²⁰⁴ Nonetheless in some of these families a woman’s musical career ceased to exist after she was married.²⁰⁵ However, it was very rare for women to receive a serious music education before the twentieth century, but despite the many obstacles some women still became notable music performers and teachers.²⁰⁶ The remarkable women that were the exception to the rule will be discussed later in this dissertation.

¹⁹⁶B. Garvey Jackson, ‘Musical Women of the Seventeenth and Eighteenth Centuries’, in K. Pendle (ed.), *Women & Music*, p. 77.

¹⁹⁷ J. Halstead, *The Woman Composer*. p. 102.

¹⁹⁸J. Halstead, *The Woman Composer*. p. 102.

¹⁹⁹B. Garvey Jackson, ‘Musical Women of the Seventeenth and Eighteenth Centuries’, in K. Pendle (ed.), *Women & Music*, p. 77.

²⁰⁰B. Garvey Jackson, ‘Musical Women of the Seventeenth and Eighteenth Centuries’, in K. Pendle (ed.), *Women & Music*, p. 77.

²⁰¹B. Garvey Jackson, ‘Musical Women of the Seventeenth and Eighteenth Centuries’, in K. Pendle (ed.), *Women & Music*, p. 55.

²⁰²M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 26.

²⁰³C. A. Colin, ‘Exceptions to the Rule: German Women in Music in the Eighteenth Century’, *UCLA Historical Journal* 14(0), 1994, p. 236.

²⁰⁴B. Garvey Jackson, ‘Musical Women of the Seventeenth and Eighteenth Centuries’, in K. Pendle (ed.), *Women & Music*, p. 55.

²⁰⁵B. Garvey Jackson, ‘Musical Women of the Seventeenth and Eighteenth Centuries’, in K. Pendle (ed.), *Women & Music*, p. 56.

²⁰⁶J. Halstead, *The Woman Composer*. p. 102, & C. A. Colin, ‘Exceptions to the Rule: German Women in Music in the Eighteenth Century’, *UCLA Historical Journal* 14(0), 1994, p. 238.

Shortly before the eighteenth century female singers, who were of noble birth, were not only performing in private, court or castle, but also in certain public places such as men's social clubs.²⁰⁷ With the rise of the middle class in the eighteenth century, these noble female singers had paved the way towards the acceptance of middle class female singers.²⁰⁸ These women and girls were able to make a career out of performing in public concerts and stage performances.²⁰⁹ It is admirable that a number of these singers were able to achieve success given that there was still a scarcity of professional training for female vocalists in the eighteenth century; Johann Adam Hiller (1728-1804) was one of the first opera composers and pedagogues to encourage professional training for female singers.²¹⁰ The *Allgemeine Musikalische Zeitung* (General music newspaper) also emphasized the lack of training available for women in their 1798 publication. Noting that:

“until now only boys have been instructed in singing. But why should girls be excluded from singing? Are not the best voices often found among persons of the opposite sex, who moreover are not subjected to the male change of voice?”²¹¹

Unfortunately, female opera singers were also the victim of the stereotype that a female singer is “demanding, immoral and extravagant”.²¹²

The “salon” was an eighteenth century gathering place for aristocratic and middle-class music enthusiasts and intellectuals.²¹³ In cities such as Paris, Berlin and Vienna these salons became a place where new music, art and literature was promoted and fostered.²¹⁴ What was extraordinary about these salons is that they were often under the patronage of intelligent, musically inclined women.²¹⁵ In this context it was found that women had an important role to play as “patrons of music”

²⁰⁷S. Drinker, *Music and Women*. p. 231.

²⁰⁸S. Drinker, *Music and Women*. pp. 232-233.

²⁰⁹S. Drinker, *Music and Women*. p. 232.

²¹⁰C. A. Colin, 'Exceptions to the Rule: German Women in Music in the Eighteenth Century', *UCLA Historical Journal* 14(0), 1994, p. 237.

²¹¹C. A. Colin, 'Exceptions to the Rule: German Women in Music in the Eighteenth Century', *UCLA Historical Journal* 14(0), 1994, pp. 237.

²¹²S. Fuller, *The Pandora guide to women composers : Britain and the United States 1629- present*, p. 14.

²¹³B. Garvey Jackson, 'Musical Women of the Seventeenth and Eighteenth Centuries', in K. Pendle (ed.), *Women & Music*, p. 56.

²¹⁴B. Garvey Jackson, 'Musical Women of the Seventeenth and Eighteenth Centuries', in K. Pendle (ed.), *Women & Music*, p. 56.

²¹⁵B. Garvey Jackson, 'Musical Women of the Seventeenth and Eighteenth Centuries', in K. Pendle (ed.), *Women & Music*, p. 56.

as a number of women also reigned at European courts. A number of these female patrons specifically also selected and promoted female musicians.²¹⁶

Moreover, there was a number of female composers that were active in the music world at the time, however, unfortunately their names are not engraved upon the present public memory.²¹⁷ The reason for the obscurity of these women is tied with the male-governed publishing profession, accompanied by the fact that female composers did not have the same opportunities to travel and showcase their music to international listeners communities as their male counterparts did.²¹⁸ A predominant amount of these women focused on composing lieder or art song pieces for home, salon and private performances, in sharp contrast to their male counterparts.²¹⁹ Female composers tended to write so called smaller pieces to be performed by small ensembles.²²⁰ This was one of the reasons for the argument that women did not have the capacity to compose more serious and bigger works, but the reason why women preferred to write for smaller ensembles is because orchestras were not readily available to them.²²¹ It is important to note that the lieder that was composed by females were similar stylistically and in proficiency to those of their male contemporaries.²²²

3.3 Classical tourism

“...he is nobody that hath not travelled” – Thomas Nashe (1567-1601).²²³

The history of travel can be divided into the following eras: The Ancient Empires; the Middle/Dark Ages; the Renaissance and Grand Tours; the Modern Age and the Mobility and Digital Era.²²⁴ The Classical period in music (1750 to 1830) and the time in which the musical women of this study lived and worked encompasses the latter

²¹⁶C. A. Colin, 'Exceptions to the Rule: German Women in Music in the Eighteenth Century', *UCLA Historical Journal* 14(0), 1994, pp. 236.

²¹⁷C. A. Colin, 'Exceptions to the Rule: German Women in Music in the Eighteenth Century', *UCLA Historical Journal* 14(0), 1994, pp. 238.

²¹⁸C. A. Colin, 'Exceptions to the Rule: German Women in Music in the Eighteenth Century', *UCLA Historical Journal* 14(0), 1994, pp. 238-239.

²¹⁹C. A. Colin, 'Exceptions to the Rule: German Women in Music in the Eighteenth Century', *UCLA Historical Journal* 14(0), 1994, pp. 238.

²²⁰M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 1.

²²¹M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 2.

²²²C. A. Colin, 'Exceptions to the Rule: German Women in Music in the Eighteenth Century', *UCLA Historical Journal* 14(0), 1994, pp. 238, & M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 2.

²²³E. Porges, 'The Grand Tour: Travel as an educational device', *Annals of tourism research* 8(2), 1981, pp 178.

²²⁴R. A. Cook, C. H. C. Hsu & L. L. Taylor, *Tourism: The Business of Hospitality and Travel*, p. 2.

half of the eighteenth century and the start of the nineteenth century. Therefore, for the purpose of this study the eras that will be considered and expounded upon are the Renaissance and Grand Tour tourism histories.²²⁵

The Grand Tour referred to a tour through the important cities and places in Western Europe that were embarked on by the wealthy social elite of the time.²²⁶ This tour was also seen as part of the education of every “young affluent man”.²²⁷ E. Porges agrees that the idea of travel as education developed in the Grand Tour era.²²⁸ The Grand Tour is an important part of the collective history of tourism.²²⁹ J. Towner agrees with this statement by stating that the period between the 1820s and 1830s, a time at which the Grand Tour was popular, inspired an important transitional period in the development of the tourism industry.²³⁰

In the period of 1700 to 1825 there were multiple developments that directly influenced the development of travel and tourism industry as we know it today. At the time these changes all revolved around the construct of the Third Industrial Revolution where steam engines in particular replaced the sails on ships.²³¹ Travel was also made easier by the development of rail travel and attempts at perfecting the art of travel by hot air balloons.²³² The Grand Tour was therefore a well-established travel activity especially for the British elite, wherein hotels, restaurants and rental carriages were popular and widely available even in the early European capitals to cater to these affluent young men on their voyages.²³³

The Grand Tour period is also referred to as the age where “modern tourism was invented”, one reason is because this period gave us the linguistic origin of the word

²²⁵R. A. Cook, C. H. C. Hsu & L. L. Taylor, *Tourism: The Business of Hospitality and Travel*, p. 2; R.C. Ehle, ‘Classical is...’, *The American Music Teacher* 35(3), 1986, p.33, & A. Latham, *The Oxford Dictionary of Musical Terms*, p. 38.

²²⁶J. Towner, ‘The grand tour: A key phase in the history of tourism’, *Annals of Tourism Research* 12(3), 1985, pp. 298, 301.

²²⁷J. Towner, ‘The grand tour: A key phase in the history of tourism’, *Annals of Tourism Research* 12(3), 1985, p. 301.

²²⁸E. Porges, ‘The Grand Tour: Travel as an Educational Device, 1600-1800’, *Annals of Tourism Research* 8(2), 1981, p. 178.

²²⁹E. Porges, ‘The Grand Tour: Travel as an Educational Device, 1600-1800’, *Annals of Tourism Research* 8(2), 1981, pp. 171-186.

²³⁰J. Towner, ‘The grand tour: A key phase in the history of tourism’, *Annals of Tourism Research* 12(3), 1985, pp. 297-333.

²³¹W. C. Gartner, *Tourism development: Principles, processes, and policies*, p. 34.

²³²W. C. Gartner, *Tourism development: Principles, processes, and policies*, p. 34.

²³³W. C. Gartner, *Tourism development: Principles, processes, and policies*, p. 34; L. J. Lickorish & C. L. Jenkins, *An introduction to tourism*, p. 14.

'tourism'.²³⁴ Travel for pleasure across Europe became more prevalent during this period due in large part to lesser instances of warfare, with some exceptions such as the French Revolution (1789-1799).²³⁵ Travel therefore became more popular at the start of the Grand Tour era (1600-onwards) because of political peace and stability as well as the development of accessibility to European nations that sprouted from it.²³⁶ Especially between the end of the Seven Years War in 1763, and 1796 when Bonaparte invaded Italy, and except for France during the Revolution, the British elite continued to tour the European sub-continent.²³⁷

The general tourist at the start of the aforementioned era was a young affluent male who, in all likelihood, came from Britain to Europe to advance his education.²³⁸ The Grand Tour became a necessary part of the education of these young men whose families could afford such a tour and journey on the sub-continent.²³⁹ The young men were often accompanied by a "tutor", who was a young man themselves who had already completed the tour for himself at an earlier stage, and now became a paid "guide" for a new generation of Grand Tourists.²⁴⁰ These young men often travelled with letters of introduction that they presented to members of the European elite in the hope that their societal equals would be willing to offer guidance, conversation or even hospitality.²⁴¹ Even though, as stated, the Grand Tour was originally seen as a "finishing school" for the sons of the British nobility but as time passed the tour also became a symbol of sexual promiscuity as the sons of Britain were unlikely to damage their reputations in a foreign country.²⁴² In the 1720's British newspapers

²³⁴F. Inglis, *The delicious history of the holiday*, p. 14; W. C. Gartner, *Tourism development: Principles, processes, and policies*, p. 44; E. Porges, 'The Grand Tour: Travel as an educational device', *Annals of tourism research* 8(2), 1981, p 171.

²³⁵P. McPhee, *The French Revolution*, p. 1; H. Berghoff & B. Korte, 'Britain and the making of modern tourism', in H. Berghoff, B. Korte, R. Schneider & C. Harvie (eds.), *The making of modern tourism*, p. 10; L. J. Lickorish & C. L. Jenkins, *An introduction to tourism*, p. 16; E. Porges, 'The Grand Tour: Travel as an educational device', *Annals of tourism research* 8(2), 1981, p 177.

²³⁶E. Porges, 'The Grand Tour: Travel as an educational device', *Annals of tourism research* 8(2), 1981, p 177.

²³⁷F. Inglis, *The delicious history of the holiday*, p. 17; W. C. Gartner, *Tourism development: Principles, processes, and policies*, p. 44.

²³⁸E. Porges, 'The Grand Tour: Travel as an educational device', *Annals of tourism research* 8(2), 1981, pp 177; J. Towner, 'The Grand Tour: A key phase in the history of tourism', *Annals of tourism research* 12(1), 1985, p. 311.

²³⁹E. Porges, 'The Grand Tour: Travel as an educational device', *Annals of tourism research* 8(2), 1981, p 177.

²⁴⁰E. Porges, 'The Grand Tour: Travel as an educational device', *Annals of tourism research* 8(2), 1981, p 180.

²⁴¹O. Löfgren, *On holiday: A history of vacationing*, p. 158.

²⁴²F. Inglis, *The delicious history of the holiday*, p. 16; W. C. Gartner, *Tourism development: Principles, processes, and policies*, p. 43; E. Porges, 'The Grand Tour: Travel as an educational device', *Annals of tourism research* 8(2), 1981, pp 171-186.

already reported the activities of British men abroad to include excessive drinking and amorous affairs, likening the tour to a travelling stag party.²⁴³

Nevertheless, the Grand Tour it was found was more than an “industry”, as it became a way of life and represented a “culture” of its own at the time.²⁴⁴ Originally the most important aspects of the tour was education and cultural enrichment, but as the eighteenth century wore on this came to include self-improvement and personality development as the tourists expected to be entertained by the great wonders, be they manmade or of nature.²⁴⁵ These “tourists” were in turn expected to observe the religion, music, science, literature, politics, governance and arts that were offered throughout Europe, and where then tasked to apply what they have learned to the country, church and society upon their return home.²⁴⁶ It was believed that Britain could only be enriched by this injection of European information, therefore tourism was seen as a potentially significant “type of trade”.²⁴⁷

As the century progressed the Grand Tour was no longer exclusive to only specific British social classes.²⁴⁸ At this stage the tour developed from education or culturally minded aristocrats to include professional middleclass tourists who travelled with their families in the late eighteenth century.²⁴⁹ In the nineteenth century American tourists also went on a very similar tour of Europe, changing the interest in the tour from mainly British tourists to a more “globalised traveller”.²⁵⁰ However, even at present the Grand Tour is still considered by many scholars and authors alike to be of English origin, and developed from English “Grand Tourists” visiting other countries for either historical or scholarly reasons.²⁵¹

²⁴³O. Löfgren, *On holiday: A history of vacationing*, p. 200.

²⁴⁴F. Inglis, *The delicious history of the holiday*, p. 17.

²⁴⁵F. Inglis, *The delicious history of the holiday*, p. 17; W. C. Gartner, *Tourism development: Principles, processes, and policies*, p. 43; H. Berghoff & B. Korte, ‘Britain and the making of modern tourism’, in H. Berghoff, B. Korte, R. Schneider & C. Harvie (eds.), *The making of modern tourism*, pp. 4, 11.

²⁴⁶W. C. Gartner, *Tourism development: Principles, processes, and policies*, p. 44; L. J. Lickorish & C. L. Jenkins, *An introduction to tourism*, p. 14; E. Porges, ‘The Grand Tour: Travel as an educational device’, *Annals of tourism research* 8(2), 1981, p 177.

²⁴⁷L. J. Lickorish & C. L. Jenkins, *An introduction to tourism*, p. 14.

²⁴⁸J. Towner, ‘The Grand Tour: A key phase in the history of tourism’, *Annals of tourism research* 12(1), 1985, p. 301.

²⁴⁹J. Towner, ‘The Grand Tour: A key phase in the history of tourism’, *Annals of tourism research* 12(1), 1985, p. 312.

²⁵⁰J. Towner, ‘The Grand Tour: A key phase in the history of tourism’, *Annals of tourism research* 12(1), 1985, p. 301.

²⁵¹F. Inglis, *The delicious history of the holiday*, p. 16; W. C. Gartner, *Tourism development: Principles, processes, and policies*, p. 43.

Nevertheless, the general route for the Grand Tour, though each tour could have their own deviations, came to be formed in the 1630s.²⁵² The Grand Tourist would leave from Dover, cross the Channel to France and travel through Switzerland to Italy.²⁵³ Italy was a treasure trove of classic antiquity, architecture and artworks.²⁵⁴ Various Italian cities like Rome and Florence were on the itinerary and therefore the tourist stayed in Italy for quite a length of time.²⁵⁵ The tourist would then head for Germany which, among other attractions, offered baths (“Baden”) for their health as visiting Europe was much more luxurious, and a form of escape, than visiting a similar ‘health’ destination closer to home.²⁵⁶ Lastly the tourist would tour the Low Countries (The Netherlands, Belgium and Luxembourg) before returning home.²⁵⁷ Sometimes this tour would be extended to include present-day Greece and Poland.²⁵⁸

The ancient capitals of Paris, Florence, Naples, Venice, Dresden and Grenoble only needed to increase their accommodation capacity and improve their service industry for the influx of Grand Tourists, as these capitals were already well-known historical and educational destinations.²⁵⁹ As the focus of the Grand Tour was often education, these “tourists” visited educational institutions and universities that were found in these ancient capitals.²⁶⁰ Some of the most popular institutions included the Sorbonne in Paris and the universities of Prague, Berlin and Heidelberg.²⁶¹ There were English Colleges in Rome, Venice and Padua and these were very sought after sites to visit by the Grand Tourists.²⁶² Certain universities were known for their

²⁵²E. Porges, ‘The Grand Tour: Travel as an educational device’, *Annals of tourism research* 8(2), 1981, p 179.

²⁵³E. Porges, ‘The Grand Tour: Travel as an educational device’, *Annals of tourism research* 8(2), 1981, pp 177; J. Towner, ‘The Grand Tour: A key phase in the history of tourism’, *Annals of tourism research* 12(1), 1985, p. 301.

²⁵⁴F. Inglis, *The delicious history of the holiday*, p. 16.

²⁵⁵E. Porges, ‘The Grand Tour: Travel as an educational device’, *Annals of tourism research* 8(2), 1981, pp 179; J. Towner, ‘The Grand Tour: A key phase in the history of tourism’, *Annals of tourism research* 12(1), 1985, p. 301.

²⁵⁶F. Inglis, *The delicious history of the holiday*, p. 16; H. Berghoff & B. Korte, ‘Britain and the making of modern tourism’, in H. Berghoff, B. Korte, R. Schneider & C. Harvie (eds.), *The making of modern tourism*, p. 5; E. Porges, ‘The Grand Tour: Travel as an educational device’, *Annals of tourism research* 8(2), 1981, pp 179; J. Towner, ‘The Grand Tour: A key phase in the history of tourism’, *Annals of tourism research* 12(1), 1985, p. 301.

²⁵⁷E. Porges, ‘The Grand Tour: Travel as an educational device’, *Annals of tourism research* 8(2), 1981, pp 179;

²⁵⁸J. Towner, ‘The Grand Tour: A key phase in the history of tourism’, *Annals of tourism research* 12(1), 1985, p. 301.

²⁵⁹E. Porges, ‘The Grand Tour: Travel as an educational device’, *Annals of tourism research* 8(2), 1981, p 179.

²⁶⁰F. Inglis, *The delicious history of the holiday*, p. 17; W. C. Gartner, *Tourism development: Principles, processes, and policies*, p. 44; J. Towner, ‘The Grand Tour: A key phase in the history of tourism’, *Annals of tourism research* 12(1), 1985, p. 322.

²⁶¹E. Porges, ‘The Grand Tour: Travel as an educational device’, *Annals of tourism research* 8(2), 1981, p 180.

²⁶²E. Porges, ‘The Grand Tour: Travel as an educational device’, *Annals of tourism research* 8(2), 1981, p 181.

specialisations in certain fields that the tourists were interested in, such as the French Université Montpellier which at the time was known for its teachings in medicine and medical procedures.²⁶³

The reason for these tours changed in the early nineteenth century from a Classical educational standpoint to tourists travelling to see the romantic fantasy of the peaceful, untouched and beautiful landscapes.²⁶⁴ Images and representations of these valleys can be seen in contemporary poetry and artworks even today.²⁶⁵ Aristocratic tourists bought artworks to bring home as souvenirs but prints of beautiful views and other mementoes were also common.²⁶⁶ Some artists depended on the seasonal arrival of these Grand Tourists.²⁶⁷ The tourists of the eighteenth and nineteenth centuries therefore left current tourists the legacy of framing and selecting an appropriate scene.²⁶⁸ However, these historical tourists were selective in where they looked for in a view and also how they chose to sense, experience and represent it.²⁶⁹ They could then choose to represent this idyllic view in literature, music, painting, or by way of a story.²⁷⁰ Current tourists still employ these same skills in the same means, just now with the additional of photography and digital platforms.

An example of such a 'paradise' is the Alps where it was claimed that there was still a strong relationship between "man and nature" which civilisation had not severed.²⁷¹ A number of eighteenth century Grand Tourists already included the Alps in their travels to "behold and experience" paradise.²⁷² But this 'paradise' was not for the faint of heart as it was a natural barrier that struck fear in the novice traveller.²⁷³ It

²⁶³E. Porges, 'The Grand Tour: Travel as an educational device', *Annals of tourism research* 8(2), 1981, p 181.

²⁶⁴F. Inglis, *The delicious history of the holiday*, p. 14; J. Towner, 'The Grand Tour: A key phase in the history of tourism', *Annals of tourism research* 12(1), 1985, p. 313-314. O. Löfgren, *On holiday: A history of vacationing*, p. 160.

²⁶⁵F. Inglis, *The delicious history of the holiday*, p. 14; J. Towner, 'The Grand Tour: A key phase in the history of tourism', *Annals of tourism research* 12(1), 1985, p. 314.

²⁶⁶J. Towner, 'The Grand Tour: A key phase in the history of tourism', *Annals of tourism research* 12(1), 1985, p. 325.

²⁶⁷J. Towner, 'The Grand Tour: A key phase in the history of tourism', *Annals of tourism research* 12(1), 1985, p. 325.

²⁶⁸O. Löfgren, *On holiday: A history of vacationing*, p. 19.

²⁶⁹O. Löfgren, *On holiday: A history of vacationing*, p. 19.

²⁷⁰O. Löfgren, *On holiday: A history of vacationing*, p. 19.

²⁷¹H. Berghoff & B. Korte, 'Britain and the making of modern tourism', in H. Berghoff, B. Korte, R. Schneider & C. Harvie (eds.), *The making of modern tourism*, p. 5.

²⁷²H. Berghoff & B. Korte, 'Britain and the making of modern tourism', in H. Berghoff, B. Korte, R. Schneider & C. Harvie (eds.), *The making of modern tourism*, p. 5.

²⁷³E. Porges, 'The Grand Tour: Travel as an educational device', *Annals of tourism research* 8(2), 1981, p 180.

was difficult to travel over the Alps and often the vehicles these tourists travelled with had to be dismantled and carried over the passes by mule.²⁷⁴

The Grand Tours were mostly done by men, but sometimes the women associated with these men would tour with them.²⁷⁵ Also, from the end of the seventeenth century aristocratic women travelled all over the continent.²⁷⁶ Grand Tours are also credited with the popularity of guidebooks like *Thomas Taylor's gentleman's pocket companion for travelling into foreign parts* (1722) and many other volumes.²⁷⁷ The eighteenth century also made way for the publication of a large number of travel and voyage accounts which ranged from factual to fictional.²⁷⁸ These books were not only written for and by men, as it was found, perhaps surprisingly, that some of these books were written by women and published between 1680 and 1830.²⁷⁹ Thus, it can be argued that even in isolated instances and in limited communities women were accepted as excellent letter writers as their accounts were detailed, conversational and entertaining to read.²⁸⁰ The reading public were curious about the personal lives and travels of known aristocratic females and unknown writing women alike.²⁸¹ These works were often used by these women to gain a voice in society for and through their writing.²⁸² Letters and travel notes by women such as Lady Anna Miller (1741-1781) and Ann Radcliffe (1764-1823) strengthened the new generation of reading women who travelled independently but not alone in the latter half of the eighteenth century.²⁸³

Lady Elizabeth Craven (1750-1828) in particular (who is one of the women who will be discussed in Chapter 4), wrote a travel memoir titled *Journey through the Crimea to Constantinople* (1789) in which present-day Russia was included as a destination.²⁸⁴ This memoir was translated into German and French and it was later

²⁷⁴E. Porges, 'The Grand Tour: Travel as an educational device', *Annals of tourism research* 8(2), 1981, p. 180.

²⁷⁵F. Inglis, *The delicious history of the holiday*, p. 17; H. Berghoff & B. Korte, 'Britain and the making of modern tourism', in H. Berghoff, B. Korte, R. Schneider & C. Harvie (eds.), *The making of modern tourism*, p. 10.

²⁷⁶K. O'Loughlin, *Women, writing, and travel in the eighteenth century*, p. 8.

²⁷⁷F. Inglis, *The delicious history of the holiday*, p. 17.

²⁷⁸K. O'Loughlin, *Women, writing, and travel in the eighteenth century*, p. 2.

²⁷⁹F. Inglis, *The delicious history of the holiday*, p. 18; H. Berghoff & B. Korte, 'Britain and the making of modern tourism', in H. Berghoff, B. Korte, R. Schneider & C. Harvie (eds.), *The making of modern tourism*, p. 10; K. O'Loughlin, *Women, writing, and travel in the eighteenth century*, p. 7.

²⁸⁰K. O'Loughlin, *Women, writing, and travel in the eighteenth century*, p. 8.

²⁸¹K. O'Loughlin, *Women, writing, and travel in the eighteenth century*, p. 8.

²⁸²K. O'Loughlin, *Women, writing, and travel in the eighteenth century*, p. 8.

²⁸³F. Inglis, *The delicious history of the holiday*, p. 18; H. Berghoff & B. Korte, 'Britain and the making of modern tourism', in H. Berghoff, B. Korte, R. Schneider & C. Harvie (eds.), *The making of modern tourism*, p. 10.

²⁸⁴K. O'Loughlin, *Women, writing, and travel in the eighteenth century*, p. 8.

(1814) published in a larger edition as well.²⁸⁵ Yet, both the act of traveling and travel writing were seen as activities that were exclusively reserved for the educated and powerful who felt justified in broadcasting their views and experiences to the world.²⁸⁶ Because of the amount of travel writing that survived this period the Grand Tour era is hailed as probably the first touristic period with a number of research materials which can be further scrutinized for historical data and information.²⁸⁷ Tourist literature therefore played a significant role in the culture of the Grand Tour and what is inherited from this era. This seeing that it was expected of these tourists to record their adventures by writing what they saw.²⁸⁸ The published writings of tours and voyages became quite popular and the value of the Grand Tour was often discussed in eighteenth century printed works.²⁸⁹

Even in the Victorian era, outlined above, the tourists would still follow the paths written about in published travel journals, written by the authors and poets of the eighteenth and nineteenth centuries – and often these tourists would recite the writings of these “scholars” as they reached these “new” destinations across Europe for themselves.²⁹⁰ The Grand Tour period is said to have contributed a number of literature works in the form of travel guides and travel books as well as what some deemed as “bad poetry”.²⁹¹ With scholars during this period findings two different literary expressions as the legacy left by the British Grand Tourists. You as reader can judge the quality of the poetry. The following poem was written by the eighteenth century English poet Alexander Pope (1688-1744) who eloquently expresses his lack of respect for the Grand Tourists:

Led by my hand, he saunter'd Europe round,
And gather'd ev'ry Vice on Christian ground;
Saw ev'ry Court, heard ev'ry King declare
His royal sense of Op'ras or the Fair;
The Stews and Palace equally explor'd

²⁸⁵K. O'Loughlin, *Women, writing, and travel in the eighteenth century*, pp. 8, 68.

²⁸⁶K. O'Loughlin, *Women, writing, and travel in the eighteenth century*, p. 2.

²⁸⁷J. Towner, 'The Grand Tour: A key phase in the history of tourism', *Annals of tourism research* 12(1), 1985, p. 298.

²⁸⁸J. Steward, 'How and where to go', in J. K. Walton (ed.), *Histories of tourism*, p.40.

²⁸⁹J. Steward, 'How and where to go', in J. K. Walton (ed.), *Histories of tourism*, p.40.

²⁹⁰H. Berghoff & B. Korte, 'Britain and the making of modern tourism', in H. Berghoff, B. Korte, R. Schneider & C. Harvie (eds.), *The making of modern tourism*, p. 5; K. O'Loughlin, *Women, writing, and travel in the eighteenth century*, p. 6.

²⁹¹O. Löfgren, *On holiday: A history of vacationing*, p. 158.

Intrigu'd with glory and with spirit whor'd;
Try'd all hors d'oeuvres, all liqueurs defin'd,
Judicious drank, and greatly daring din'd;
Dropt the dull lumber of the Latin score,
Spoil'd his own language and acquir'd no more;
All Classic learning lost on Classic ground,
And last turn'd Air, the Echo of a Sound!
See now, half-cur'd and perfectly well-bred,
With nothing but a Solo in his head.²⁹²

It has been surmised that negative portrayals of the Grand Tourist such as this one could have been meant as a warning against social extravagance instead of a true portrayal.²⁹³ The German poet Johann Wolfgang von Goethe also included a reference to the British Grand Tourists in his *Faust Part II* (1832).

Are there any Britons around?
They have a mania for antiquity;
Walking the ground
Of old battle fields;
Staring at scenically pleasing waterfalls,
And dreary old ruins
With crumbling walls;
They'd love it here for the holidays.²⁹⁴

It seems that “mainland” Europeans also had a knack for making fun of the British that came to look at their everyday sceneries and artefacts with wonder in their eyes. Musicians are also known to tour with their chosen instruments.²⁹⁵ This was no different in the eighteenth century as musical performers toured in order to study with other professionals, gain exposure to foreign cultures and musical traditions, and to earn a living.

²⁹²F. Inglis, *The delicious history of the holiday*, p. 23.

²⁹³J. Towner, 'The Grand Tour: A key phase in the history of tourism', *Annals of tourism research* 12(1), 1985, p. 300.

²⁹⁴H. Berghoff & B. Korte, 'Britain and the making of modern tourism', in H. Berghoff, B. Korte, R. Schneider & C. Harvie (eds.), *The making of modern tourism*, p. 2.

²⁹⁵C. Gibson & J. Connell, *Music and tourism: On the road again*, p. 2.

3.4 Route tourism

A tourism route is created to assemble a number of touristic activities under a shared theme which then has the potential to stimulate entrepreneurial potential in local host communities.²⁹⁶ Tourism routes have become more prominent globally over the last century, especially in the developed world (global North).²⁹⁷ In this context a notable shift has occurred in which tourists now prefer the exclusivity of niche tourism to the general popularity of mass tourism sites.²⁹⁸ Niche tourism then also has the potential to create an individualistic and meaningful experience for these tourists while partaking in this pre-planned journey.²⁹⁹

Route tourism has been called a “beacon of hope for a sustainable future” for the travel and tourism industry.³⁰⁰ This seeing that routes have the ability to initiate projects that have goals of conservation, community development or the innovation of a new one-of-a-kind product and/or service.³⁰¹ The creation of a route which includes a range of destinations, attractions and sites also has the potential to facilitate community partnerships and economic development.³⁰² Thus, connecting tourism with other industries and to grassroots communities often brings development and opportunity for all stakeholders involved.³⁰³ Therefore, in this context it was found that routes, and the creation thereof, has the potential to spread economic benefits over a large area, and will ultimately offer extra employment and income through the growth and advancement of a local tourism market.³⁰⁴

A reason for the creation of a heritage and cultural tourism route for this dissertation includes bringing lesser known, or in other words “uniconic” attractions to the

²⁹⁶D. Meyer, ‘Tourism routes and gateways: Key issues for the development of tourism routes and gateways and their potential for pro-poor tourism’, ODI discussion paper, 2004, p. 3; M. Lourens, The Underpinnings for Successful Route Tourism Development in South Africa. Masters Dissertation. 2007, University of the Witwatersrand, Johannesburg, South Africa, p. 7.

²⁹⁷D. Meyer, ‘Tourism routes and gateways: Key issues for the development of tourism routes and gateways and their potential for pro-poor tourism’, ODI discussion paper, 2004, p. 5.

²⁹⁸D. Meyer, ‘Tourism routes and gateways: Key issues for the development of tourism routes and gateways and their potential for pro-poor tourism’, ODI discussion paper, 2004, p. 5.

²⁹⁹D. Meyer, ‘Tourism routes and gateways: Key issues for the development of tourism routes and gateways and their potential for pro-poor tourism’, ODI discussion paper, 2004, p. 5.

³⁰⁰M. Lourens, ‘Route tourism: a roadmap for successful destinations and local economic development’, *Development Southern Africa* 24(3), 2007, p. 475.

³⁰¹D. Ward-Perkins, C. Beckmann & J. Ellis, *Tourism Routes and Trails*, p. 130.

³⁰²D. Meyer, ‘Tourism routes and gateways: Key issues for the development of tourism routes and gateways and their potential for pro-poor tourism’, ODI discussion paper, 2004, p. 3.

³⁰³M. Lourens, The Underpinnings for Successful Route Tourism Development in South Africa. Masters Dissertation. 2007, University of the Witwatersrand, Johannesburg, South Africa, pp. 7, 21.

³⁰⁴M. Lourens, The Underpinnings for Successful Route Tourism Development in South Africa. Masters Dissertation. 2007, University of the Witwatersrand, Johannesburg, South Africa, p. 22.

forefront in a new touristic and cultural context.³⁰⁵ Consequently, bringing together a number of attractions under the same banner of music tourism, female composers and eighteenth century music. Creating a route, therefore, gives an area with a high number of cultural resources the opportunity to attract new and diverse special interest tourists.³⁰⁶ Therefore, it can be argued that routes are multidimensional in terms of function and clientele, wherein tourists with a multitude of travel motivations are attracted to these routes and the potential experiences they can offer.³⁰⁷ The latter naturally also aiding the “host destination” in a multitude of ways.

3.5 Cultural routes

A cultural route supports the identity of a destination.³⁰⁸ Both tangible and intangible aspects of heritage are combined to create a coherent thematic cultural route.³⁰⁹ Often the destinations that are connected by a cultural route choose to develop a similar brand that tourists can immediately link to its cultural heritage.³¹⁰ Therefore coherence is an important factor when linking different destinations to create a cultural route so as to ensure that each of the destinations on the route receives the same attention they deserve.³¹¹

The importance of cultural routes in the tourism fraternity was already realised and established by the Council of Europe working group in 1964 when they suggested the creation of a number of cultural routes throughout newly independent European nation states which would promote existing European heritage and cultural destinations through tourism.³¹² Cultural routes in this context became seen as a potential driver for economic, social and cultural development which would then

³⁰⁵D. Meyer, 'Tourism routes and gateways: Key issues for the development of tourism routes and gateways and their potential for pro-poor tourism', ODI discussion paper, 2004, p. 3.

³⁰⁶D. Meyer, 'Tourism routes and gateways: Key issues for the development of tourism routes and gateways and their potential for pro-poor tourism', ODI discussion paper, 2004, p. 5.

³⁰⁷D. Meyer, 'Tourism routes and gateways: Key issues for the development of tourism routes and gateways and their potential for pro-poor tourism', ODI discussion paper, 2004, p. 5.

³⁰⁸A. Lemmetyinen, L. Nieminen & J. Aalto, 'A gentler structure to life: Co-creation in branding a cultural route', Place branding and public diplomacy (17), 2021, p. 268.

³⁰⁹A. Lemmetyinen, L. Nieminen & J. Aalto, 'A gentler structure to life: Co-creation in branding a cultural route', Place branding and public diplomacy (17), 2021, p. 268.

³¹⁰A. Lemmetyinen, L. Nieminen & J. Aalto, 'A gentler structure to life: Co-creation in branding a cultural route', Place branding and public diplomacy (17), 2021, p. 268.

³¹¹A. Lemmetyinen, L. Nieminen & J. Aalto, 'A gentler structure to life: Co-creation in branding a cultural route', Place branding and public diplomacy (17), 2021, p. 269.

³¹²D. Meyer, 'Tourism routes and gateways: Key issues for the development of tourism routes and gateways and their potential for pro-poor tourism', ODI discussion paper, 2004, p. 5.

improve the quality of life of the local communities.³¹³ This project then came to fruition with the formulation and creation of the *Santiago de Compostela Pilgrims Way* which is a network of routes that stretch all over Europe and highlight the shared European cultural identity.³¹⁴ The definition tied to this cultural tourism route as defined by the Council of Europe in 2002 is:

“[a] route crossing one or two countries or regions, organised around a scheme whose historical, artistic or social interest is patently European. The route must be based on a number of highlights, with places particularly rich in historical association”³¹⁵

This definition can be reworked for this dissertation wherein the cultural tourism route can be conceptualised and contextualised as follows – a route that crosses a number of countries or areas which revolves around the cultural theme of “hidden” or “forgotten” female composers of the eighteenth century. This route in essence thus is inclusive of various highlights of attractions specifically tied to the musical history of the eighteenth century and the Classical period – from a uniquely female point of view.

Another example of a cultural route in Europe, Germany is the ‘Fairy Tale Street’ (Märchenstrasse) route which stretches from the birthplace of the Brothers Grimm in Hanau and ends in Bremen.³¹⁶ Since the initiation of the route more than sixty villages and towns have joined the route.³¹⁷ These destinations have leaned into the fairy tale theme by offering musical performances, festivals, performances and specifically themed foods. The idea behind the route is that the stories and folk tales that were collected by the Grimm Brothers that are inextricably linked to German natural and cultural landscapes.³¹⁸

An example of a South African cultural route is the Midlands Meander in the KwaZulu-Natal province.³¹⁹ This route offers visitors a scenic rural trail dotted with

³¹³D. Meyer, ‘Tourism routes and gateways: Key issues for the development of tourism routes and gateways and their potential for pro-poor tourism’, ODI discussion paper, 2004, p. 5.

³¹⁴D. Meyer, ‘Tourism routes and gateways: Key issues for the development of tourism routes and gateways and their potential for pro-poor tourism’, ODI discussion paper, 2004, pp. 5, 6.

³¹⁵D. Meyer, ‘Tourism routes and gateways: Key issues for the development of tourism routes and gateways and their potential for pro-poor tourism’, ODI discussion paper, 2004, p. 5.

³¹⁶R. F. Bendix, *Culture and value*, p. 62.

³¹⁷R. F. Bendix, *Culture and value*, p. 62.

³¹⁸R. F. Bendix, *Culture and value*, p. 62.

³¹⁹M. Lourens, ‘Route tourism: a roadmap for successful destinations and local economic development’, *Development Southern Africa* 24(3), 2007, p. 480.

arts, crafts, local natural produce and hospitality establishments.³²⁰ This route was created in 1985 with the goal of encouraging tourists to visit the KwaZulu-Natal Midlands countryside.³²¹ This route is managed by the private sector driven Midlands Meander Association (MMA). The MMA offers their members access to public relations and marketing opportunities.³²² Almost half of the businesses who are members of the MMA solely rely on the marketing capabilities of the organisation.³²³ The MMA also ensures the quality of the products or services offered by their members, thereby making sure that visitors have a good experience.³²⁴ The route created in this study will be similar to the Midlands Meander route in terms of its focus on the cultural aspects embedded and showcased with tourism products and services. The route would also benefit from the unified branding and cohesive management structure of an association like the MMA.

3.6 Classical route development

The quality of experience in a cultural tourism setting can be assessed by looking at the following four criteria:

1. *Experiencescapes*: These are the environments in which the interactions with customers take place, therefore indoors or outdoors, wherein the sustainability of these environments is considered; an experience like a cultural route can include multiple environments which are indoors and outside across a large geographical area or region.³²⁵
2. *Customer interactions*: The interactions that tourists have on a cultural route could include service personnel, locals, animals, objects (such as costumes or cultural artefacts), nature, cultural landscapes and themselves (through self-

³²⁰M. Lourens, 'Route tourism: a roadmap for successful destinations and local economic development', *Development Southern Africa* 24(3), 2007, pp. 480, 483.

³²¹M. Lourens, 'Route tourism: a roadmap for successful destinations and local economic development', *Development Southern Africa* 24(3), 2007, p. 480.

³²²M. Lourens, 'Route tourism: a roadmap for successful destinations and local economic development', *Development Southern Africa* 24(3), 2007, p. 480.

³²³M. Lourens, 'Route tourism: a roadmap for successful destinations and local economic development', *Development Southern Africa* 24(3), 2007, p. 481.

³²⁴M. Lourens, 'Route tourism: a roadmap for successful destinations and local economic development', *Development Southern Africa* 24(3), 2007, p. 485.

³²⁵D. Eide & L. Mossberg, 'Toward a framework of experience quality assessment in cultural tourism', in D. A. Jelinić & Y. Mansfield (eds.), *Creating and managing experiences in cultural tourism*, pp. 105, 107.

discovery and inner dialogue); cultural, natural and social sustainability also plays a role in these interactions.³²⁶

3. *Storytelling*: This aspect facilitates a connection between the tourist and gives meaning to what they are seeing and experiencing in real-time; this is relevant before the experience, at the time of consumption and in what stays in their memory after the end of the experience; the stories told should fit in with the overarching theme of the experience and they should likewise be tailor-made to fit the demographic of the target market of the experience.³²⁷
4. *Dramaturgy*: This refers to the functionality of the journey on which the tourist goes, and the products and services encapsulated therein, but in a product that relies on creating an experience, such as a cultural route, dramaturgy also includes meaning creation and symbolism; therefore a tourism product can be analysed from the first greeting that takes place where and when on the route (in terms of rich and busy experiences in contrast to quiet time for reflection), until the final goodbye; the dramaturgy of a cultural route thus should be adjusted to take the demographics of the tourists into account; meaning that a route should also include secondary possibilities to account for the weather and other unforeseen possibilities.³²⁸

These are important aspects to keep in mind when creating a successful cultural route. The following factors are seen as important considerations, and relevant to the “hidden figures” route, when exploring the success, viability and potential profitability of this cultural route in Europe. These include: a clearly defined, unique and recognizable brand that sets the route apart in the tourism market; a varied mix of experiences and products which tie in with the envisaged identity of the route; as well as taking note of the current movements and trends in the tourism industry which could have an effect on the sustainability of the route.³²⁹

The success of a route can also be measured by taking the following aspects into account. That include: the geographical distance between the closest business

³²⁶D. Eide & L. Mossberg, ‘Toward a framework of experience quality assessment in cultural tourism’, in D. A. Jelinčić & Y. Mansfield (eds.), *Creating and managing experiences in cultural tourism*, p. 107.

³²⁷D. Eide & L. Mossberg, ‘Toward a framework of experience quality assessment in cultural tourism’, in D. A. Jelinčić & Y. Mansfield (eds.), *Creating and managing experiences in cultural tourism*, p. 108.

³²⁸D. Eide & L. Mossberg, ‘Toward a framework of experience quality assessment in cultural tourism’, in D. A. Jelinčić & Y. Mansfield (eds.), *Creating and managing experiences in cultural tourism*, p.108.

³²⁹M. Lourens, ‘Route tourism: a roadmap for successful destinations and local economic development’, *Development Southern Africa* 24(3), 2007, p. 486.

centre and the tourist attraction; the amount of time that will be spent traveling to the attraction; the amount of money that the tourists will have to spend in order to travel the route; and lastly how comfortable the tourist will be to travel the perceived distance, also taking their willingness to travel for the specific theme into account based on their normal surroundings.³³⁰ In this context it was also found that if a cultural route can be successfully linked with businesses and non-profit organisations it will ultimately increase its chance of success and sustainability.³³¹

The steps to creating a successful route can be summarised as follows. The first step is to do market research on the success of the idea of the route. This should be an ongoing process throughout the development of the cultural journey. The second step revolves around a quality check of the products and services that are offered in the route area. This is to make sure that the products and services are up to date with the newest standards of the international tourism industry. The third step refers to identifying the unique aspects of the area and the products and services offered within it – in this case the theme is the starting point, and the route is being created from there. In the fourth step the stakeholders and role players that form part of the route need to be identified and mentorships need to be established to make sure that the route is viable, profitable and sustainable. The fifth step refers to creating a brand identity for the area which incorporates the identified products and services. The sixth step is to create an operations plan which will direct the normal functions and objectives of the proposed management association. The last step refers to planning the finances for the route, seeing as most route projects can take 20 to 30 years to mature.³³²

3.7 Conclusion

In this chapter the history of Classical music and Classical tourism were discussed. This was in order to provide context to music and travels during the eighteenth century so as to develop a new cultural tourism route based on this historical theme. The Classical period of music (1750-1830) was discussed in terms of popular

³³⁰D. Meyer, 'Tourism routes and gateways: Key issues for the development of tourism routes and gateways and their potential for pro-poor tourism', ODI discussion paper, 2004, pp. 3-4.

³³¹D. Ward-Perkins, C. Beckmann & J. Ellis, *Tourism Routes and Trails*, p. 135.

³³²M. Lourens, 'Route tourism: a roadmap for successful destinations and local economic development', *Development Southern Africa* 24(3), 2007, p. 487.

musical styles, composers and instruments. Employment in the musical sphere was mentioned and the influence of the public concert was similarly analysed. The female side of eighteenth century music was likewise discussed in terms of the way of life of female composers, performers, singers and patrons. The idea of musical families of the era was also touched upon.

In the next section the Grand Tour period was focused upon. This section discussed the development of the Grand Tour from an educational tour embarked upon by affluent young British males to a romantic tour in which these tourists chased the fantasy of the untouched beauty of Europe. What the tourists observed on the Grand Tour and how they observed it was likewise expounded upon. The generally accepted route of the Grand Tour is outlined in this section. The role of women in the Grand Tour era is explored next with a specific emphasis on tourism literature that was penned by women. A number of literary quotes are included to illustrate how the Grand tourists were perceived.

Lastly, a short discussion of touring musicians in the eighteenth century was considered, and how in this context women were kept away to an extent from international fame and success based on their gender and societal statuses. In the last section of this chapter cultural route tourism was shortly defined with a focus on examples of cultural routes in Europe (global North) and in Africa (global South). Lastly, the important aspects of creating a successful classical route were explored and will now be applied in this dissertation going forward.

CHAPTER 4: HIDDEN FIGURES: THE WOMEN OF THE CLASSICS

4.1 Introduction

“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? To believe that would be arrogant...” - Clara Wieck Schumann (1819-1896)³³³

Clara Josephine Wieck Schumann was a popular German Romantic era composer, pianist, violinist and teacher.³³⁴ Schumann composed and worked during the time following the women who will be discussed in this chapter. It is pertinent to note that from her quote one can see that even she was not aware of all of the successful female composers that preceded her. In this chapter brief biographical information of twenty remarkable musical women of the eighteenth century will be discussed. These women have been grouped according to where they made music and why they form part of the Classical genre. Case studies of the hidden figures will include Austria, United Kingdom, Germany, Italy and France.

4.2 Hidden figures of the Classical period

- *Austria*

4.2.1 Marianna Martines



Figure 1: Marianna Martines³³⁵

³³³M. S. Johnson, 'The recognition of female composers', *Agora* 1(1), 2005, pp. 1-8.

³³⁴A. Cohen, *International Encyclopedia of Women Composers*, p.626.

³³⁵E. De Brito, n.d., <<https://www.exploreclassicalmusic.com/marianna-martines>>, access: 30 November 2023.

Marianna Martines (also Martinez) lived between 1744 and 1812.³³⁶ Martines was an accomplished singer, keyboard player and composer. She was widely respected by her fellow composers as the court poet Pietro Metastasio (1698-1782) supervised her education.³³⁷ Pietro Metastasio's librettos were set to music numerous times and these librettos had a lot of influence on the music of this era.³³⁸ She was seen as one of the most gifted and accomplished female musicians of her time.³³⁹ When Martines was ten years old her first keyboard instructor was Joseph Haydn (1732-1809).³⁴⁰ Martines's influence was felt throughout the music world. Wherein contemporary scholars such as Charles Burney (1726-1814) and Johann Adolph Hasse (1699-1783) held her in the highest regard.³⁴¹

In 1761 the potential of the then 17 year old Martines was recognised through a performance of a Mass that she composed at the Viennese Court Church of Saint Michael.³⁴² In 1773, when she was 29, Martines was accepted into the coveted Accademia Filarmonica of Bologna, Italy.³⁴³ The Accademia was seen as a stepping stone not only to the "music world" of Bologna but also as a right of passage to become respected as a musician internationally. It was believed at that time that no musician had truly reached fame if their accomplishments had not been confirmed by the Accademia.³⁴⁴ Martines was one of only three female members accepted by the academy at this time in history.³⁴⁵

It is also important to highlight that during this period is when Martines's association with the Mozart family began.³⁴⁶ By the time that Martines reached adulthood she was a well-educated woman who spoke several languages and was very knowledgeable on an array of subjects.³⁴⁷ In this context many musical historians

³³⁶K.L. Fremar, *The life and selected works of Marianna Martines (1744-1812)*, p. vii.

³³⁷I. Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*, p.1.

³³⁸I. Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*, p.1.

³³⁹I. Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*, p.2.

³⁴⁰I. Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*, p.2.; K.L. Fremar, *The life and selected works of Marianna Martines (1744-1812)*, p. 5.

³⁴¹K.L. Fremar, *The life and selected works of Marianna Martines (1744-1812)*, p. viii.

³⁴²K.L. Fremar, *The life and selected works of Marianna Martines (1744-1812)*, p. 9.; H. Wessely & I. Godt, 2001, <<https://doi-org.uplib.idm.oclc.org/10.1093/qmo/9781561592630.article.17913>>, Access: 22 April 2023.

³⁴³K.L. Fremar, *The life and selected works of Marianna Martines (1744-1812)*, p. 21, 23.

³⁴⁴K.L. Fremar, *The life and selected works of Marianna Martines (1744-1812)*, p. 21.

³⁴⁵M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.31.

³⁴⁶K.L. Fremar, *The life and selected works of Marianna Martines (1744-1812)*, p. 24.

³⁴⁷K.L. Fremar, *The life and selected works of Marianna Martines (1744-1812)*, p. 9.

have also reported that Wolfgang Amadeus Mozart (1756-1791) delighted in playing keyboard duets with her.³⁴⁸

The Empress Maria Theresia (1717-1780) of Habsburg often invited Martines to perform at her residence.³⁴⁹ In this setting Martines often held private concerts in her residence and these concerts were attended by a number of Vienna's most popular musicians.³⁵⁰ Martines even started her own singing school from her residence in the 1790s.³⁵¹

Martines composed in a wide variety of genres, and it has been found that Martines composed more than 200 works in total.³⁵² Martines composed vocal and instrumental works, church music, oratorios, Italian arias, concertos as well as sonatas.³⁵³ Her compositional style is typical of the early Classical period in Vienna, although Martines composed and was trained in the Italian style.³⁵⁴ Only in 1990, and the two decades following was a large number of the instrumental and other works of Martines published.³⁵⁵ Of the 200 works Martines composed it is estimated that only 69 verified works survived to be recorded archivally.³⁵⁶

Thus, it is fair to argue that she successfully created a life for herself as a single woman with a career in composing and teaching music and the knowledge produced from this discipline. In this context she has been identified as one of the hidden figures of the Classical period given her evident contribution to the era.

³⁴⁸I. Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*, p.2.

³⁴⁹K.L. Fremar, *The life and selected works of Marianna Martines (1744-1812)*, p. 9.

³⁵⁰I. Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*, p.2.; K.L. Fremar, *The life and selected works of Marianna Martines (1744-1812)*, p. ix.

³⁵¹H. Wessely & I. Godt, 2001, <<https://doi-org.uplib.idm.oclc.org/10.1093/gmo/9781561592630.article.17913>>, Access: 22 April 2023.

³⁵²K.L. Fremar, *The life and selected works of Marianna Martines (1744-1812)*, p. viii.

³⁵³I. Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*, p.2.

³⁵⁴H. Wessely & I. Godt, 2001, <<https://doi-org.uplib.idm.oclc.org/10.1093/gmo/9781561592630.article.17913>>, access: 22 April 2023.

³⁵⁵I. Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*, p.4.

³⁵⁶K.L. Fremar, *The life and selected works of Marianna Martines (1744-1812)*, p. viii.

4.2.2 Maria Theresia Von Paradis



Figure 2: Maria Theresia von Paradis ³⁵⁷

Maria Theresia von Paradis lived between 1759 and 1824.³⁵⁸ She was a well-known and respected Austrian pianist, composer, teacher and performer of the Classical period who travelled through Europe in the eighteenth century.³⁵⁹ Von Paradis was born with sight but a medical complication related either to a stroke or cerebral palsy in the optic nerves when she was four years old left her completely blind.³⁶⁰ Despite this medical condition her musical education was not neglected.³⁶¹ It is possible that great pains were taken in her education seeing as her blindness was seen as an impediment to marriage at the time, with the latter being expected of a woman.³⁶²

Von Paradis was greatly inspired by the music she heard in a Roman Catholic Mass and she was extraordinarily receptive to the wonder of music and sound.³⁶³ Her parents made sure that Von Paradis received a distinguished music education from some of the most accomplished musical artists of the time. She was educated by the

³⁵⁷G. Hamilton, 2017, <<https://www.independent.ie/entertainment/music/classic-talk-a-musical-pioneer-called-paradis/36179423.html>>, access: 30 November 2023.

³⁵⁸H. Matsushita, The musical career and compositions of Maria Theresia von Paradis (1759-1824) Doctoral thesis, Brigham Young University, United States of America. p.1.

³⁵⁹M. F. McVicker, Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century, p.31; L. Gordy, Women creating music 1750-1850: Marianne Martinez, Maria Theresia von Paradis, Fanny Mendelssohn Hensel, and Clara Wieck Schumann, Doctoral thesis, University of Alabama, United States of America. p.27.

³⁶⁰H. Matsushita, The musical career and compositions of Maria Theresia von Paradis (1759-1824) Doctoral thesis, Brigham Young University, United States of America. p. 4.

³⁶¹H. Matsushita, The musical career and compositions of Maria Theresia von Paradis (1759-1824) Doctoral thesis, Brigham Young University, United States of America. p. 6.

³⁶²B. Garvey Jackson, 'Musical Women of the Seventeenth and Eighteenth Centuries', in K. Pendle (ed.), Women & Music, p. 88.

³⁶³H. Matsushita, The musical career and compositions of Maria Theresia von Paradis (1759-1824) Doctoral thesis, Brigham Young University, United States of America. p. 7.

likes of Antonio Salieri (1750-1825) and Leopold Kozeluch (1747-1818) among others.³⁶⁴

When Von Paradis was eleven years old she performed the soprano part of Pergolesi's *Stabat mater* while accompanying herself on the organ in the Augustiner Kirche in Vienna.³⁶⁵ Her namesake, the empress Maria Theresia (1717-1780), was deeply moved by the performance of Von Paradis. As the empress was a great supporter of music and the arts she awarded Von Paradis a yearly stipend, from 1774 onwards, to further her education in music and other subjects. Von Paradis also impressed Valentin Haüy (1745-1822) who was known as the 'Father and Apostle of the Blind'. Haüy used her as an example in his book written on education for the blind (*Essai sur l'éducation des aveugles*). In his essay Haüy frequently referred to the methods that were used to teach Von Paradis reading, geography, mathematics and music. Haüy also went on to open the first school for the blind in 1785, with many of the techniques being developed in collaboration with Von Paradis based on her own knowledge and skill set over the years. The mechanical inventor Wolfgang von Kempelen (1734-1804) was also impressed by Von Paradis. Von Kempelen for his part created a typing machine for Von Paradis which she could use to put her thoughts into writing.³⁶⁶

When Von Paradis was only 16 years old she performed as an accomplished singer and virtuoso pianist in the renowned Schönbrunn Palace as well as in concert halls throughout Vienna and aristocratic salons in the region. Her piano performance was described as expressive and sympathetic. Von Paradis was very popular in Vienna and she gained the nickname 'The Blind Enchantress'. Among her admirers was Wolfgang Amadeus Mozart and Antonio Salieri (1750-1825). In 1773 Salieri dedicated the only organ concerto he ever composed to Von Paradis. Mozart and Von Paradis knew each other since childhood and it is very likely that they repeatedly met each other at the public concert rooms in the houses of the music-loving nobility. Mozart apparently wrote a piano concerto for Von Paradis to perform,

³⁶⁴H. Matsushita, The musical career and compositions of Maria Theresia von Paradis (1759-1824) Doctoral thesis, Brigham Young University, United States of America. p. 7; R. Angermüller, H. Matsushita & R. Rabin, 2001, <<https://doi-org.uplib.idm.oclc.org/10.1093/gmo/9781561592630.article.20868>>, access: 25 April 2023.

³⁶⁵H. Matsushita, The musical career and compositions of Maria Theresia von Paradis (1759-1824) Doctoral thesis, Brigham Young University, United States of America. p. 7; M. F. McVicker, Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century, p.32.

³⁶⁶H. Matsushita, The musical career and compositions of Maria Theresia von Paradis (1759-1824) Doctoral thesis, Brigham Young University, United States of America. p. 8.

as Mozart's father (Leopold Mozart [1719-1787]) refers to it in a letter he writes to his daughter, Maria Anna Mozart (1751-1829) in 1785. Many scholars believe that this piano concert is K. 456 (No. 18), nicknamed *Paradis*, but some speculation remains. Haydn also apparently composed a piano concerto for Von Paradis (HXVII:4).³⁶⁷

Musical theorists have found that Von Paradis studied music by ear, as she had an exceptionally acute sense of hearing and musical comprehension combined with an excellent memory.³⁶⁸ She reportedly played more than 60 concertos from memory. Von Paradis similarly had the ability to remember complex pieces of music after hearing them – a feat few of her male counterparts at the time could accomplish.³⁶⁹

In the late eighteenth century public touring became lucrative for musicians as the public concert culture became increasingly popular.³⁷⁰ From 1783 to 1786 Von Paradis undertook her own 'Grand Tour' across Europe. During these tours she visited a number of cities across Austria, United Kingdom, France, Germany and Switzerland.³⁷¹ While on tour she met and socialized with a number of authors, musicians, patrons, poets, scholars and statesmen who all enjoyed her company and her social refinement. While on tour she also began composing music for piano, harpsichord and music for the voice. She used a specially designed peg-board system to notate different notes and note values. A copyist could then simply transcribe her composition into musical notation.³⁷²

Von Paradis never married, and it was found that she lived in relative affluence because of the success of her cultural touring and the financial support she received from the aristocracy at the time.³⁷³ She had the means and opportunity to use her wealth and time to assist younger musicians, especially girls, to achieve similarly successes. In 1808 she furthered this goal of hers by opening a school which

³⁶⁷R. Angermüller, H. Matsushita & R. Rabin 2001, <<https://doi-org.uplib.idm.oclc.org/10.1093/gmo/9781561592630.article.20868>>, access: 25 April 2023.

³⁶⁸H. Matsushita, *The musical career and compositions of Maria Theresia von Paradis (1759-1824)* Doctoral thesis, Brigham Young University, United States of America. p. 9; R. Angermüller, H. Matsushita & R. Rabin, 2001, <<https://doi-org.uplib.idm.oclc.org/10.1093/gmo/9781561592630.article.20868>>, access: 25 April 2023.

³⁶⁹L. Gordy, *Women creating music 1750-1850: Marianne Martinez, Maria Theresia von Paradis, Fanny Mendelssohn Hensel, and Clara Wieck Schumann*, Doctoral thesis, University of Alabama, United States of America. p.32.

³⁷⁰L. Gordy, *Women creating music 1750-1850: Marianne Martinez, Maria Theresia von Paradis, Fanny Mendelssohn Hensel, and Clara Wieck Schumann*, Doctoral thesis, University of Alabama, United States of America. p.29.

³⁷¹H. Matsushita, *The musical career and compositions of Maria Theresia von Paradis (1759-1824)* Doctoral thesis, Brigham Young University, United States of America. p. 24, 26.

³⁷²M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.32.

³⁷³H. Matsushita, *The musical career and compositions of Maria Theresia von Paradis (1759-1824)* Doctoral thesis, Brigham Young University, United States of America. p. 42.

focused on the education of girls in music. Music theory, piano and voice teachings were included in the school curriculum. She taught students until her death twenty years later.³⁷⁴

In 1824 she passed from a lung disease in her residence in Rothenthurmstrasse in Vienna. She was buried in St. Mark's Cemetery in the city.³⁷⁵ After her death a street in the nineteenth district of Vienna was named for her: *Paradisgasse*. The latter a significant milestone and landmark for women composers at the time. It is unfortunate that a great number of her music is lost, but scholars identified thirty works which still survive even today.³⁷⁶ These include: cantatas, operas, choral pieces, piano concertos, symphonies and music for piano and strings. The *Sicilienne* which is ascribed to Von Paradis is the only musical work from a female composer of 1750-1850 to survive in modern teaching and performance repertoire.³⁷⁷

Many believe that if Von Paradis had published more music during her lifetime, more of her compositions could have survived. When she was questioned about this she merely answered: "would male fellow artists withdraw from me if I, as a woman - and especially as a blind woman – dared to compete with them?".³⁷⁸ Therefore Von Paradis understood the political climate of the time and used the methods at her disposal to broaden her reach and to move in the music circles with great respect and admiration. Her legacy encapsulates the need to further understand these female composers ("hidden figures") of the Classical music era.

³⁷⁴H. Matsushita, The musical career and compositions of Maria Theresia von Paradis (1759-1824) Doctoral thesis, Brigham Young University, United States of America. p. 43.

³⁷⁵H. Matsushita, The musical career and compositions of Maria Theresia von Paradis (1759-1824) Doctoral thesis, Brigham Young University, United States of America. p. 48.

³⁷⁶B. Garvey Jackson, 'Musical Women of the Seventeenth and Eighteenth Centuries', in K. Pendle (ed.), *Women & Music*, p.89.

³⁷⁷L. Gordy, *Women creating music 1750-1850: Marianne Martinez, Maria Theresia von Paradis, Fanny Mendelssohn Hensel, and Clara Wieck Schumann*, Doctoral thesis, University of Alabama, United States of America. p.32.

³⁷⁸B. Garvey Jackson, 'Musical Women of the Seventeenth and Eighteenth Centuries', in K. Pendle (ed.), *Women & Music*, p.89.

4.2.3 Josepha Barbara Auernhammer



Figure 3: Josepha Barbara Auernhammer³⁷⁹

Josepha Barbara Auernhammer (also Aurnhammer or Aurenhammer) was a close contemporary of Maria Von Paradis.³⁸⁰ Auernhammer was an Austrian composer and pianist.³⁸¹ She was born at what was then called ‘Stadt No. 965’, which is now called ‘Himmelpfortgasse 6’ in Vienna.³⁸² The Café Frauenhuber now occupies the premises, but the café that was there before boasted performances by male Classical greats of the time such as Mozart in 1788 and Beethoven in 1797.³⁸³ This information can be read on a plaque outside the building. Josepha Auernhammer’s

³⁷⁹Anon, 2022, <<https://www.rtve.es/play/audios/la-musica-que-habitanos/mozart/6293999/>>, access: 30 November 2023.

³⁸⁰M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.33; R. Angermüller, 2014, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001505?rskey=SzpjNq&result=1>>, access: 29 April 2023.

³⁸¹R. Angermüller, 2014, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001505?rskey=SzpjNq&result=1>>, access: 29 April 2023; A. Cohen, *International Encyclopedia of Women Composers*, p.35.

³⁸²M. Lorenz, ‘New and old documents concerning Mozart’s pupils Barbara Ployer and Josepha Auernhammer’, *Eighteenth Century Music* 3(2), 2006, pp. 311-322.

³⁸³M. Brownlow, <<https://www.visitingvienna.com/eatingdrinking/cafespubsbars/cafe-frauenhuber/>>, access: 01 May 2023.

mother, Elisabeth Auernhammer (1723-1802) hailed from the Timmer family which have produced a number of talented musicians since the seventeenth century.³⁸⁴

Auernhammer was born in 1758 and she lived until 1820.³⁸⁵ Auernhammer and Von Paradis were both taught piano by Leopold Kozeluch. In 1781 Auernhammer became a pupil of Mozart and history suggests that he was impressed by her musical abilities even at a young age. He assisted in the promotion of her career and he often played concerts with her. Their collaborative performances were optimistically described by the contemporary musicologist Abbé Stadler (1748-1833).³⁸⁶

In her compositions Auernhammer was an expert at writing variations on any given theme.³⁸⁷ Compositions such as these were often based on original melodies, familiar folk tunes or operatic arias. These melodies were then varied by a changing of the melody, harmony and rhythmic patterns of the original. The genre also included passages in which the pianist could showcase their technical skill and musical abilities.³⁸⁸ She mostly composed piano music and in these settings her compositions illustrate her creative use of the instrument and her masterful knowledge of technique. Mozart called her a 'fright' but he said that her piano playing was enchanting. It is also important to note that in 1781 Mozart dedicated a number of sonatas for piano and violin (K296 and K376 –80/374*d-f*, 317*d*, 373*a*) to Auernhammer.

The latter a rare occurrence at the time. After the death of Auernhammer's father in 1782, Mozart was concerned for Auernhammer's welfare and he found lodgings for her with one of his patrons, Countess Waldstätten.³⁸⁹ Auernhammer married Johann

³⁸⁴M. Lorenz, 'New and old documents concerning Mozart's pupils Barbara Ployer and Josepha Auernhammer', *Eighteenth Century Music* 3(2), 2006, pp. 319.

³⁸⁵A. Cohen, *International Encyclopedia of Women Composers*, p.35.

³⁸⁶R. Angermüller, 2014, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001505?rskey=SzpjNq&result=1>>, access: 29 April 2023.

³⁸⁷A. Cohen, *International Encyclopedia of Women Composers*, p.35.

³⁸⁸V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p. 103.

³⁸⁹R. Angermüller, 2014, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001505?rskey=SzpjNq&result=1>>, access: 29 April 2023; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.33; V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p. 103.

Bessenig (1751-1837), a civil servant, in 1786.³⁹⁰ It is remarkable that Auernhammer kept her maiden name, professionally, after marriage as that was not common practice at the time.³⁹¹ Auernhammer played concerts privately, and at the Vienna Burg Theatre from the 1790s till 1813.³⁹² Her involvement with one of the greats of the time cannot be overlooked, however, it was found that her compositions did stand the test of time despite being seen as Mozart's accomplice and prodigy.

4.2.4 Maria Anna Walburga Ignatia Mozart



*Figure 4: Maria Anna Walburga Ignatia Mozart*³⁹³

Maria Anna Walburga Ignatia Mozart, nicknamed Nannerl, lived from 1751 to 1829.³⁹⁴ She was born five years prior to her brother, Wolfgang Amadeus Mozart. Their mother, Anna Maria Mozart née Pertl (1720-1778), was the granddaughter of a

³⁹⁰R. Angermüller, 2014, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001505?rskey=SzpjNq&result=1>>, access: 29 April 2023.

³⁹¹V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p.103.

³⁹²A. Cohen, *International Encyclopedia of Women Composers*, p.35; R. Angermüller, 2014, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001505?rskey=SzpjNq&result=1>>, access: 29 April 2023.

³⁹³C. Curzon, 2013, <<https://www.madamegijflurt.com/2013/07/notable-births-maria-anna-walburga.html>>, access: 30 November 2023.

³⁹⁴A. K. Gray, *The world of women in classical music*, p.25; A. Cohen, *International Encyclopedia of Women Composers*, p.494.

court musician.³⁹⁵ From 1758 Nannerl's father, Leopold Mozart (1719-1787) taught her music and encouraged her in her musical studies although his main focus remained his son. Nannerl was an accomplished improviser and an exceptional pianist. She travelled and performed throughout Western Europe with her father and brother from 1762 till 1767.³⁹⁶

In 1769, when Nannerl was 18 years old it was decided that she would no longer be exhibited as a prodigy, as she had reached a marriable age and should as per the times stay at home and settle into life as a "proper young lady".³⁹⁷ Scholars have found that she lived as the epitome of piety, self-sacrifice, modesty and propriety which were the ideas of what constituted femininity at the time. Nannerl married, a man her father chose for her, Johann Baptist von Berchtold zu Sonnenburg (1736-1801) in 1784 and they had three children together. During her marriage and after her husband's death in 1801 Nannerl continued to teach piano on a small scale to locals.³⁹⁸

Mozart wrote a number of works for and with his sister and their relationship remained close despite her position and stake in the family structure at the time.³⁹⁹ After Mozart's demise Nannerl wrote down some memories about him for Friedrich Schlichtegroll (1765-1822), who was the first biographer of Mozart. In 1770, she sent her brother one of her compositions while he was on tour. He was impressed by her talents as a composer and encouraged her to keep composing. Nannerl could have been a talented composer, but her potential was neglected and severely overlooked given her gender identity at the time. Regrettably all of Nannerl's compositions are

³⁹⁵A. K. Gray, *The world of women in classical music*, p.25.

³⁹⁶A. K. Gray, *The world of women in classical music*, p.25; A. Cohen, *International Encyclopedia of Women Composers*, p.494; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.34; E. Rieger, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278231?rskey=sdcu94&result=1>>, access: 2 May 2023.

³⁹⁷A. K. Gray, *The world of women in classical music*, p.25; E. Rieger, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278231?rskey=sdcu94&result=1>>, access: 2 May 2023.

³⁹⁸A. K. Gray, *The world of women in classical music*, p.26; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.34; E. Rieger, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278231?rskey=sdcu94&result=1>>, access: 2 May 2023.

³⁹⁹E. Rieger, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278231?rskey=sdcu94&result=1>>, access: 2 May 2023.

estimated to have been lost to the world and she remains overshadowed by her brother in terms of published works.⁴⁰⁰

Nevertheless, Nannerl was an accomplished pianist, harpsichordist, composer and teacher. Towards the end of her life, in 1825, Nannerl became blind.⁴⁰¹ Upon her death, she was buried in the churchyard of the Saint Peter abbey in Salzburg. This unequal society in which women were seen as subordinates to their male composer counterparts of the time is one of the key reasons why this dissertation aims to shine a light on those female composers. Making them visible to modern musical and travel societies. Nannerl can be considered as the epitome of a “hidden figure” in the context of this study. This given that although her potential could have outshone her renowned brother she was never afforded the choice or opportunity to showcase her evident talents, due only as a result of being a woman in the eighteenth century.

- *United Kingdom*

4.2.5 Sophia Giustina Corri Dussek



Figure 5: Sophia Giustina Corri Dussek⁴⁰²

⁴⁰⁰A. K. Gray, *The world of women in classical music*, p.26; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.34.

⁴⁰¹A. Cohen, *International Encyclopedia of Women Composers*, p.494; E. Rieger, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278231?rskey=sdcu94&result=1>>, access: 2 May 2023.

⁴⁰²J. P. Giraudet, 2017, <<https://musicalics.com/en/node/88523>>, access: 30 November 2023.

Sophia Corri Dussek lived between 1775 and 1847.⁴⁰³ Corri Dussek was a talented Scottish pianist, harpist, teacher and composer. She was born into a prominent London musical family living in present-day Scotland. Her father was Domenico Corri (1746-1825), who was a noteworthy composer, music publisher and teacher at the time. Her father taught her to play the piano and she started performing in public from a young age. She was also a talented singer and she made her debut at the Salomon concerts in 1791. Haydn was directing this concert while also playing the harpsichord.⁴⁰⁴ Corri Dussek performed in a number of English cities in the 1800s including London, Edinburgh and Dublin. She also played a role in Mozart's musical introduction to London. In 1801 she sang in the premiere of Mozart's Requiem which was performed at Covent Garden.⁴⁰⁵

In 1792 she married Jan Ladislav Dussek (1760-1812), a Bohemian pianist and composer, and he taught her to play the harp. After their marriage she still performed as a harpist, pianist and singer. Her husband mostly joined her for these performances. They had a daughter, Olivia Buckley Dussek (1799-1847), who was also a pianist, harpist, organist and a composer. After Jan Ladislav's death she married violist John Alvis Moralt (n.d.) and they established a music school in Paddington together.⁴⁰⁶

Dussek published numerous pieces throughout her life including music for the piano or harp, sonatas, rondos, songs and arrangements of songs. Sophia Corri Dussek is a remarkable "hidden figure" as she can be directly connected to two of the great male composers of the Classical period on top of being born into a musical family and marrying into another. Yet, her independence as a female performer and

⁴⁰³M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.37; B. Garvey Jackson, H.A. Craw & B. Shaljean, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-60000200671#omo-9781561592630-e-60000200671>>, access: 02 May 2023.

⁴⁰⁴B. Garvey Jackson, H.A. Craw & B. Shaljean, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-60000200671#omo-9781561592630-e-60000200671>>, access: 02 May 2023.

⁴⁰⁵B. Garvey Jackson, H.A. Craw & B. Shaljean, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-60000200671#omo-9781561592630-e-60000200671>>, access: 02 May 2023.

⁴⁰⁶M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.37; B. Garvey Jackson, H.A. Craw & B. Shaljean, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-60000200671#omo-9781561592630-e-60000200671>>, access: 02 May 2023; V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p. 119.

composer can not be overlooked nor was it overshadowed by her male counterparts or her own family structure(s) of the time.

4.2.6 Elizabeth Billington



Figure 6: Elizabeth Billington ⁴⁰⁷

An anonymous contemporary writer describing Elizabeth Billington”:

“[...] she fortunately possesses so musical a soul, that she lets not the smallest of her gifts of nature and acquirements of arts remain useless in her performance”.⁴⁰⁸

Elizabeth Billington (1765–1818) was born into a musical family in London.⁴⁰⁹ Billington was an English soprano, pianist, harpsichordist and composer. Her father,

⁴⁰⁷J. Gillray, 1801,

https://www.google.com/search?q=elizabeth+billington&sca_esv=586983860&rlz=1C1CHBF_enZA1028ZA1029&tbn=isch&sxsrf=AM9HkKlakoEZM3g3WvcUst2AmP1mtlsoHA:1701441055343&source=lnms&sa=X&sqi=2&ved=2ahUKEwiMhdbtue6CAxVgzgIHHUd1D_AQ_AUoAXoECAMQAw&biw=971&bih=913&dpr=1#imgrc=3FYIfNhFDkkuJM, access: 30 November 2023.

⁴⁰⁸M. Burden, ‘Mrs Billington’s embonpoint; scandal, hysteria, and Mozart’, British Society for 18th-century Studies Annual Conference, 2008, p.1-11.

⁴⁰⁹M. F. McVicker, Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century, p. 38.

Carl Weichsel (1728-1811), was a clarinettist and oboist and her mother, Frederica Weichsel (1745-1786) was a singer of note.⁴¹⁰ Among others she was taught music by her father and Johann Christian Bach (1735-1782). She started playing the piano at her mother's benefit concerts from a very young age. She sang in public for the first time in 1775 when she was only ten years old. She composed two sets of piano music before she was 12. A feat worthy of recognition given the period in which it took place. In 1783 she married her singing teacher, James Billington (n.d - 1794) who also played the double bass. After her marriage she sang in operas and concerts in Dublin and London and many authors have found that she was very successful in her musical endeavours. Noting that she had a dazzling voice that impressed and delighted audiences.

In 1792 the book *Memoirs of Mrs. Billington* was published with the intent to ruin her reputation.⁴¹¹ This misogynistic, political and explicit book was created by James Ridgway (n.d.) who claimed it to be an autobiography of Billington as it included a number of letters she wrote. But of the 99 pages of the book only 30 pages were Billington's own words. Billington left London as a result and performed for overflowing audiences in Dublin. In 1794 she travelled with her family to Italy, her first performance was in Naples at the Teatro San Carlo.⁴¹² The opera in which she sang at the Teatro, *Inez de Castro*, was written especially for her by the composer Francesco Bianchi (1752-1810). Shortly after this event and performance her husband died suddenly. After this she embarked on a successful tour of the Italian operatic centres at the time.⁴¹³

In Italy, in 1799, she married her second husband, a M. Felissent (n.d), and they lived together near Venice before she returned to London to perform in 1801.⁴¹⁴

⁴¹⁰M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 38, A. Cohen, *International Encyclopedia of Women Composers*, p.82.

⁴¹¹O. Baldwin & T. Wilson, 2010, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003083?rskey=J8Z097&result=1>> , access 12 July 2023.

⁴¹²O. Baldwin & T. Wilson, 2010, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003083?rskey=J8Z097&result=1>> , access 12 July 2023; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 38.

⁴¹³O. Baldwin & T. Wilson, 2010, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003083?rskey=J8Z097&result=1>> , access 12 July 2023.

⁴¹⁴O. Baldwin & T. Wilson, 2010, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003083?rskey=J8Z097&result=1>> , access 12 July 2023; A. Cohen, *International Encyclopedia of Women Composers*, p.82.

Felissent was reportedly abusive and for that reason they separated shortly after getting married.⁴¹⁵ In 1806 she sang the role of *Vitellia* in *La Clemenza di Tito*, the first Mozart opera to be performed in London, at the King's Theatre. In 1817 she returned to Italy with Felissent and it is rumoured that injuries he inflicted were the cause of her untimely death. On her death the Gentleman's Magazine described her as "the most celebrated vocal performer that England ever produced".⁴¹⁶

Her first composition was published as created by 'a child eight years of age' and the second set of compositions, six sonatas for piano and harpsichord, was published when she was only eleven years old. Elizabeth Billington stands as a portrait of a woman who was popular in her time but who was shamed for her popularity and individuality by a "male voice" who tried to reduce her to become merely a hidden figure.

4.2.7 Jane Mary Guest



Figure 7: Jane Mary Guest⁴¹⁷

⁴¹⁵M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 38.

⁴¹⁶O. Baldwin & T. Wilson, 2010, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003083?rskey=J8Z097&result=1>> , access 12 July 2023.

⁴¹⁷Anon, 2023, <<https://donne-uk.org/author/guest-jane-mary-2/>>, access: 30 November 2023.

Jane Mary Guest, nicknamed Jenny, was an English pianist and composer who was born in 1762 in Bath and died in 1846 in Blackheath, United Kingdom.⁴¹⁸ She started performing as a pianist even before she was six years of age, which was unusual for a child who did not hail from a musical family – a girl child at that was unheard of at the time. She performed in Bath when she was a young child and throughout the rest of her life. In 1776 she travelled to London in order to study further with teacher J.C. Bach. She was apparently one of Bach's last pupils before his untimely death. She performed throughout London after her subsequent training and she was praised by the then *European Magazine* for her “fleetness and facility of finger, expression of touch, diversity of grace, and general mastery of the [keyboard] instrument”.⁴¹⁹ Guest also performed at the Hanover Square Grand Concert series in 1783. Guest likewise had her own set of five subscription concerts at the Tottenham Street Rooms a milestone very few women have achieved up until today, and especially within contemporary music.⁴²⁰

She married the accountant Abram Allen Miles (n.d.) in 1789 and she published compositions under her married name in accordance with patriarchal societal structures of the Classical period. After her marriage she taught piano and performed in concerts still in Bath. She gained the patronage of King George III (1738-1820) and in 1804 and 1806 she was appointed as the musical instructor of Princess Amalie Augusta of Salms (1788-1851) and Princess Charlotte (1796-1817), the daughter of the Prince of Wales (1762-1830).⁴²¹

She had a 60 year long creative life during which she performed and composed a number of significant pieces of work. Her compositions include a range of vocal

⁴¹⁸D. M. Raessler, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011941?rskey=t4xUUe&result=1>>, Access: 12 July 2023; A. Badley, 'Storace's Collection of Original Harpsichord Music as a Harbinger of Modernity.' HAYDN: Online Journal of the Haydn Society of North America 8(2), 2018, pp. 1-27.

⁴¹⁹D. M. Raessler, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011941?rskey=t4xUUe&result=1>>, Access: 12 July 2023; A. Badley, 'Storace's Collection of Original Harpsichord Music as a Harbinger of Modernity.' HAYDN: Online Journal of the Haydn Society of North America 8(2), 2018, p. 7.

⁴²⁰S. Fuller, *The Pandora guide to women composers : Britain and the United States 1629- present*, p. 143.

⁴²¹D. M. Raessler, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011941?rskey=t4xUUe&result=1>>, Access: 12 July 2023; A. Badley, 'Storace's Collection of Original Harpsichord Music as a Harbinger of Modernity.' HAYDN: Online Journal of the Haydn Society of North America 8(2), 2018, p. 7; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 39, S. Fuller, *The Pandora guide to women composers : Britain and the United States 1629- present*, p. 143.

pieces, accompanied sonatas for keyboard and violin or flute, piano concertos and organ music.⁴²² Her vocal music became especially well-known, but unfortunately none of her piano concertos are believed to have survived the test of time.⁴²³ She is included as a “hidden figure” as she was deemed academically remarkable in that she persevered and became truly successful as a musician even though she did not hail from or marry into a prominent musical family as many female musicians of the era did.

4.2.8 Elizabeth Craven



*Figure 8: Elizabeth Berkeley Lady Craven*⁴²⁴

Elizabeth Craven née Berkeley, or also professionally known as Margravine of Craven (1750-1828), was a composer and musician who was also well-known for her travels around Europe and the subsequent travel writings produced from these travels. She was the daughter of Augustus Berkeley (1716-1755), the fourth Earl of Berkeley, and she was therefore well educated in contrast to other female composers at the time and discussed in this dissertation. Elizabeth had a specific taste for subjects which engaged the imagination, such as music, dancing and

⁴²²M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 39; S. Fuller, *The Pandora guide to women composers : Britain and the United States 1629- present*, p. 143.

⁴²³S. Fuller, *The Pandora guide to women composers : Britain and the United States 1629- present*, p. 144.

⁴²⁴G. Romney, 2005, <<https://www.bonhams.com/auctions/11636/lot/62/?category=list>>, access: 30 November 2023.

writing.⁴²⁵ She wrote a number of plays that were performed in London, but unfortunately none of them were very well-received according to musical theorists.⁴²⁶

When she was 16 years old she married Lord William Craven (1738-1791), who later became the sixth Baron of Craven. After numerous infidelities on both sides they separated in 1783 after thirteen years of marriage. After the separation, Elizabeth travelled Europe. She lived near Versailles, France for some time, where she wrote plays for the court theatre. Over the next few years, she travelled through Italy, Austria, Poland, Bulgaria, Russia, Greece and even as far West as Turkey. She also published a book on these travels in 1786 that was named *A Journey through the Crimea to Constantinople*. This book is a compilation of letters she wrote to Alexander the Earl of Ansbach (1736-1806) while she was travelling.⁴²⁷ Elizabeth therefore also dedicated the book to Ansbach.

In 1791 Elizabeth married the then Margrave of Ansbach after both of their previous spouses died shortly after each other.⁴²⁸ In 1792 they went to live in England where Elizabeth continued to sing, compose, act and write. She held private theatre performances at their residence in Fulham which delighted and dismayed polite society. Elizabeth composed music for her plays and she also composed part of the music for an opera, *The Princess of Georgia*, which was performed at Covent Garden in 1799. Unfortunately very little of her music has survived the test of time. However, it was found that three of her songs are currently held by the National Library of Wales.⁴²⁹

After her husband's death she wrote her memoirs, *Memoirs of the Margravine of Anspach, formerly Lady Craven*, which were published in 1826. Elizabeth is seen as a hidden figure as she is better known for her personal musical exploits as opposed to her professional achievements as a renowned author and composer of Classical music. Her extensive travels inspired her writing, a novel way of preserving a

⁴²⁵E. Anspach, *Memoirs of the Margravine of Anspach*, p. 10.

⁴²⁶M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 41.

⁴²⁷E. Craven, *A journey through the Crimea to Constantinople*, p. 6-7.

⁴²⁸M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.41; O. Baldwin & T. Wilson, 2012, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/qmo/9781561592630.001.0001/omo-9781561592630-e-000000987?rskey=3h86Ev&result=1>>, access: 10 May 2023; Cohen, *International Encyclopedia of Women Composers*, p.25.

⁴²⁹O. Baldwin & T. Wilson, 2012, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/qmo/9781561592630.001.0001/omo-9781561592630-e-000000987?rskey=3h86Ev&result=1>>, access: 10 May 2023.

women's legacy and thought at the time. She was poised to become a successful author and composer but society hampered her by focusing on her negative public profile instead of her musical potential.

- *France*

4.2.9 Amélie Julie Candaille-Simons



Figure 9: Amélie Julie Candaille⁴³⁰

The dynamic Amélie Julie Candaille-Simons (1767-1834) was a French actress, singer, librettist, composer, instrumentalist and author.⁴³¹ She was the most successful of a small group of female opera composers and librettists in France during the French Revolution. She was taught music by her father, Pierre Joseph Candaille (1744-1827) who was a harpsichordist and composer, and who consequently “presented” her to the public as a child prodigy. By the year 1780 she had already sung, played the piano and the harp in public and before King Louis XVI (1754-1793), and when she was 15 years old she’d made her debut as an opera

⁴³⁰A. Labile-Guiard, 1791, <<http://maxence2943.canalblog.com/archives/2008/04/11/8725019.html>>, access: 30 November 2023.

⁴³¹J. Rushton, J. A. Sadie, R. Adelson, & J. Letzter, 2014, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004725?rsk=OJ9gQ4&result=1>>, access: 13 July 2023; A. K. Gray, *The world of women in classical music*, p. 701; A. Cohen, *International Encyclopedia of Women Composers*, p.131.

singer in Gluck's opera, *Iphigénie en Aulide*, at the Paris Grand Opera.⁴³² A stunning feat for any artist at the time, male or female. In 1783 she played fortepiano, a Muzio Clementi (1752-1832) concerto, at the Concert Spirituel. This performance was reviewed in the *Journal de Paris* which commended her on her excellent technique.⁴³³

Amélie joined the Théâtre Français in 1792 and while there she turned her attention to writing and composing. At the same year she wrote the libretto, composed the music and portrayed the title role for a three-act comic opera called *Catherine, ou La belle fermière*. This opera was extremely successful and it ran for 154 performances. Over the next 35 years this opera, which was translated into a number of languages, was often revived in numerous other European cities like Brussels, Amsterdam, Lille and Bordeaux. After this she wrote two additional musical comedies, but neither of these were well-received by audiences of the day.⁴³⁴

She married a military doctor, Louis-Nicolas Delaroche (b.1768-n.d), in 1794 but they divorced within three years. In a time of political flux her works received mixed reviews upon performance. After her marriage to a Belgian in 1789, Jean Simons (n.d-1821), ended in 1802 she returned to Paris where she gave piano lessons and published music, essays, memoirs and numerous historical novels. While she sought political asylum in England, during these 100 "waiting" days she performed in London as an escape to the raging Revolution. She returned to Paris in 1816 as she had been given a pension by King Louis XVIII (1755-1824).⁴³⁵

In 1822 she married a painter, Hilaire Henri Périé de Senovert (1780-1833), and they settled in Nîmes.⁴³⁶ She died in Paris in 1834. Throughout her life she wrote French songs, operas, orchestral works, trios, chamber music, sonatas and other music for

⁴³²J. Rushton, J. A. Sadie, R. Adelson, & J. Letzter, 2014, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004725?rskey=OJ9gQ4&result=1>>, access: 13 July 2023; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 42; A. Cohen, *International Encyclopedia of Women Composers*, p.131.

⁴³³J. Rushton, J. A. Sadie, R. Adelson, & J. Letzter, 2014, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004725?rskey=OJ9gQ4&result=1>>, access: 13 July 2023.

⁴³⁴M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 42.

⁴³⁵J. Rushton, J. A. Sadie, R. Adelson, & J. Letzter, 2014, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004725?rskey=OJ9gQ4&result=1>>, access: 13 July 2023; A. K. Gray, *The world of women in classical music*, p. 701.

⁴³⁶M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 42; A. K. Gray, *The world of women in classical music*, p. 701.

piano. Amélie also encouraged the careers of other upcoming female musicians of the Classical period as was the case of Sophie Bawr (1773-1860). Amélie also dedicated a number of her works to female musicians which inspired a legacy of women's empowerment in France in the years to follow.⁴³⁷

Amélie can be seen as an important hidden figure as she escaped and survived the French Revolution and kept composing and performing even amidst the political instability. The success of her comic opera is remarkable and one can muse about the possible success that her following works could have achieved were it not for the political flux of the time. She is also notable because she supported other female musicians as she understood the difficulties that women faced at the time in becoming recognised musicians of the Classical period.

4.2.10 Marie Emmanuelle Bayon



*Figure 10: Marie Emmanuelle Bayon*⁴³⁸

Marie Emmanuelle Bayon's (1746-1825) name is often listed under Louis or Bayon-Louis. She was a French pianist, composer and a "[w]oman of boundless wit and great beauty."⁴³⁹ She hosted musical salons and was connected to multiple literary

⁴³⁷J. Rushton, J. A. Sadie, R. Adelson, & J. Letzter, 2014, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004725?rskey=OJ9gQ4&result=1>>, access: 13 July 2023.

⁴³⁸Anon, 2023, <<https://www.amodernreveal.com/marie-emmanuelle-bayon>>, access: 30 November 2023.

⁴³⁹V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p. 114.

and musical figures as well as members of the aristocracy during the mid to late 1800s. In 1767 Bayon was part of the prominent salon of Madame de Genlis (Stéphanie Félicité du Crest, 1746-1830).⁴⁴⁰

In 1770 she married a prominent architect named Victor Louis (1731-1800).⁴⁴¹ In 1771 she composed a divertissement, *La fete de Saint Pierre*, which was performed in Paris. She and her husband moved to Bordeaux where Victor Louis would design and build the Grand-Theatre. The connections that her husband made throughout his career were also of importance to Marie. Their household became popular for musical and literary salons and Victor's involvement with the Grand Theatre created opportunities for Marie to have her operas performed there. The latter a significant difference to her female counterparts who operated in the shadows of the musical scene during the time period. In 1774 the couple had one daughter, Marie-Hélène-Victoire (1774-1848).⁴⁴²

Bayon's most successful opera was *Fleur d'épine* (May Flower), which was performed twelve times and attracted the attention of multiple publishers.⁴⁴³ *Fleur d'épine* includes twenty musical pieces and it depicts a story of magic and love. In 1780 the couple moved back to Paris where she composed sonatas for harpsichord and a new instrument the fortepiano. She is credited with the popularity of this instrument in France even in contemporary music writings. Bayon's only surviving instrumental composition is *Six Sonates pour le clavecin ou le piano forte* (Six Sonatas for the Harpsichord or Pianoforte). The novelty of this composition is that it is one of the first to name the forte piano as an alternative to the harpsichord. These sonatas were well-known in other countries such as Germany and Italy at the time.

⁴⁴⁰V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p. 113; D. Hayes, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042771?rskey=IS8uiw&result=1>>, access: 17 May 2023.

⁴⁴¹M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 43; V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p. 113; D. Hayes, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042771?rskey=IS8uiw&result=1>>, access: 17 May 2023.

⁴⁴²V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p. 113.

⁴⁴³M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 44; V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p. 113.

Queen Charlotte (1744-1818), wife of King George III (1738-1820) of England also owned a copy of the Sonatas.⁴⁴⁴

Bayon is an example of a very well-connected hidden figure of Classical music. The fact that she married the architect of the Paris Grand Theatre gave her opportunities to connect with the musical heartbeat of Paris and to perform her own compositions. It is also remarkable that she is credited with the popularity of the then novel fortepiano in France. Even though a number of her instrumental compositions are lost it is still noteworthy that the English aristocracy, Queen Charlotte, owned the composition of this French composer.

4.2.11 Sophie Gail



Figure 11: Sophie Gail ⁴⁴⁵

Sophie Gail née Garre lived from 1775 and passed away in 1819, and was sometimes referred to as Edmeé Sophie Gail.⁴⁴⁶ She began her musical career as a songwriter. In this context it was found that her songs were published in

⁴⁴⁴V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p. 114.

⁴⁴⁵J.M. Warszawski, 2005, <https://www.musicologie.org/Biographies/g/gail_sophie.html>, access: 05 November 2023.

⁴⁴⁶M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 44; P. E. J. Robinson, & S. Hibberd, 2001, <<https://www.oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010493?rskey=MIwtog&result=1>>, access: 14 July 2023; R. M. Marvin, 'Music at Court during the Reign of Maria Luigia, Duchess of Parma, Piacenza, and Guastalla: A Partial Survey', *The Music Quarterly* 84(3), 2000, p. 488.

contemporary song magazines at the time, however, it is also worth mentioning that a number of these were published when she was still only a child. This marks a distinction between Gail and other women of Classical music at the time. When she was 18 years old she married the philologist Jean Baptiste Gail (1755-1829) and they had a son (Jean François Gail 1795-1829), who grew up to become a song composer and music critic. However, archival evidence suggests that the couple separated a few years later and that Sophie never re-married.⁴⁴⁷

She subsequently studied voice with Bernardo Mengozzi (1758-1800) after which she undertook a successful tour of Spain, southern France and England. The popular music in these countries inspired Gail to a significant extent and had an influence on her own compositional style. She later also studied musical theory and classical composition with a number of fine arts teachers so that she could turn her attention to the art of opera from a distinct point of view.⁴⁴⁸

From 1808 to 1810 Gail had a lively salon in France which was frequented by the most fashionable singers in Paris and the most prolific composers of the time.⁴⁴⁹ During this time she composed numerous songs and *romances*. She later composed five operas (*opéras-comiques*) which were performed at the Théâtre Feydeau. Of these operas the first, *Les deux jaloux* (“Both are jealous”), was greatly successful and well-received. The last of her five operas, *La sérénade*, was performed in 1818. The librettist of this opera was Sophie Gay (1776-1852), a popular novelist, pianist, harpist, composer and manager of a private theatre. Because of the similarity of the names of the two women one source believed that Sophie Gail wrote the libretto for *La sérénade* herself. The collaborative effort of these two women was very successful, one may even suggest legendary.⁴⁵⁰

⁴⁴⁷M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 45; P. E. J. Robinson, & S. Hibberd, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010493?rskey=MIwtog&result=1>>, access: 14 July 2023; J. Letzter, & R. Adelson, *Women writing Opera: creativity and controversy in the age of the French Revolution*, p. 39.

⁴⁴⁸M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 45.

⁴⁴⁹P. E. J. Robinson, & S. Hibberd, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010493?rskey=MIwtog&result=1>>, access: 14 July 2023; J. Letzter, & R. Adelson, *Women writing Opera: creativity and controversy in the age of the French Revolution*, p. 40.

⁴⁵⁰M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 45; J. Letzter, & R. Adelson, *Women writing Opera: creativity and controversy in the age of the French Revolution*, p. 39.

François-Henri-Joseph Blaze, known as Castil-Blaze (1784-1857), a French contemporary musicologist and music critic, heaped praise on this work by stating that *La sérénade* and *Les deux jaloux* were “the best works in this genre that flowed from the pen of a woman.”⁴⁵¹ By the year 1827 *La sérénade* was performed 66 times and *Les deux jaloux* was performed 196 times. In 1818 Gail and Angelica Catalani (1780-1849), an Italian opera singer, toured Germany and Austria together. Throughout her life Sophie Gail was known as an accomplished singer, composer and accompanist.⁴⁵² When compared to other musically inclined females of the time who had to join a salon hosted by others, this hidden figure hosted her own salon. Another remarkable fact about her is that she collaborated with another female hidden figure on the comic opera *Les deux jaloux* which produced immense success for both of them. The sheer amount of times that the opera was performed at the time speaks to its success.

4.2.12 Helene de Nervode de Montgeroult



Figure 12: Helene de Montgeroult ⁴⁵³

⁴⁵¹J. Letzter, & R. Adelson, *Women writing Opera: creativity and controversy in the age of the French Revolution*, p. 41.

⁴⁵²P. E. J. Robinson, & S. Hibberd, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010493?rskey=Mlwtoq&result=1>>, access: 14 July 2023.

⁴⁵³P. Jobert, 2022, <<https://tribunedelyon.fr/societe/qui-est-helene-de-montgeroult/>>, access: 30 November 2023.

Helene de Nervode de Montgeroult, born in 1764 and passed away in 1836 was the Countess of Charnay.⁴⁵⁴ She was a well-educated French composer, virtuoso pianist and teacher who was a contemporary of Haydn, Mozart and Beethoven (1770-1827).⁴⁵⁵ She taught at the predecessor to the Paris Conservatoire, the National Institute of Music, and at the Conservatoire from its establishment in 1795 till 1798. When the Paris Conservatoire opened Helene was the first ever female first class piano professor, *Professeur de Premiere Classe*, which taught there. Helene also wrote one of the first known books on fortepiano method, *Cours complet pour l'enseignement du forte piano* ("Complete Course for Teaching the Pianoforte"), in the 1790s.⁴⁵⁶ This course includes 972 short studies which were created for practice and to improve technique and another 114 short studies that would not be out of place in concert programs.⁴⁵⁷ Even though the comprehensiveness of this course is to be rivalled, it is often forgotten in most modern classical literature and music practice.⁴⁵⁸

After the death of her first husband, the Marquis André Marie Gautier de Montgeroult (1736-1793), she became a wealthy aristocratic widow.⁴⁵⁹ She was arrested during the French Revolution and she was sentenced to death, but her music saved her. As it was stated, by Bernard Sarette (1765-1858) - the founder of the institution, it was her musical abilities that were essential to the National Institute of Music and its preservation within the Revolution. During her tribunal she played a moving rendition of the *Marseillaise* which ensured her release. She fled to Germany after her release only to return to Paris two years later.⁴⁶⁰ When she died in 1836 she was buried in the cloister of the Santa Croce church in Florence.⁴⁶¹ Throughout her life she made connections with prominent musical figures like Jan Ladislav Dussek (the husband of

⁴⁵⁴M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.46; J. Letzter, & R. Adelson, *Women writing Opera: creativity and controversy in the age of the French Revolution*, p. 79; V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p. 115.

⁴⁵⁵H. Thomas, 2018, <<https://www.illuminatewomensmusic.co.uk/illuminate-blog/helene-de-montgeroult-written-by-dr-helen-thomas#comments>>, Access: 14 July 2023; A. Cohen, *International Encyclopedia of Women Composers*, p.486.

⁴⁵⁶M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.46; V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p. 115; H. C. Ka, *Rediscovering the Unsung Piano Etudes*, Doctoral thesis. p.5; J. Dorival, 2006, <https://symetrie.com/fr/auteurs/helene.de_montgeroult>, access: 31 May 2023.

⁴⁵⁷H. C. Ka, *Rediscovering the Unsung Piano Etudes*, Doctoral thesis. p.5.

⁴⁵⁸H. C. Ka, *Rediscovering the Unsung Piano Etudes*, Doctoral thesis. p.5.

⁴⁵⁹M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.46

⁴⁶⁰M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.46

⁴⁶¹J. Dorival, 2006, <https://symetrie.com/fr/auteurs/helene.de_montgeroult>, access: 31 May 2023.

Sophia Corri Dussek) and the famous violinist Giovanni Battista Viotti (1755-1824).⁴⁶²

She similarly composed pieces in a wide range of styles including sonatas, nocturnes, canons and fugues.⁴⁶³ However, although Helene hailed from upperclass society, markedly different from her female counterparts in France at the time she is still considered a “hidden figure” in the context of this dissertation for the following reasons. These include: the fact that she fought the established system and became the first female first class piano professor at the Paris Conservatoire; and secondly that she, not one of her male contemporaries, wrote one of the first known books on fortepiano methodology in history for the sole purpose of musical education.

4.2.13 Caroline Wuiet



*Figure 13: Caroline Wuiet*⁴⁶⁴

Caroline Wuiet (1766-1835) was a French pianist, author, teacher and composer.⁴⁶⁵ She entered the French musical world at the age of five as a child prodigy. It was

⁴⁶²H. Thomas, 2018, <<https://www.illuminatewomensmusic.co.uk/illuminate-blog/helene-de-montgeroult-written-by-dr-helen-thomas#comments>>, access: 14 July 2023

⁴⁶³H. Thomas, 2018, <<https://www.illuminatewomensmusic.co.uk/illuminate-blog/helene-de-montgeroult-written-by-dr-helen-thomas#comments>>, access: 14 July 2023; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.46

⁴⁶⁴H.B. Jensen, 2017, <<https://www.dictionnaire-creatrices.com/fiche-caroline-wuiet>>, access: 30 November 2023.

⁴⁶⁵M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 46-47; D. Charlton, 2001, <<https://www.oxfordmusiconline.com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e->

believed that she was a very gifted pianist and her talents in this regard brought her to the attention of Queen Marie Antoinette (1755-1793), who became her patron and granted her a stipend so that she can study further. In 1782 Wuiet made her debut at the Concert Spirituel by playing the harpsichord. In the same year her first play, *Angéline*, was performed at the Théâtre des Beaujolais, her prosaic comedy, *Sophie*, soon followed and was published in 1787.⁴⁶⁶

Wuiet began her career as a librettist and composer at the young age of 18.⁴⁶⁷ She wrote and composed an opera, *L'heureuse erreur* ("The happy mistake"), which would have been performed at the Comédie-Italienne, but to her chagrin it was withdrawn. At the time it was unusual for the composer and librettist of an opera to be the same person, but Wuiet's example was followed by a number of women standing up to the patriarchy and male dominated Classical scene of the time. She felt quite discouraged by her failure to arrange the performance of her operas and therefore she undertook a concert tour through Germany and Italy as a pianist. While she visited Italy she became a member of the Académie des Arcades.⁴⁶⁸

Because of her connection to the royal family of France she was deported during the French Revolution and she fled to England and present-day Netherlands.⁴⁶⁹ During the French Directory she returned to Paris, but remained in hiding for the next two years, where she published romances and sonatas. Some of these works later became quite popular in France.⁴⁷⁰ She began a popular daily newspaper for women of which she wrote and edited most of the entries, but unfortunately it was not very long-lived. Simultaneously she built up a reputation as a novelist and she received

[0000043518?rskey=1yldCV&result=1](https://www.oxfordmusiconline.com/uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043518?rskey=1yldCV&result=1)>, access: 14 July 2023; A. Cohen, International Encyclopedia of Women Composers, p. 768.

⁴⁶⁶M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.47; J. Letzter, & R. Adelson, *Women writing Opera: creativity and controversy in the age of the French Revolution*, p. 29.

⁴⁶⁷J. Letzter, & R. Adelson, *Women writing Opera: creativity and controversy in the age of the French Revolution*, p. 28.

⁴⁶⁸J. Letzter, & R. Adelson, *Women writing Opera: creativity and controversy in the age of the French Revolution*, p. 29.

⁴⁶⁹M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.47; D. Charlton, 2001, <[https://www.oxfordmusiconline-](https://www.oxfordmusiconline.com/uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043518?rskey=1yldCV&result=1)

[com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043518?rskey=1yldCV&result=1](https://www.oxfordmusiconline.com/uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043518?rskey=1yldCV&result=1)>, access: 14 July 2023; A. Cohen, International Encyclopedia of Women Composers, p.768; J. Letzter, & R. Adelson, *Women writing Opera: creativity and controversy in the age of the French Revolution*, p. 29.

⁴⁷⁰M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.47

numerous academic honours.⁴⁷¹ Around 1807 she married Colonel Joseph Auffdiener (1760-1811) and lived with him in Lisbon, Portugal where he was stationed at the time. While in Lisbon she changed her name to Donna Elidora.⁴⁷²

She later returned to France alone where she wrote fiction and taught piano in order to support herself.⁴⁷³ She was named an honorary member of the French Academy soon after.⁴⁷⁴ She was unable to adapt to the new social and political order in France and she became quite eccentric.⁴⁷⁵ Her eccentric behaviour included living as a homeless woman in the Parc de Saint-Cloud with her two dogs.⁴⁷⁶ Throughout her life she composed numerous sonatas, romances, songs and two operas.⁴⁷⁷ Unfortunately none of her operatic compositions are believed to have survived.⁴⁷⁸ Wuiet's experiences during the Revolution stand in stark contrast to Helene's for example. Although, Wuiet also lived through hardship as a single woman trying to make a career while in hiding during the Revolution. She can be seen as a hidden figure because of all that she accomplished in her life. She was a musician, an author and a composer who used her talents as an entertainer to create an uplifting newspaper especially aimed at the women of the time and their subsequent empower.

⁴⁷¹M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.47; J. Letzter, & R. Adelson, *Women writing Opera: creativity and controversy in the age of the French Revolution*, p. 29.

⁴⁷²A. Cohen, *International Encyclopedia of Women Composers*, p.768.

⁴⁷³M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.47; D. Charlton, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043518?rkey=1yldCV&result=1>>, access: 14 July 2023; J. Letzter, & R. Adelson, *Women writing Opera: creativity and controversy in the age of the French Revolution*, p. 29.

⁴⁷⁴A. Cohen, *International Encyclopedia of Women Composers*, p.768.

⁴⁷⁵J. Letzter, & R. Adelson, *Women writing Opera: creativity and controversy in the age of the French Revolution*, p. 29.

⁴⁷⁶J. Letzter, & R. Adelson, *Women writing Opera: creativity and controversy in the age of the French Revolution*, p. 29.

⁴⁷⁷M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.47

⁴⁷⁸J. Letzter, & R. Adelson, *Women writing Opera: creativity and controversy in the age of the French Revolution*, p. 29.

- Germany

4.2.14 Anna Amalia



Figure 14: Anna Amalia ⁴⁷⁹

Anna Amalia (1739-1807) was the Duchess of Saxe-Weimar.⁴⁸⁰ She is not to be confused with her aunt Princess Anna Amalia of Prussia (1723-1787) from whom she was named.⁴⁸¹ She was the niece of Frederick the Great (1712-1786) and she was the daughter of Duke Karl I of Brunswick (1713-1780).⁴⁸² When she was a child she received a good musical education, when considering musical standards retrospectively during the Classical period for girls and young women.⁴⁸³ When she was 16 years old, she married Duke Ernst August Konstantin of Saxe-Weimar-Eisenach (1737-1758). The couple had two young sons but the Duke died two years after they got married and so Amalia became the regent of the court until her eldest

⁴⁷⁹K. Murley, 2016, <<https://kamurley.wordpress.com/2016/02/13/history-hunt-anna-amalia-duchess-of-saxe-weimar/>>, access: 30 November 2023.

⁴⁸⁰M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.51; A. K. Gray, *The world of women in classical music*, p.24; V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p. 109; D. Jezic, *Women Composers: The lost tradition found*, p. 51.

⁴⁸¹D. Jezic, *Women Composers: The lost tradition found*, p. 52.

⁴⁸²M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.51; A. A. Abert, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000961?rskey=3JoA5r&result=1>>, access: 16 July 2023; A. K. Gray, *The world of women in classical music*, p.24; A. Cohen, *International Encyclopedia of Women Composers*, p.24.

⁴⁸³A. A. Abert, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000961?rskey=3JoA5r&result=1>>, access: 16 July 2023; A. K. Gray, *The world of women in classical music*, p.24.

son came of age. She and her sons took lessons in composition and keyboard playing from Ernst Wilhelm Wolf (1735-1792) who later became the Kapellmeister of the court.⁴⁸⁴

Amalia gathered round a group of artistic individuals who were called the ‘court of muses’ (Müsenhof) by historian Wilhelm von Bode (1845-1929).⁴⁸⁵ This group included esteemed scholars, musicians and poets of the time period which were made up of the literary elite of the German Enlightenment. Anna herself is credited with uniting the poetry of the so-called “Weimar-Classicism” and the “contemporary music” of the time. Weimar could be seen as somewhat of a “cultural hub” in Germany because of this group. An endorsement to this fact is that the first German opera, *Alceste*, was premiered in Weimar in 1773. Unfortunately, the theatre burned down in the following year, which prevented more public performances from taking place and perhaps to an extent limiting Amalia’s palatial success in the late 1700s.⁴⁸⁶

After 17 years of acting as regent, 1758-1775, she was free to devote herself entirely to her artistic interests. In 1776 Amalia composed the music to a libretto written by Johann Wolfgang von Goethe (1749-1832), *Erwin und Elmire*, which was performed later on in the same year. She took a tour of Italy from 1788 and 1790 during which she took in the impressive visual arts and music that the country had to offer. She specifically wrote a, now lost, essay praising Italian singing.⁴⁸⁷ Throughout her life she composed piano music, vocal works, a concerto for twelve instruments, a sinfonia, music for piano and strings as well as opera and stage works. Her library and collection of volumes, mostly from Italy can be found in the Duchess Anna

⁴⁸⁴A. A. Abert, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-000000961?rskey=3JoA5r&result=1>>, access: 16 July 2023; A. K. Gray, *The world of women in classical music*, p.24; A. Cohen, *International Encyclopedia of Women Composers*, p.24; D. Jezic, *Women Composers: The lost tradition found*, p. 52.

⁴⁸⁵A. A. Abert, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-000000961?rskey=3JoA5r&result=1>>, access: 16 July 2023; A. K. Gray, *The world of women in classical music*, p.24; D. Jezic, *Women Composers: The lost tradition found*, p. 52; D. Jezic, *Women Composers: The lost tradition found*, p. 52.

⁴⁸⁶A. A. Abert, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-000000961?rskey=3JoA5r&result=1>>, access: 16 July 2023.

⁴⁸⁷A. A. Abert, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-000000961?rskey=3JoA5r&result=1>>, access: 16 July 2023.

Amalia library (Herzogin Anna Amalia Bibliothek) in Weimarat present.⁴⁸⁸ Anna Amalia's importance as a historical figure lies in the influence she and her artistic convictions had on German intellectual life at the time, particularly in and around the region of Weimar.⁴⁸⁹ It is for these reasons that she should be commemorated as a "hidden figure" of the Classical period given her contributions as a woman to the overall genre and the knowledge production thereof.

4.2.15 Maria Antonia Walpurgis



Figure 15: Maria Antonia Walpurgis⁴⁹⁰

Maria Antonia Walpurgis Symphorosa Wittelsbach born 1724 and laid to rest in 1780 was the Princess of Bavaria and the Electress of Saxony.⁴⁹¹ She was an excellent

⁴⁸⁸M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.52; A. K. Gray, *The world of women in classical music*, p. 24.

⁴⁸⁹A. A. Abert, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-000000961?rskey=3JoA5r&result=1>>, access: 16 July 2023.

⁴⁹⁰Anon, 2023, <<https://www.bristolensemble.com/notes-for-women/maria-walpurgis/>>, access: 30 November 2023.

⁴⁹¹M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.52; S. Berk, 'Women's Political Authority in Maria Antonia Walpurgis von Sachsen's Talestris: Königin der Amazonen (Thalestris: Queen of the Amazons, 1763)', in E. Krimmer & P. Simpson (Eds.), *Realities and Fantasies of German Female Leadership: From Maria Antonia of Saxony to Angela Merkel*, pp. 27-58; A. Markuszewska,

composer, singer, painter and poet who wrote in both French and Italian. Because of the multitude of artistic fields she was involved in, one can garner that the electress was an extremely artistic, well-educated individual. Walpurgis was educated in music, Latin, French, Italian, literature, science as well as mathematics. She was the oldest daughter of Prince Elector Karl Albrecht of Bavaria (1697-1745) and Archduchess Maria Amalia Habsburg of Austria (1746-1804). Walpurgis married Friedrich Christian (1722-1763), who was the son of then Polish King and later became the Elector of Saxony in 1747.⁴⁹²

Before her marriage she studied music in Munich and afterwards she continued her musical studies in Dresden. Munich was in a difficult place to reside in at that stage seeing as Walpurgis's father had just lost his life after losing the War of the Austrian Succession (1740-1748). Walpurgis's brother, Maximilian Joseph III (1727-1777) then took over the rule of the country and he decided to limit funds to music and opera and to rather use those funds to rebuild the power of Bavaria.⁴⁹³ It is, therefore, fortunate that the musical Walpurgis left Munich for Dresden which was a prominent European "musical hub" at the time. In 1748 Walpurgis received recognition for her musical and poetic abilities as she was appointed as a member of the Roman Pontificia Accademia degli Arcadi (Arcadian Academy in Rome).⁴⁹⁴

During the Seven Years War, she and her husband temporarily managed political developments, before his father, returned to his rule. The couple became Elector and Electress in 1763 for a few months before her husband Friedrich Christian passed away. Because of this War and his death, Walpurgis's involvement in the cultural life at Dresden court waned given her status as a widow and "unclaimed" princess.⁴⁹⁵ During this time Walpurgis shared her time between a now rebuilt Munich and

'Music-making women aristocrats', *Musicology Today* 16(1), 2019, p.4-30; A. L. James, *Her Highness' Voice: Maria Antonia, Music and Culture at the Dresden Court*, Doctoral thesis, p. 1.

⁴⁹²G. Allroggen, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017776?rskey=xBoLQl&result=1>>, access: 20 July 2023; A. Markuszewska, 'Music-making women aristocrats', *Musicology Today* 16(1), 2019, p.9; A. L. James, *Her Highness' Voice: Maria Antonia, Music and Culture at the Dresden Court*, Doctoral thesis, p. 25.

⁴⁹³A. Markuszewska, 'Music-making women aristocrats', *Musicology Today* 16(1), 2019, p.9; A. L. James, *Her Highness' Voice: Maria Antonia, Music and Culture at the Dresden Court*, Doctoral thesis, p. 24.

⁴⁹⁴A. Markuszewska, 'Music-making women aristocrats', *Musicology Today* 16(1), 2019, p.10; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.52.

⁴⁹⁵G. Allroggen, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017776?rskey=xBoLQl&result=1>>, access: 20 July 2023; A. Markuszewska, 'Music-making women aristocrats', *Musicology Today* 16(1), 2019, p. 12; A. L. James, *Her Highness' Voice: Maria Antonia, Music and Culture at the Dresden Court*, Doctoral thesis, p. 150.

Dresden, and was able to afford the constant touring due to her aristocratic background. After her husband's death it is believed that the electress did not compose another piece of music of any kind, publically or privately.⁴⁹⁶

Though throughout her life she acted as a patron for other artists like the painter Anton Raphael Mengs (1728-1779) and the composer Johann Adolph Hasse (1699-1783).⁴⁹⁷ She also often gave performances herself at court as she was a skilled singer and keyboardist (harpsichordist). Her opera *Talestri, regina delle amazon* (1760) in particular stands out among her works as coinciding with her own ambition as a "female ruler" who wished to bring enlightened ideals to Saxony by changing pre-established ideas of female leadership. She composed operas and stage works as well as music for orchestra, voice and keyboard well into the late 1700s.⁴⁹⁸

Walpurgis left behind a wonderful library collection after her death more than likely due to her upper class upbringing that focused heavily on the preservation, conservation and protection of the arts and music. This collection exhibits her exquisite taste and knowledge. A manuscript, thematic catalogue of her collection and archival record can be found in the Bayerische Staatsbibliothek in Munich today.⁴⁹⁹ Although Walpurgis considered herself an amateur musician and artist her broad influence can be seen in the welcoming atmosphere she created in which musicians and artists were free to express themselves despite their gender identity.⁵⁰⁰

Walpurgis can similarly be seen as an ambitious hidden figure who was well educated and passionate about music and the arts. She had lofty ideals about challenging the preconceived notions of female leadership, but unfortunately as was common at the time her influence on the cultural world waned when her husband passed away.

⁴⁹⁶A. Markuszewska, 'Music-making women aristocrats', *Musicology Today* 16(1), 2019, p. 12; A. L. James, *Her Highness' Voice: Maria Antonia, Music and Culture at the Dresden Court*, Doctoral thesis, p. 149.

⁴⁹⁷G. Allroggen, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017776?rskey=xBoLQl&result=1>>, access: 20 July 2023; A. Markuszewska, 'Music-making women aristocrats', *Musicology Today* 16(1), 2019, p. 12.

⁴⁹⁸M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 52

⁴⁹⁹G. Allroggen, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017776?rskey=xBoLQl&result=1>>, access: 20 July 2023.

⁵⁰⁰A. L. James, *Her Highness' Voice: Maria Antonia, Music and Culture at the Dresden Court*, Doctoral thesis, p. 153.

4.2.16 Margarethe Danzi



Figure 16: Margarethe Danzi ⁵⁰¹

Margarethe (Maria) Danzi (1768-1800) is one of only a handful of prominent female composers of the eighteenth century who was raised outside of the royal court.⁵⁰² She was a German composer, pianist and singer and she grew up in a theatrical setting traveling with her father, Theobald Marchand (1741-1800) – who was the German National Theatre director, and his troupe as they performed in an array of German cities.⁵⁰³ Maria sang, acted and played the keyboard from a very young age – and actively served as a recognised entertainer and proactive member of this troupe.⁵⁰⁴

⁵⁰¹S. Risso, 2022, <<https://esperantaretradio.blogspot.com/2022/04/virinoj-en-muziko-108.html>>, access: 30 November 2023.

⁵⁰²M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 53.

⁵⁰³R. Würtz, 2013, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042281#omo-9781561592630-e-0000042281>>, access: 20 July 2023; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 53; A. Cohen, *International Encyclopedia of Women Composers*, p.179.

⁵⁰⁴M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 53; R. Würtz, 2013, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042281#omo-9781561592630-e-0000042281>>, access: 20 July 2023.

When she was in Munich, in 1778, she received music lessons from Franziska Lebrun née Danzi (1756-1791), who would later become her sister-in-law.⁵⁰⁵ It was also found that Maria and her younger brother Heinrich Marchand (1769-1812) lived with Leopold Mozart, Wolfgang Mozart's father, in Salzburg between 1781 and 1784. It is thought that Leopold taught Maria singing, keyboard and composition. He also supported her by attempting to assist her to get her compositions published, but unfortunately they were unsuccessful given that she was a woman in a male dominated music scene. It is also surprising to note that Leopold was so supportive of Maria's musical career while he neglected his own daughter, Nannerl, in the past.

However, Wolfgang Mozart was impressed by Maria's singing when he heard her upon various visits to Salzburg. According to musical historians he even composed an aria for her, but it has since been lost. Danzi made her singing debut in Munich in the Hofoper 1786 and she later became known for her Mozart operatic roles. She married a composer from a very musical family, Franz Danzi (1763-1826), in 1790. Together they toured Austria, Italy and the rest of the then greater Germany. She was considered a "prima donna" with the Guardasoni troupe in Prague, Czech Republic and she was also a member of the Deutsches Theater in Munich.⁵⁰⁶

It is widely believed that she kept composing throughout her life, but only the compositions that were published are known.⁵⁰⁷ She published three sonatas in her life, the third of which is an Andante with variations for piano which was published as the central movement of her husband's Piano Sonata in F major.⁵⁰⁸ Danzi's compositional style was influenced by Mozart and by her husband, but according to a contemporary of Danzi (the German concertmaster, composer, violinist and music director Carl Cannabich) her compositions reveal a person of deep feeling and creative thinking well ahead of her male counterparts. Although classified in this dissertation as a "hidden figure" archival evidence would suggest that Maria was by

⁵⁰⁵R. Würtz, 2013, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042281#omo-9781561592630-e-0000042281>>, access: 20 July 2023; A. Cohen, International Encyclopedia of Women Composers, p.179.

⁵⁰⁶R. Würtz, 2013, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042281#omo-9781561592630-e-0000042281>>, access: 20 July 2023.

⁵⁰⁷M. F. McVicker, Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century, p. 53.

⁵⁰⁸R. Würtz, 2013, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042281#omo-9781561592630-e-0000042281>>, access: 20 July 2023.

no means a “shrinking violet” on the Classical music scene at the time. Making a name for herself as an entertainer, musician and composer – despite being a woman.

4.2.17 Franziska Dorothea Danzi Lebrun



*Figure 17: Franziska Dorothea Danzi Lebrun*⁵⁰⁹

Franziska (Francesca) Dorothea Lebrun neé Danzi was born in 1756 and passed away in 1791. She was a pianist, soprano and composer of the Classical period.⁵¹⁰ For the purpose of this dissertation, it is also important to note that Franziska and Mozart were born and died in the same year from very similar illnesses/events. In this context it was found that Francesca was born into one musical family, the Danzi family, and then she married into another musical family, the Lebrun family. Her father held a high position at the court of Mannheim. Her father being Innocenz Danzi (1730-1798), a renowned prominent composer and cellist of the era. She was the older sister of Franz Danzi who married aforementioned Margarethe Danzi.⁵¹¹

⁵⁰⁹T. Gainsborough, 1780, <<https://www.agsa.sa.gov.au/collection-publications/collection/works/madame-lebrun/24126/>>, access: 30 November 2023.

⁵¹⁰B. Höft, & P. Corneilson, 2014, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042291#omo-9781561592630-e-0000042291>>, access: 20 July 2023; V.W. Goertzen, ‘The Eighteenth Century’, in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p.105; A. Cohen, *International Encyclopedia of Women Composers*, p.125; A. Cohen, *International Encyclopedia of Women Composers*, p. 406.

⁵¹¹M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.53.

She made her singing début in 1772, when she was only 16 years old, at the Schwetzingen Schlosstheater (Castle Theatre) in Germany. She subsequently sang at the court of Mannheim as well. In 1777 she sang the role of Anna in the opera *Günther von Schwarzburg* which was composed specifically for her voice by Ignaz Holzbauer (1711-1783). She spent 1778 in London where she married the oboist and composer Ludwig August Lebrun (1752-1790). She and her husband then visited several musical European cities, including Paris (Concert Spirituel) and Milan (La Scala) where she sang in operas and concerts. During the opera seasons of 1779-1781 she was employed at the King's Theatre in London.⁵¹²

Her and Ludwig's daughter Sophie Lebrun later Dulcken, who also grew up to become a composer, was born in 1781 and passed away in 1863. Dorothea, as she later became known, composed and published six sonatas for violin and keyboard while in London. These were then also distributed to Amsterdam, Berlin, Mannheim, Offenbach, Paris and Worms. Dorothea and Ludwig's second daughter Rosine Lebrun, who later became an actress and singer, was born in 1783 and passed away in 1855. In 1785 Dorothea performed at an academy that was organized by Wolfgang Mozart and hosted at the Burgtheater in Vienna.⁵¹³ Dorothea spent the opera season of 1786-1787 in Naples where she performed at the Teatro di San Carlo.⁵¹⁴

The second of two trips to Berlin in 1789-1790 and 1790-1791, however, had a devastating effect on Dorothea as Ludwig suddenly fell ill and died at the end of 1790 and Dorothea died only five months later. Dorothea was surrounded by music her whole life as she came from and married into musical families. Her significance as a "hidden figure" was recognized by Ignaz Holzbauer when he composed an opera specifically for her voice. Her musician husband fully supported her career as a female musician and he toured and performed with her as the main act.

⁵¹²B. Höft, & P. Corneilson, 2014, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042291#omo-9781561592630-e-0000042291>>, access: 20 July 2023; V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p.105; A. Cohen, *International Encyclopedia of Women Composers*, p.105; A. Cohen, *International Encyclopedia of Women Composers*, p.125; A. Cohen, *International Encyclopedia of Women Composers*, p. 406.

⁵¹³B. Höft, & P. Corneilson, 2014, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042291#omo-9781561592630-e-0000042291>>, access: 20 July 2023.

⁵¹⁴B. Höft, & P. Corneilson, 2014, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042291#omo-9781561592630-e-0000042291>>, access: 20 July 2023.

4.2.18 Corona Schröter



Figure 18: Corona Schröter⁵¹⁵

Corona Elisabeth Wilhelmine Schröter (1751-1802) was a singer, actress, artist, teacher and composer of the Classical period.⁵¹⁶ Her father the oboist Johann Friedrich Schröter (1724-1811), was her first music teacher. He taught her numerous instruments including the keyboard and guitar, but she mostly became known for her singing in classical period writings and literature.⁵¹⁷ Schröter's family moved to Leipzig around 1763, where she continued her musical studies with Johann Adam Hiller (1728-1804) who was a strong proponent for women to be allowed to sing in choirs, especially in a sacred context. This was a revolutionary position to take up in this era of music given prevailing societal structures and oppressive religious constructs. Records indicate that Her voice had a lovely purity which captured the hearts of musical audiences in Leipzig and surroundings. Friedrich Schröter later on would also take his family on concert tours through the Netherlands, England and

⁵¹⁵A. Graff, 2023, <<https://creazilla.com/nodes/6702018-anton-graff-corona-schroeter-illustration>>, access: 30 November 2023.

⁵¹⁶R. R. Kidd, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043982?rskey=LrjuuJ&result=2>>, access: 21 July 2023; A. K. Gray, 'The world of women in classical music', p.25; V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p.104; A. Cohen, *International Encyclopedia of Women Composers*, p. 625.

⁵¹⁷R. R. Kidd, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043982?rskey=LrjuuJ&result=2>>, access: 21 July 2023; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.54.

Germany to entertain crowds at the time – with Corona as the “main act/entertainer”.⁵¹⁸

After Johann Wolfgang von Goethe (1749-1832) met her and was impressed by her, he put her forward to be appointed as a chamber musician to the aforementioned Duchess Anna Amalia at Saxe-Weimar in 1776.⁵¹⁹ Schröter acted in many of Goethe’s early dramas and she also played alongside him in an array of amateur court theatres. In 1778 Schroter penned an autobiography which she gifted to Goethe, but unfortunately it was lost due to civil unrest to come in the near future.⁵²⁰

Corona composed music for Goethe’s Singspiel *Die Fischerin* (The Fisherwoman) in 1782. It was also found that from 1782 till 1784 Corona sang in the Leipzig Gewandhaus. But from then onwards Corona sang in more informal settings, such as salons, and she also became a singing and acting teacher in the latter stages of her life. She also wrote poetry and created works of art and she was very skilled at both during the aforementioned period. One could argue that this is perhaps where her popularity as a “hidden figure” came from given her rise and status amongst the middle and lower classes of German society at the time – as a well-rounded “artist”. After she withdrew from the court altogether in 1788, she formed a friendship with the German playwright poet and philosopher Friedrich von Schiller (1759-1805) and composed music to accompany some of his poems.⁵²¹ Around 1801 she and her lifelong companion Wilhelmine Probst (n.d.) travelled to the German town Ilmenau in the hope that it would ease a respiratory disease she was struggling with, but unfortunately, she succumbed to it in 1802. Throughout her life she composed lieder

⁵¹⁸M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.54

⁵¹⁹R. R. Kidd, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043982?rskey=LrjuuJ&result=2>>, access: 21 July 2023; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.54; A. K. Gray, *The world of women in classical music*, p.25; V.W. Goertzen, ‘The Eighteenth Century’, in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p.104; A. Cohen, *International Encyclopedia of Women Composers*, p. 625.

⁵²⁰V.W. Goertzen, ‘The Eighteenth Century’, in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p.104; A. Cohen, *International Encyclopedia of Women Composers*, p. 625.

⁵²¹R. R. Kidd, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043982?rskey=LrjuuJ&result=2>>, access: 21 July 2023; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.55; A. K. Gray, *The world of women in classical music*, p.25; V.W. Goertzen, ‘The Eighteenth Century’, in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p.104.

and other vocal works, and the archival record shows that two collections of her works were published.⁵²²

Unfortunately, a number of her vocal works, including the Schiller songs, are believed to have been lost.⁵²³ Corona was encouraged to become a musician by her father, and teacher Hiller who supported her as a female in the unforgiving music world at the time. Throughout her life she befriended influential poets like Goethe and Schiller. However, it must be stated that she rose to prominence in society through her music, poetry and artworks but her passing was almost ignored by the expeditious and unmindful Weimar court society.⁵²⁴

- *Italy*

4.2.19 Maddalena Laura Lombardini Sirmen



Figure 19: Maddalena Laura Lombardini Sirmen ⁵²⁵

⁵²²M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.55.

⁵²³R. R. Kidd, 2001, <<https://www.oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043982?rskey=LrjuuJ&result=2>>, access: 21 July 2023; A. K. Gray, *The world of women in classical music*, p.25.

⁵²⁴D. Buchta, 2001, <https://www.derstandard.at/story/444366/sogar-einen-goethe-hat-sie-zurueckgewiesen---corona-schroeter>, access: 14 November 2023.

⁵²⁵K. Macdonald, 2021, <<https://www.thestrad.com/playing-hub/the-lyre-of-orpheus-the-life-and-works-of-maddalena-laura-lombardini-sirmen/13327.article>>, access: 10 November 2023.

Maddalena Laura Lombardini Sirmen who was born in 1745 and passed away in 1818 was a virtuosic violinist, singer, keyboard player and composer.⁵²⁶ She was born into an impoverished noble family, but it seems that no other family members were musically inclined and, therefore, she made her own way in the music world, which was unusual for a female composer in this time period. In 1753 she was accepted into the Ospedale dei Mendicanti (Hospital of the Mendicants) which was an institution which focused on providing care to the sickly and the elderly while also providing housing to orphans and the poor. There were four of these institutions and they also often offered the orphans they housed a musical education. This institution also had a female-led orchestra and an all-female choir. Students received training in the fundamentals of music, at least two instruments and singing during their stay at the establishment. Maddalena entered this institution through an open music audition when she was seven years old and she was chosen to be an apprentice to the music school or conservatory, which was a very prestigious position for a female during the Classics.⁵²⁷

As she was a promising violinist, by the age of fourteen she had already reached the rank of violin teacher the institution therefore allowed her to leave the establishment to travel to Padua to further her violin studies with the composer and violinist Guisepppe Tartini (1692-1770). Guisepppe was the most famous violin teacher in Europe at that time. But as her departure to meet with him was delayed, Tartini sent Maddalena a letter about violin technique in 1760, this letter was published after Tartini's demise and before more information became available it was the only reason Maddalena's name was recognised.⁵²⁸

⁵²⁶S. L. Jansen, 2016, <<https://www.monstrousregimentofwomen.com/2015/12/maddalena-laura-sirmen-violin-virtuosa.html>>, access: 21 July 2023; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 56; E. Arnold, 2001, <<https://doi-org.uplib.idm.oclc.org/10.1093/gmo/9781561592630.article.25891>>, access: 07 June 2023; A. K. Gray, *The world of women in classical music*, p.xii; V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p.94; A. Cohen, *International Encyclopedia of Women Composers*, p.646.

⁵²⁷M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 56; V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p.94.

⁵²⁸S. L. Jansen, 2016, <<https://www.monstrousregimentofwomen.com/2015/12/maddalena-laura-sirmen-violin-virtuosa.html>>, access: 21 July 2023; E. Arnold, 2001, <<https://doi-org.uplib.idm.oclc.org/10.1093/gmo/9781561592630.article.25891>>, access: 07 June 2023; V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p.95.

The governors of the Mendicanti wished that Maddalena would choose to stay at the institution as a teacher and permanent resident, but she longed for a life as a performer and the subsequent freedom this position would bring.⁵²⁹ In 1767 Maddalena married another violinist, Lodovico Maria Gaspar Sirmen (1738-1812) and the couple performed, travelled and composed together in the late 1700s. In 1768 they departed on a two-year Grand Tour that greatly increased Maddalena's acclaim in the music societies of the day. They performed together in Turin and later in Paris at the Concert Spirituel. Her violin playing was praised by the weekly Parisian journal *L'Avant-coureur* in August of 1768. The newspaper wrote that:

“[h]er violin is the lyre of Orpheus in the hands of a goddess. The beauty of tone, the expression, the style, and the facility of her playing combine to qualify her among the best virtuosi.”⁵³⁰

While in Paris, in 1769, the couple also published six string quartets on which they had apparently collaborated together.⁵³¹ Although stylistic analysis suggests that these compositions were entirely Maddalena's work, her status, involvement and influence was automatically minimized when a woman was connected to a man. These were the first ever string quartets by a female composer to be published according to the archival record. In 1770 they went on another tour to London where Maddalena performed concertos she had composed herself at King's Theatre and Covent Garden. These concertos were so popular that she performed them 22 times in a five-month period. Her husband and daughter, Alessandra (b.1769-n.d.), returned to Italy in 1772 but Maddalena stayed in London.⁵³²

A priest from the Medicanti, Guiseppi Terzi (1736-1818), was her travel companion throughout her life. In 1779 she was employed as a singer in Dresden, Germany and in 1783 she was the first woman to become a principal singer at the Imperial Theatre

⁵²⁹V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p.95.

⁵³⁰V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p.96.

⁵³¹S. L. Jansen, 2016, <<https://www.monstrousregimentofwomen.com/2015/12/maddalena-laura-sirmen-violin-virtuosa.html>>, access: 21 July 2023; E. Arnold, 2001, <<https://doi-org.uplib.idm.oclc.org/10.1093/gmo/9781561592630.article.25891>>, access: 07 June 2023; V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p.96.

⁵³²S. L. Jansen, 2016, <<https://www.monstrousregimentofwomen.com/2015/12/maddalena-laura-sirmen-violin-virtuosa.html>>, access: 21 July 2023; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.56; V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p.96.

in St. Petersburg, Russia. In 1785 she returned to Paris to perform at the Concert Spirituel once again, but her trip was unfortunately unsuccessful as the musical fashions in Paris had changed radically since her last visit sixteen years before. She later held a post at Naples after which she returned to Venice around 1789. She lived until the 18th of May 1818 and Terzi died nine days after her.⁵³³

Maddalena was considered an “international performer” and her compositions were published all over Europe. In 1778 Leopold Mozart praised her in a letter he wrote to his wife by describing a concerto Maddalena composed as ‘beautifully written’. Maddalena’s compositions number at least 26 and these include six violin concertos, a sonata for violin and cello obligato, violin duos, string trios and string quartets.⁵³⁴

Maddalena is a “hidden figure” seeing as it was very much found that she was forgotten by history for more than 150 years. In her time she was a well-known composer, violinist, singer and international figure, but her accomplishments were not able to stand the test as time as she was a female. Without a well to do musical family to support her she had to make her own way in the very masculine world of Classical music.⁵³⁵ Thus, very much forgotten in time apart from a handful of mentions by select scholars – until primary research for this dissertation commenced.

⁵³³S. L. Jansen, 2016, <<https://www.monstrousregimentofwomen.com/2015/12/maddalena-laura-sirmen-violin-virtuosa.html>>, access: 21 July 2023; V.W. Goertzen, ‘The Eighteenth Century’, in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p.96.

⁵³⁴M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 56-57; V.W. Goertzen, ‘The Eighteenth Century’, in S. Glickman & M.F. Schleifer (eds.), *From convent to concert hall: A guide to women composers*, p.97.

⁵³⁵E. Arnold & J. Baldauf-Berdes, *Maddalena Lombardini Sirmen: Eighteenth-century composer, violinist, and businesswoman*, p. 2.

4.2.20 Maria Rosa Coccia



Figure 20: Maria Rosa Coccia⁵³⁶

Maria Rosa Coccia (1759-1833) was an recognised Italian composer of the Classical era of music.⁵³⁷ She was considered a child prodigy as by the age of ten she was invited to play a keyboard concerto at the Roman palace of Prince Charles Edward Stuart (1720-1788).⁵³⁸ The Prince himself played along with her on the cello.⁵³⁹ She composed her first piece, *Sonate per cembalo*, when she was only 12 years old and she dedicated it to the Prince himself – him being her male superior. When she was 13 years old she composed an oratorio, *Daniello nel lago dei Leoni*, which was performed at the church of San Filippo Neri in 1772.⁵⁴⁰ Even though women were usually barred from attending oratorio performances at that time an exception was

⁵³⁶Anon, 1800, <<https://www.meisterdrucke.ie/fine-art-prints/Unknown-artist/972825/Portrait-of-Maria-Rosa-Coccia-%281759-1833%29-italian-harpsichordist-and-composer-Anonymous-painting.-1800-ca.-Bologna%2C-civico-museo-bibliografico.html>>, access: 30 November 2023.

⁵³⁷D. Gallo, 2001, <<https://www.oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-000006017?rskey=20rl1A&result=1>>, access: 21 July 2023; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.57; A. Cohen, *International Encyclopedia of Women Composers*, p.157; M. Caruso, 'Ten fugues shed light on an old debate', *Il Saggiatore Musicale* 21(1), 2014, p. 6.

⁵³⁸M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.57; M. Caruso, 'Ten fugues shed light on an old debate', *Il Saggiatore Musicale* 21(1), 2014, p. 10.

⁵³⁹ M. Caruso, 'Ten fugues shed light on an old debate', *Il Saggiatore Musicale* 21(1), 2014, p. 10.

⁵⁴⁰D. Gallo, 2001, <<https://www.oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-000006017?rskey=20rl1A&result=1>>, access: 21 July 2023; M. Caruso, 'Ten fugues shed light on an old debate', *Il Saggiatore Musicale* 21(1), 2014, p. 10.

made in this specific instance given her musical abilities, talent and at this staged renowned performance ability in the area.⁵⁴¹

When she was 15 years old she completed the exam for entrance into the Accademia di Santa Cecilia which consisted of her composing a four-voice fugue in the attendance of four music professors. In 1774 she was the first woman in history to gain the prestigious title *Maestra di capella* (“Chapel master”) from the Accademia di Santa Cecilia. It was found that her examination composition with her portrait was published the following year. The title of *Maestra di capella* allowed a musician to work for the Church within and throughout the Italian capital of Rome.⁵⁴²

After this achievement Francesco Capalti (n.d.), who was the Chapel Master at the Cathedral of Narni at the time, questioned her examination by claiming that her work had substantial errors.⁵⁴³ His published criticism and attack of her musical abilities could have caused her an early exit from the music world. Despite Capalti’s misgivings Coccia was one of only three female members to receive the same title from the Accademia Filarmonia of Bologna, despite her evident gender identity. She was also accepted into the Roman literary society Accademia dei Forti despite continued attacks from male counterparts in the domain.⁵⁴⁴

The popular Italian poet and librettist Pietro Metastasio (1698-1782) was impressed by her compositions and called her a ‘genius’ in a letter he wrote to her, Coccia in turn set his writings to music.⁵⁴⁵ Her most well-known work is her *Magnificat* written for four voices and an organ, which she composed in 1774 and her *Dixit dominus* which she composed for two four-part choirs and an organ in 1775.⁵⁴⁶ Unfortunately, despite the titles she received she was unable to secure patronage or a steady position at a church as the Roman church was not in the practice of accepting female chapel masters. The rest of her life was dedicated to teaching and composing

⁵⁴¹M. Caruso, ‘Ten fugues shed light on an old debate’, *Il Saggiatore Musicale* 21(1), 2014, p. 10.

⁵⁴²M. Caruso, ‘Ten fugues shed light on an old debate’, *Il Saggiatore Musicale* 21(1), 2014, p. 6.

⁵⁴³M. Caruso, ‘Ten fugues shed light on an old debate’, *Il Saggiatore Musicale* 21(1), 2014, p. 6.

⁵⁴⁴D. Gallo, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006017?rskey=20rl1A&result=1>>, access: 21 July 2023; M. Caruso, ‘Ten fugues shed light on an old debate’, *Il Saggiatore Musicale* 21(1), 2014, p. 15.

⁵⁴⁵M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.57; M. Caruso, ‘Ten fugues shed light on an old debate’, *Il Saggiatore Musicale* 21(1), 2014, p. 11, 14.

⁵⁴⁶M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.57

according to music theorists and archivists.⁵⁴⁷ Although her works were acclaimed at the peak of the Classical period they unfortunately did not have the staying power to have her music survive the coming social unrests in the country.⁵⁴⁸ Ten of her fugal compositions were rediscovered in 2010 and are a testament to her exceptional ability as a composer was only then brought to light.⁵⁴⁹

Maria, like some of the other females in this chapter, was seen as a child prodigy seeing as she performed in front of British royalty when she was only ten years old. She broke barriers as women were uncharacteristically allowed to attend the performance of her oratorio composition because she in herself was a female identifying individual. It is also important to note that Maria was the first woman to gain the title that allowed her to become a chapel master in Rome despite male criticism. What makes her a “hidden figure” is that unfortunately she was unable to become a chapel master despite all of her musical achievements because of the spiritual patriarchy in the Roman Catholic church towards the end of the 1700s.

4.3 Conclusion

This chapter serves to prove that there were a number of musical women that existed and worked during the eighteenth century that can be considered “hidden figures” of the Classical period of music. These women each had their own story and obstacles which built their character and which became a part of their defiance of the times in which they lived. These women worked with and against the system to achieve success in various areas and from subtle to radical resistance throughout the late 1700s and early 1800s. All the women on this list challenged the accepted social order of the day in order to further the cause of female notoriety.⁵⁵⁰ The stories of these women are also told through the places where they lived and performed. These destinations will be woven together into a cultural music route in the following chapter to commemorate the musical legacy of these talented females – deemed some of the “hidden figures” of the Classical music period.

⁵⁴⁷D. Gallo, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-000006017?rskey=20rl1A&result=1>>, access: 21 July 2023.

⁵⁴⁸M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.57; A. Cohen, *International Encyclopedia of Women Composers*, p.157.

⁵⁴⁹M. Caruso, ‘Ten fugues shed light on an old debate’, *Il Saggiatore Musicale* 21(1), 2014, p. 6, 30.

⁵⁵⁰M. Caruso, ‘Ten fugues shed light on an old debate’, *Il Saggiatore Musicale* 21(1), 2014, p. 30.

CHAPTER 5: ON TOUR THROUGH THE CLASSICAL PERIOD – CULTURAL MUSIC ROUTE CREATION

5.1 Introduction

In this chapter the attractions and sites of the envisaged cultural music route will be identified and discussed. A number of destinations will be selected for each of the “hidden figures” (as previously discussed). These newly identified touristic settings will then be described in terms of their relevance to the women themselves and a short history of each of the destinations will also be provided. The attractions and sites associated with these “hidden figures” will then be grouped together to form a cohesive digital route map.

5.2 Route destinations, attractions and sites

5.2.1 Marianna Martines

Michaelerkirche Vienna

This destination is tied to Marianna Martines as she was baptised at the Michaelerkirche (Viennese Court Church of Saint Michael) in 1744 and when she was 17 years old she performed a Mass that she composed at this very church in 1761.⁵⁵¹ The Wienerisches Diarium of 30 September 1761 describes the performance as follows:

“[y]esterday, in the Royal and Imperial Court-Parish of Saint Michael, the saint’s day of the holy Archangel was celebrated with a solemn mass, to music which Mademoiselle Martinez, a mere 16-year-old, had composed here, and at whose excellence all the connoisseurs were amazed.”⁵⁵² (*Please note that they erroneously printed her age as 16, she was 17 years old at the time*)

⁵⁵¹K.L. Fremar, *The life and selected works of Marianna Martines (1744-1812)*, p. 9.; H. Wessely & I. Godt, 2001, <<https://doi-org.uplib.idm.oclc.org/10.1093/gmo/9781561592630.article.17913>>, access: 22 April 2023; I. Godt, ‘Marianna in Vienna: A Martines Chronology’, *The Journal of Musicology* 16(1), 1998, p. 149.

⁵⁵²I. Godt, ‘Marianna in Vienna: A Martines Chronology’, *The Journal of Musicology* 16(1), 1998, p. 143.

Historical records suggests that the aforementioned church still holds a copy of the music of this mass in their archive today.⁵⁵³ This church has a history that spans 800 years and it is filled with artworks that hail from many different eras throughout history. The church was built in 1220 and although a number of different architectural styles are included in this church, the biggest contributor it seems is the enduring late Romanesque building style very common through present-day Vienna, Austria.⁵⁵⁴ The spectacular Sieber organ which is found in the church was built in 1714 by Johann David Sieber and after many restorations it still endures to this day. It is wonderful to think that this is the very organ on which Marianna Martines played her first Mass. This church has a busy calendar which includes Mass and regular music performances that one can take part in.⁵⁵⁵ The church is open for visitors daily and they also offer tours of the church, the crypt, the organ and the monastery.⁵⁵⁶

Martines Residence Kohlmarkt Alt-Michaelerhaus

The Martines family lived in the Alt-Michaelerhaus building on the left-hand side of the Michaelerkirche on Kohlmarkt street in Vienna.⁵⁵⁷ There is a plaque on the building which commemorates the fact that Joseph Haydn resided in an attic apartment of this building from around 1750.⁵⁵⁸ It is perhaps because of their proximity in this building that Marianna received such an esteemed music education from fellow residents Pietro Metastasio and Joseph Haydn.⁵⁵⁹ Both the Alt Michaelerhaus and the Michaelerkirche look towards the Michaelerplatz and the Hofburg Palace.⁵⁶⁰ As soon as the Palace was built, Kohlmarkt street became home

⁵⁵³I. Godt, 'Marianna in Vienna: A Martines Chronology', *The Journal of Musicology* 16(1), 1998, p. 143.

⁵⁵⁴P. van Meijl, <<https://www.kirchen-fuehrer.info/de/kirchen/detail.asp?id=454&tit=Michaelerkirche+Wien%3A+Geschichte>>, access: 01 November 2023.

⁵⁵⁵Anon, <<https://www.michaelerkirche.at/kalender/>>, access: 01 November 2023.

⁵⁵⁶Anon, <<https://www.michaelerkirche.at/fuehrungen/>>, access: 01 November 2023.

⁵⁵⁷I. Godt, 'Marianna in Vienna: A Martines Chronology', *The Journal of Musicology* 16(1), 1998, p. 143.

⁵⁵⁸I. Godt, 'Marianna in Vienna: A Martines Chronology', *The Journal of Musicology* 16(1), 1998, p. 150; C. A. Burdick, *The Sonata-Fugue hybrid in Haydn's early symphonies*, Doctoral thesis, University of Cincinnati, Ohio. p.7.

⁵⁵⁹I. Godt, 'Marianna in Vienna: A Martines Chronology', *The Journal of Musicology* 16(1), 1998, p. 150; I. Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*, p.2.; K.L. Fremar, *The life and selected works of Marianna Martines (1744-1812)*, p. 5; I. Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*, p.1; C. A. Burdick, *The Sonata-Fugue hybrid in Haydn's early symphonies*, Doctoral thesis, University of Cincinnati, Ohio. p.7.

⁵⁶⁰Anon, <https://www.google.com/maps/@48.2077428,16.3663495,3a,90y,58.92h,105.53t/data=!3m7!1e1!3m5!1s3MqB6p5pmmmJz1sTnspFnw!2e0!6shhttps:%2F%2Fstreetviewpixels-pa.googleapis.com%2Fv1%2Fthumbnail%3Fpanoid%3D3MqB6p5pmmmJz1sTnspFnw%26cb_client%3Dmaps>

to a number of high-end stores to cater to royalty and rich clientele, today this is still true as this street houses luxury names such as Gucci, Fendi, Karl Lagerfeld and Dior.⁵⁶¹

5.2.2 Maria Theresia Von Paradis

Augustiner Kirche Vienna

The Augustiner Kirche in Vienna is part of the story of Von Paradis as she performed the soprano part and organ accompaniment of the Pergolesi Stabat Mater here when she was just eleven years old.⁵⁶² The church was built between 1330 and 1339 and is connected to the history of Vienna and the then royal family as this church was the court church from 1634 till 1918. The royal family therefore often held their sacred ceremonies at the church as they were believed to have been involved in a number of the church services over an extended period of time throughout their rule in Austria.⁵⁶³ According to the church website they offer regular mass performances of composers like Joseph Haydn, Wolfgang Mozart and Ludwig van Beethoven. The church boasts a choir, chamber choir and orchestra. In its current state the church offers guided cultural tours after every Sunday Mass or one can arrange a guided tour on a weekday by communicating with the parish beforehand.⁵⁶⁴

Schönbrunn Palace

When Maria was 16 years old she sang and played piano in the Schönbrunn palace in Vienna.⁵⁶⁵ The Schönbrunn Palace is one of the most important cultural assets of Austria and it was inscribed on the United Nations Educational, Scientific and

sv.tactile.gps%26w%3D203%26h%3D100%26yaw%3D333.70618%26pitch%3D0%26thumbfov%3D100!7i13312!8i6656?entry=ttu>, access: 01 November 2023.

⁵⁶¹Anon, <<https://allaboutvienna.com/item/kohlmarkt-vienna-high-end-shopping-on-a-historical-street/>>, access: 01 November 2023.

⁵⁶²H. Matsushita, The musical career and compositions of Maria Theresia von Paradis (1759-1824). Doctoral thesis, Brigham Young University, United States of America. p. 7; M. F. McVicker, Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century, p.32.

⁵⁶³Anon, <<https://augustinerkirche.augustiner.at/augustinerkirche/geschichte/>>, access: 02 November 2023; Anon, <<https://www.wien.info/en/see-do/sights-from-a-to-z/augustinian-friars-339914>>, access: 02 November 2023.

⁵⁶⁴Anon, <<https://augustinerkirche.augustiner.at/augustinerkirche/fuehrungen/>>, access: 02 November 2023.

⁵⁶⁵H. Matsushita, The musical career and compositions of Maria Theresia von Paradis (1759-1824). Doctoral thesis, Brigham Young University, United States of America. p. 8; B. Garvey Jackson, 'Musical Women of the Seventeenth and Eighteenth Centuries', in K. Pendle (ed.), Women & Music, p.88.

Cultural Organisation's (UNESCO) World Heritage List in 1996 for "outstanding cultural value".⁵⁶⁶ The palace developed from a humble hunting lodge which came into the possession of the Habsburg family in 1569 to the stately palace one can still visit today. The structure has remained unchanged since it came into the possession of the Republic of Austria in 1918.⁵⁶⁷ The Schönbrunn Palace offers interested parties virtual and physical tours of the extensive grounds and rooms of the palace. The palace is also a hub of musical activity in terms of palace concerts, dinner comedy music shows and concerts showcasing the musical treasures of "old" Austria.⁵⁶⁸

5.2.3 Josepha Barbara Auernhammer

Himmelfortgasse 6

Josepha Barbara Auernhammer was born at what was 'Stadt No. 965', which is now referred to as 'Himmelfortgasse 6' ("Heaven's Gate") in Vienna.⁵⁶⁹ The Café Frauenhuber has occupied the premises since 1891, but the restaurant of Ignaz Jahn (1744-1810) that was on the first floor of the building could boast performances by male greats of the time such as Mozart and Beethoven.⁵⁷⁰ This information can be read on a plaque outside the building as previously indicated.⁵⁷¹ Mozart also apparently gave his last public performance in this restaurant on 4 March 1791.⁵⁷²

On the premises of this building there once stood a recreational bathhouse which became part of written history in 1314. In turn the building that stands there today was built between the end of the seventeenth and the start of the eighteenth

⁵⁶⁶Anon, <<https://www.schoenbrunn.at/en/about-schoenbrunn/the-palace>>, access: 02 November 2023; Anon, <<https://whc.unesco.org/en/list/786/>>, access: 02 November 2023.

⁵⁶⁷Anon, <<https://whc.unesco.org/en/list/786/>>, access: 02 November 2023.

⁵⁶⁸Anon, <<https://www.schoenbrunn.at/en/about-schoenbrunn/the-palace>>, access: 02 November 2023.

⁵⁶⁹M. Lorenz, 'New and old documents concerning Mozart's pupils Barbara Ployer and Josepha Auernhammer', *Eighteenth Century Music* 3(2), 2006, pp. 311-322.

⁵⁷⁰M. Brownlow, <<https://www.visitingvienna.com/eatingdrinking/cafespubsbars/cafe-frauenhuber/>>, access: 01 May 2023; M. Lorenz, 'New and old documents concerning Mozart's pupils Barbara Ployer and Josepha Auernhammer', *Eighteenth Century Music* 3(2), 2006, pp. 320-321; Anon, <<https://www.cafefrauenhuber.at/index.php/en/chronicle>>, access: 03 November 2023.

⁵⁷¹M. Brownlow, <<https://www.visitingvienna.com/eatingdrinking/cafespubsbars/cafe-frauenhuber/>>, access: 01 May 2023.

⁵⁷²M. Lorenz, 'New and old documents concerning Mozart's pupils Barbara Ployer and Josepha Auernhammer', *Eighteenth Century Music* 3(2), 2006, pp. 320.

centuries. The Café Frauenhuber is the oldest coffee shop in Vienna and it is still one of the most popular musical attractions of the city today.⁵⁷³

5.2.4 Maria Anna Walburga Ignatia Mozart

Mozart Geburtshaus

The Mozart family lived in this house on 9 Getreidegasse in Salzburg for 26 years from 1747 until 1773 therefore both Nannerl and her brother were born in this house.⁵⁷⁴ The museum, currently in operation at the site, was originally opened to visitors in 1880 and it has grown to be one of the most visited museums in Austria today. This museum transports visitors back to a time when the Mozart children played in the apartment and although the museum focuses on Wolfgang Mozart and his genius, glimpses of his sister's life can be seen around every corner.⁵⁷⁵ One can also see the violin and clavichord that Wolfgang owned and played exhibited here. The museum also offers period specific and modern exhibitions, with the option to embark on a virtual tour of the museum. This digital tour can be download from the museum application which combines Wolfgang's music with information and images of his life, including that of his sister – although limited in scope.⁵⁷⁶

St. Peter's Graveyard

Even though a graveyard may be a strange attraction to add to a cultural music route, this specific graveyard is one of the oldest and most beautiful attractions in Salzburg.⁵⁷⁷ Maria Anna von Berchtold zu Sonnenburg, sister of W.A. Mozart, (as her name is written on her grave) is buried in the crypts at the entrance to the catacombs which were carved into the Mönchsberg.⁵⁷⁸ Another well-known person who is buried at this graveyard is Michael Haydn (1737-1806) the younger brother of

⁵⁷³Anon, <<https://www.cafefrauenhuber.at/index.php/en/chronicle>>, access: 03 November 2023.

⁵⁷⁴Anon, <<https://www.salzburg.info/en/sights/top10/mozarts-birthplace>>, access: 03 November 2023.

⁵⁷⁵Anon, <<https://www.salzburg.info/en/sights/top10/mozarts-birthplace>>, access: 03 November 2023.

⁵⁷⁶Anon, <<https://mozarteum.at/mozart-museen/app#info>>, access: 04 November 2023.

⁵⁷⁷Anon, <<https://www.stift-stpeter.at/de/kloster/index.asp?dat=Ber%C3%BChmte%20Gr%C3%A4ber>>, access: 04 November 2023.

⁵⁷⁸Anon, <<https://www.stift-stpeter.at/de/kloster/index.asp?dat=Ber%C3%BChmte%20Gr%C3%A4ber>>, access: 04 November 2023.

Joseph Haydn.⁵⁷⁹ One can visit the cemetery for free but a small fee is charged for entrance into the catacombs.⁵⁸⁰ From May to September the catacombs can be visited between 10:00 till 12:30 and 13:00 till 18:00 and from October to April they can be visited from 10:00 till 12:30 and 13:00 till 17:00.⁵⁸¹ This site is considered as a key part to the envisaged route where these female musicians of the Classical period, and their subsequent legacies, can be commemorated through potential music pilgrimage tourists.

5.2.5 Sophia Corri Dussek

Covent Garden

Sophia Corri Dussek played a role in W.A. Mozart's musical introduction to London.⁵⁸² In 1801 she sang in the premiere of Mozart's Requiem which was performed at Covent Garden.⁵⁸³ There were two competing theatres at Covent Garden in the eighteenth century, Drury Lane and the Royal Opera, both of these theatres still exist at their original premises but they have since been rebuilt.⁵⁸⁴ Covent Garden is a lovely destination for theatre lovers, as Southampton Street in London boasts a number of houses that date back to the eighteenth century.⁵⁸⁵ There are still street artists, living statues and jugglers that continue to entertain passers-byes and there are also theatrically themed restaurants like "Sarastro" which is named after a character from W.A. Mozart's opera *Die Zauberflöte* ('The Magic Flute').⁵⁸⁶

⁵⁷⁹Anon, <<https://www.stift-stpeter.at/de/kloster/index.asp?dat=Ber%C3%BChmte%20Gr%C3%A4ber>>, access: 04 November 2023.

⁵⁸⁰Anon, <<https://www.frommers.com/destinations/salzburg/attractions/petersfriedhof>>, access: 04 November 2023.

⁵⁸¹Anon, <<https://www.stift-stpeter.at/de/kloster/index.asp?dat=Ber%C3%BChmte%20Gr%C3%A4ber>>, access: 04 November 2023.

⁵⁸²B. Garvey Jackson, H.A. Craw & B. Shaljean, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/qmo/9781561592630.001.0001/omo-9781561592630-e-60000200671#omo-9781561592630-e-60000200671>>, access: 02 May 2023.

⁵⁸³B. Garvey Jackson, H.A. Craw & B. Shaljean, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/qmo/9781561592630.001.0001/omo-9781561592630-e-60000200671#omo-9781561592630-e-60000200671>>, access: 02 May 2023.

⁵⁸⁴K. Jenkins, <<https://velvetescape.com/history-theatre-covent-garden/>>, access: 02 November 2023.

⁵⁸⁵K. Jenkins, <<https://velvetescape.com/history-theatre-covent-garden/>>, access: 02 November 2023.

⁵⁸⁶Anon, <<https://www.sarastro-restaurant.com/>>, access: 02 November 2023; K. Jenkins, <<https://velvetescape.com/history-theatre-covent-garden/>>, access: 02 November 2023.

5.2.6 Elizabeth Billington

His Majesty's Theatre

In 1806 Elizabeth Billington sang the role of *Vitellia* in *La Clemenza di Tito*, the first W.A. Mozart opera performed in London, at the King's Theatre.⁵⁸⁷ This theatre was recently renamed to be called "His Majesty's Theatre" at the coronation of King Charles III (1948-). The theatre first opened its doors in 1705 with the name "The Queen's", named for Queen Anne (1665-1714).⁵⁸⁸ Following a fire it was rebuilt and re-opened in 1791 as the "King's Theatre", and it is in this theatre that audiences could enjoy Billington's *Vitellia*. The King's Theatre saw the London premiere of three of W.A. Mozart's operas: *La Clemenza di Tito*, *Così fan Tutti* and *The Magic Flute*. The theatre still produces theatrical and music performances, most notably the theatre has been playing *The Phantom of the Opera* since 1986 and it is still playing to capacity to this day. Therefore, it is the most successful and enduring production in the long history of the theatre dating back to the late 1700s.⁵⁸⁹

5.2.7 Jane Mary Guest

Hanover Square

Jane Mary Guest performed at the Hanover Square Grand Concert series in 1783.⁵⁹⁰ The Hanover Square professional concerts were a series of concerts that took place over a number of years at which several eighteenth century musicians performed.⁵⁹¹ Another well-known musician who performed at the Hanover Square rooms in 1791 was Joseph Haydn.⁵⁹² Today one can take a stroll through the historic 300 year old

⁵⁸⁷O. Baldwin & T. Wilson, 2010, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003083?rskey=J8Z097&result=1>> , access: 12 July 2023.

⁵⁸⁸Anon. <<https://lwtheatres.co.uk/theatres/his-majestys/about-his-majestys-theatre/#:-:text=Since%201705%20there%20have%20been,adaptations%20and%20opened%20in%201897.>>>, access: 03 November 2023.

⁵⁸⁹Anon. <<https://lwtheatres.co.uk/theatres/his-majestys/about-his-majestys-theatre/#:-:text=Since%201705%20there%20have%20been,adaptations%20and%20opened%20in%201897.>>>, access: 03 November 2023.

⁵⁹⁰S. Fuller, *The Pandora guide to women composers : Britain and the United States 1629- present*, p. 143; D. M. Raessler, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011941?rskey=t4xUUe&result=1>> , Access: 12 July 2023.

⁵⁹¹W. H. Cummings, 'Some Observations on Music in London in 1791 and 1891', *Proceedings of the Musical Association* 17(1), 1890, pp.163.

⁵⁹²W. H. Cummings, 'Some Observations on Music in London in 1791 and 1891', *Proceedings of the Musical Association* 17(1), 1890, pp.164.

Hanover Square Park and see the statue of the former Prime Minister William Pitt (1759-1806).⁵⁹³

5.2.8 Elizabeth Craven

National Library

Three of Elizabeth Craven's songs are held by the National Library of Wales, as mentioned above.⁵⁹⁴ The National Library of Wales holds the *Georgina Craven tune book* which was published in 1789.⁵⁹⁵ Georgina Craven (n.d.) is Elizabeth's daughter and this book contains three unpublished songs that were composed by Elizabeth Craven herself.⁵⁹⁶ The National Library of Wales is located in Aberystwyth and was taken into use and operation in 1916.⁵⁹⁷ The library often offers themed exhibitions of items that are held in its archives, as well as holds regular events and lectures are about historical topics, including that of music. One can visit the library Monday through Friday from 09:00 to 18:00 and on Saturdays from 09:30 to 17:00.⁵⁹⁸

5.2.9 Amélie Julie Candeille-Simons

Paris Grand Opera

When Amélie was only 15 years old she made her debut as an opera singer in Gluck's opera *Iphigénie en Aulide* at the Paris Grand Opera.⁵⁹⁹ *Iphigénie en Aulide* was the first of seven operas that Gluck composed for Paris after she made the city

⁵⁹³Anon, 2023, <<https://www.oxfordreference.com/display/10.1093/oi/authority.20110803100329289>>, access: 03 November 2023; Anon, 2023, <<https://www.marshalls.co.uk/commercial/case-studies/hanover-square-london>>, access: 03 November 2023.

⁵⁹⁴O. Baldwin & T. Wilson, 2012, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000987?rskey=3h86Ev&result=1>>, access: 10 May 2023.

⁵⁹⁵Anon, n.d. <https://discover.library.wales/discovery/fulldisplay?docid=alma99224577102419&context=L&vid=44WHELP_NLW:44WHELP_NLW_NUI&lang=en&search_scope=In_The_Library&adaptor=Local%20Search%20Engine&tab=In_The_Library&query=creator,exact,Craven%20Georgina,AND&facet=creator,exact,Craven%20Georgina&mode=advanced&offset=0>, access: 03 November 2023.

⁵⁹⁶G. Craven & E. Craven, 1789, *Georgina Craven tune book*, p. 1.

⁵⁹⁷Anon, 2023, <<https://www.llyfrgell.cymru/ymweld>>, access: 03 November 2023.

⁵⁹⁸Anon, 2023, <<https://www.llyfrgell.cymru/ymweld>>, access: 03 November 2023.

⁵⁹⁹J. Rushton, J. A. Sadie, R. Adelson, & J. Letzter, 2014, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004725?rskey=OJ9gQ4&result=1>>, access: 13 July 2023; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p. 42; A. Cohen, *International Encyclopedia of Women Composers*, p.131.

her home.⁶⁰⁰ Marie-Antoinette played a role in Gluck's move to France.⁶⁰¹ Gluck had given her music lessons in Austria when she was a child and when she married the future King Louis XVI she brought her and her music with her to France.⁶⁰²

The spectacular Palais Garnier as it is known today is not the original building in which Amelie sang, as this building was only designed in 1875, but the spectacle of this building and the historic connection of its predecessor to Amélie made it worthy of inclusion on this cultural music route.⁶⁰³ The Palais Garnier is open daily from 10:00 to 17:00 for guided and self-guided tours, except when there is a performance at the theatre. It was also found that one can make use of the virtual tour on their various digital and social media platforms.⁶⁰⁴

5.2.10 Marie Emmanuelle Bayon

Grand Théâtre de Bordeaux

Marie Emmanuelle Bayon's husband Victor Louis designed and built the Grand Theatre.⁶⁰⁵ The couple's household became popular for musical and literary salons and Victor's involvement with the Grand Theatre created opportunities for Marie to have her operas performed there.⁶⁰⁶ The Grand Theatre of Bordeaux was inaugurated in 1780 and it is still one of the most beautiful theatres worldwide. Today, this theatre falls under the banner of the Opéra National de Bordeaux and musical productions are still performed there ever so often. One can also book a 50 minute guided tour of the majestic building as part of an extended visit to this touristic setting.⁶⁰⁷

⁶⁰⁰A. Tommasini, 2015, <<https://www.nytimes.com/2015/02/12/arts/music/review-in-iphigenie-en-aulide-a-daughters-ultimate-sacrifice.html>>, access: 04 November 2023.

⁶⁰¹Anon, 2023, <<https://www.operadeparis.fr/en/about/history/the-18th-century>>, access: 04 November 2023.

⁶⁰²Anon, 2023, <<https://www.operadeparis.fr/en/about/history/the-18th-century>>, access: 04 November 2023.

⁶⁰³Anon, 2023, <<https://www.operadeparis.fr/en/about/history/the-18th-century>>, access: 04 November 2023.

⁶⁰⁴Anon, 2023, <<https://www.operadeparis.fr/en/about/history/the-18th-century>>, access: 04 November 2023.

⁶⁰⁵M. F. McVicker, Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century, p. 44; V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), From convent to concert hall: A guide to women composers, p. 113.

⁶⁰⁶M. F. McVicker, Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century, p. 44; V.W. Goertzen, 'The Eighteenth Century', in S. Glickman & M.F. Schleifer (eds.), From convent to concert hall: A guide to women composers, p. 113; D. Hayes, 2001, <<https://www.oxfordmusiconline.com.uplib.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042771?rskey=IS8uiw&result=1>>, access: 17 May 2023.

⁶⁰⁷Anon, 2023, <<https://www.visiter-bordeaux.com/fr/decouvrir-bordeaux/visite-guidee-du-grand-theatre.html>>, access: 04 November 2023.

5.2.11 Sophie Gail

Opera Comique

Sophie Gail composed five operas (*opéras-comiques*) which were performed at the Théâtre Feydeau.⁶⁰⁸ Of these operas the first, *Les deux jaloux* (“Both are jealous”), was greatly successful and well-received.⁶⁰⁹ The Théâtre Feydeau merged with the Opera Comique in 1801 and both companies moved into the 1800 seat Théâtre Feydeau which was built by Jacques-Guillaume Legrand (1753-1807) and Jacques Molinos (1743-1831).⁶¹⁰ After a number of moves the Opera Comique settled on the original grounds of the Salle Favart, which they originally moved into in 1783, again in 1840.⁶¹¹ The first Salle Favart was destroyed by fire in 1838 and the second Salle Favart was destroyed by another fire in 1887.⁶¹² The third and final enduring Salle Favart was inaugurated in 1898.⁶¹³ The Opera Comique company itself has been in existence since 1714 and it is currently seated in one of the oldest theatres in all of France, which is listed as a historic monument in itself.⁶¹⁴

To this day one can attend concerts, recitals and opera performances at the theatre, one can also book a guided tour of the theatre on which one can see the various public spaces.⁶¹⁵ The theatre has also recently partnered with the Google Cultural Institute to offer virtual tours of the beautiful theatre with a specific reference to its influence as a tangible site directly linked to the Classical period.⁶¹⁶

⁶⁰⁸P. E. J. Robinson, & S. Hibberd, 2001, <<https://www.oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010493?rskey=MIwtog&result=1>>, access: 14 July 2023; R. M. Marvin, ‘Music at Court during the Reign of Maria Luigia, Duchess of Parma, Piacenza, and Guastalla: A Partial Survey’, *The Music Quarterly* 84(3), 2000, p. 488; J. Letzter, & R. Adelson, *Women writing Opera: creativity and controversy in the age of the French Revolution*, p. 40.

⁶⁰⁹P. E. J. Robinson, & S. Hibberd, 2001, <<https://www.oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010493?rskey=MIwtog&result=1>>, access: 14 July 2023; M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.45.

⁶¹⁰G. Fils, 2023, <<https://www.artaria.com/pages/devienne-francois#:~:text=The%20Th%C3%A9%C3%A2tre%20Feydeau%20closed%20its,health%20prevented%20him%20from%20working.>>>, access: 05 November 2023.

⁶¹¹Anon, 2023, <<https://www.opera-comique.com/fr/300-ans-d-histoire>>, access: 05 November 2023.

⁶¹²Anon, 2023, <<https://www.opera-comique.com/fr/300-ans-d-histoire>>, access: 05 November 2023.

⁶¹³Anon, 2023, <<https://www.opera-comique.com/fr/300-ans-d-histoire>>, access: 05 November 2023.

⁶¹⁴Anon, 2023, <<https://www.opera-comique.com/en/opera-comique#:~:text=Founded%20during%20the%20reign%20of,it%20celebrated%20its%20300th%20anniversary%20!>>>, access: 05 November 2023.

⁶¹⁵Anon, 2023, <<https://www.opera-comique.com/en/opera-comique#:~:text=Founded%20during%20the%20reign%20of,it%20celebrated%20its%20300th%20anniversary%20!>>>, access: 05 November 2023.

⁶¹⁶Anon, 2023, <<https://artsandculture.google.com/partner/op%C3%A9ra-comique>>, access: 05 November 2023.

5.2.12 Helene de Nervode de Montgeroult

Conservatoire de Paris

Helene de Nervode de Montgeroult taught at the predecessor to the Paris Conservatoire, the National Institute of Music and at the Paris Conservatoire from its establishment in 1795 till 1798.⁶¹⁷ At the commencement of the Conservatoire Helene was the first ever female first-class piano professor, *Professeur de Premiere Classe*, which taught there.⁶¹⁸ Since the Conservatoire was established in 1795 it has functioned as a gateway to high quality Classical music education in France. The Conservatoire was in the unique position back then to dictate the musical world of France as their graduates filled positions at all the major theatres and were involved in everything from creating instruments to the writing of musical and performance methodology books. The concert program of the Conservatoire is stated on their website, and unless found otherwise the concerts and other events are free to attend for all members of the public, including visiting tourists.⁶¹⁹

Basilica of Santa Croce

When Helene de Nervode de Montgeroult died in 1836 she was buried in the cloister of the Santa Croce church in Florence.⁶²⁰ There are a number of statues in the cloister of the church that pay homage to musicians, like the Monument to Virginia de Blasis (1804-1838) who was a soprano who died at the young age of 34.⁶²¹ These statues represent how music is still present even amongst death in the cemetery.⁶²² The church holds regular events which one can attend, the next event that they offer is in November 2023 and is an exploration into women who made history, an unusual journey through the masterpieces of Santa Croce, where the

⁶¹⁷M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.46; A. Cohen, *International Encyclopedia of Women Composers*, p.486; H. C. Ka, *Rediscovering the Unsung Piano Etudes*, Doctoral thesis. p.5; J. Dorival, 2006, <https://symetrie.com/fr/auteurs/helene.de_montgeroult>, access: 31 May 2023.

⁶¹⁸M. F. McVicker, *Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century*, p.46; H. C. Ka, *Rediscovering the Unsung Piano Etudes*, Doctoral thesis. p.5.

⁶¹⁹Anon, N.d., <<https://www.conservatoiredeparis.fr/fr/informations-pratiques>>, access: 05 November 2023.

⁶²⁰J. Dorival, 2006, <https://symetrie.com/fr/auteurs/helene.de_montgeroult>, access: 31 May 2023.

⁶²¹Anon, 2023, <<https://www.santacroceopera.it/percorsi-tematici/fra-sepolcri-e-memorie/#musicisti>>, access: 05 November 2023.

⁶²²Anon, 2023, <<https://www.santacroceopera.it/percorsi-tematici/fra-sepolcri-e-memorie/#musicisti>>, access: 05 November 2023.

untold stories of these female figures are rediscovered and showcased in an array of ways to the public.⁶²³ One would hope that Helene de Nervode de Montgeroult is one of the women who are included on this list. One can also visit the church complex or book an English or Italian guided tour through this tourist site on any day of the week.⁶²⁴

5.2.13 Caroline Wuiet

Parc de Saint-Cloud

Caroline Wuiet was unable to adapt to the new social and political order after the French Revolution and she became quite eccentric.⁶²⁵ Her eccentric behaviour included living as a homeless woman in the Parc de Saint-Cloud with her two dogs.⁶²⁶ The Domaine National de Saint-Cloud covers 460 hectares and is situated in western Paris. It was classified as a historic monument in 1994 and the gardens are called and referred to as one of the “most beautiful” in all of Europe.⁶²⁷ The history of the estate dates back to 1577 and it is filled with royal characters and their statues like Louis XIV, Marie Antoinette and Napoleon Bonaparte.

The impressive and extensive gardens were developed over four centuries and include groves, a grand basin, terraces, and a grand powerful jet which spouts water to spectacular heights (especially considering that it was installed in the sixteenth century).⁶²⁸ One can take a sixty minute guided tour of the estate, wherein one can take part in a range of workshops that they offer within the park or one can visit the *Musée Historique du Domaine National de Saint-Cloud* which tells the story of the estate.⁶²⁹

⁶²³Anon, 2023, <<https://www.santacroceopera.it/percorsi-tematici/fra-sepolcri-e-memorie/#musicisti>>, access: 05 November 2023.

⁶²⁴Anon, 2023, <<https://www.santacroceopera.it/percorsi-tematici/fra-sepolcri-e-memorie/#musicisti>>, access: 05 November 2023.

⁶²⁵J. Letzter, & R. Adelson, Women writing Opera: creativity and controversy in the age of the French Revolution, p. 29.

⁶²⁶J. Letzter, & R. Adelson, Women writing Opera: creativity and controversy in the age of the French Revolution, p. 29.

⁶²⁷Anon, N.d., <<https://www.domaine-saint-cloud.fr/en/discover/history-of-the-domaine-national-de-saint-cloud>>, access: 05 November 2023.

⁶²⁸Anon, N.d., <<https://www.domaine-saint-cloud.fr/en/discover/the-gardens-a-compendium-of-landscape-art>>, access: 05 November 2023.

⁶²⁹Anon, N.d., <<https://www.domaine-saint-cloud.fr/en/discover/history-of-the-domaine-national-de-saint-cloud>>, access: 05 November 2023.

5.2.14 Anna Amalia

Herzogin Anna Amalia Bibliothek

“Libraries are the only safe and lasting memory of the human race.”⁶³⁰ Anna Amalia’s library and collection of volumes, mostly from Italy, can be found in the Duchess Anna Amalia Library (locally referred to as the Herzogin Anna Amalia Bibliothek) in Weimar, Germany.⁶³¹

The Herzogin Anna Amalia Bibliothek is a research library and archive which focuses on European cultural and literary history of the Classical period between 1750 and 1850.⁶³² This library also contains items that date as far back as the ninth century. This library and its well-known Rococo Hall has formed part of the “Classical Weimar” UNESCO World Heritage Site ensemble since 1998 and around 100 000 visitors visit the site each year.⁶³³ The Rococo Hall was created due to the inspiration of Duchess Anna Amalia and it opened its doors in 1766. This hall was closed once in 2004 following a fire, but after renovation the library was open to visitors again in 2007. The Rococo Hall is also filled with books and artistic treasures, with the architecture of the room(s) carrying one straight back to life in the eighteenth century.⁶³⁴ One can also make use of the “Book Cube” Study Centre in order to peruse what you find in the library and in extensive archival record.⁶³⁵

There are a number of different events and exhibitions that one can see at the library, there are also various guided tours available.⁶³⁶ For the digitally savvy one can also listen to an audio tour of exhibitions and partake in a digital tour of the library through the “Weimar+” application.⁶³⁷

⁶³⁰Anon, N.d., <<https://www.klassik-stiftung.de/en/herzogin-anna-amalia-bibliothek/the-library/>>, access: 05 November 2023.

⁶³¹M. F. McVicker, Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century, p.52; A. K. Gray, The world of women in classical music, p. 24.

⁶³²Anon, N.d., <<https://www.klassik-stiftung.de/en/herzogin-anna-amalia-bibliothek/the-library/>>, access: 05 November 2023.

⁶³³Anon, 2023. <<https://whc.unesco.org/en/list/846/gallery/&index=13&maxrows=12>>, access: 05 November 2023; Anon, N.d., <<https://www.klassik-stiftung.de/en/herzogin-anna-amalia-bibliothek/the-library/>>, access: 05 November 2023.

⁶³⁴Anon, N.d., <<https://www.klassik-stiftung.de/en/herzogin-anna-amalia-bibliothek/the-library/>>, access: 05 November 2023.

⁶³⁵Anon, N.d., <<https://www.klassik-stiftung.de/en/herzogin-anna-amalia-bibliothek/the-library/>>, access: 05 November 2023.

⁶³⁶Anon, N.d., <<https://www.klassik-stiftung.de/en/herzogin-anna-amalia-bibliothek/the-library/>>, access: 05 November 2023.

⁶³⁷Anon, N.d., <<https://www.klassik-stiftung.de/en/herzogin-anna-amalia-bibliothek/the-library/>>, access: 05 November 2023.

5.2.15 Maria Antonia Walpurgis

Nymphenburg Palace

Maria Antonia Walpurgis was the eldest daughter of Prince Elector Karl Albrecht of Bavaria (1697-1745) and Archduchess Maria Amalia Habsburg of Austria (1746-1804).⁶³⁸ Karl Albrecht was involved with the construction work at Nymphenburg Palace. Maria's father added to the estate by addition of the beautiful Amalienburg hall of mirrors in the park.⁶³⁹ This historic palace spans many generations and the first form of the castle (before multiple renovations throughout the years) was completed in 1679.⁶⁴⁰ On a visit to the Schlossanlage Nymphenburg one can visit the four park palaces: Amalienburg, Badenburger, Magdalenenklause and Pagodenburg. One can similarly visit the Marstallmuseum which exhibits a collection of Nymphenburg porcelain or alternatively pay a visit to the beautiful Nymphenburg grounds itself.⁶⁴¹

5.2.16 Margarethe Danzi

Bayerische Staatsbibliothek

Margarethe Danzi's composition '*Trois sonates pour le Piano Forte avec Violon Oblige Composées par Madame Danzi née Marchand Oeuvre I*' is held by the Bayerische Staatsbibliothek in Munich.⁶⁴² This destination is shared between Margarethe and Maria Antonia Walpurgis, as Walpurgis left behind a well-rounded, tasteful library collection after her death. A manuscript, thematic catalogue of her collection and library can be found in the Bayerische Staatsbibliothek.⁶⁴³ The history of the Bayerische Staatsbibliothek starts in 1558 when it was founded as the Wittelsbach family court library.⁶⁴⁴ This library is Germany's largest scientific library and the institution is very important to universal memory, especially on the European

⁶³⁸G. Allroggen, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017776?rskey=xBoLQl&result=1>>, access: 20 July 2023; A. Markuszewska, 'Music-making women aristocrats', *Musicology Today* 16(1), 2019, p.8.

⁶³⁹Anon, N.d., <<https://www.schloss-nymphenburg.de/englisch/palace/>>, access: 06 November 2023.

⁶⁴⁰Anon, N.d., <<https://www.schloss-nymphenburg.de/englisch/palace/>>, access: 06 November 2023.

⁶⁴¹Anon, N.d., <<https://www.schloss-nymphenburg.de/englisch/palace/>>, access: 06 November 2023.

⁶⁴²Anon, N.d., <<https://www.musicconn.de/metaopac/search?id=BV007782949&View=mus>>, access: 07 November 2023.

⁶⁴³G. Allroggen, 2001, <<https://www-oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017776?rskey=xBoLQl&result=1>>, access: 20 July 2023.

⁶⁴⁴Anon, 2023. <<https://www.bsb-muenchen.de/ueber-usn/portraet/>>, access: 06 November 2023.

sub-continent.⁶⁴⁵ The library has more than 73 000 active users indicating its importance to modern society and musical teachings in particular.⁶⁴⁶ One can visit this historic library to view the important collections and compositions of these women.

5.2.17 Franziska Dorothea Danzi Lebrun

Schwetzingen Schlosstheater

When she was only 16 years old Franziska Dorothea Danzi Lebrun made her singing début, in 1772, at the Schwetzingen Schlosstheater (Castle Theatre) in Germany.⁶⁴⁷ The Schwetzingen was created between 1752 and 1753 by the architect Nicholas de Pipage (1723-1796). It is the oldest galleried theatre in Europe and is part of the “European Route of Historic Theatres” which includes 120 of the most remarkable theatre buildings. This theatre has mostly retained its authenticity as an eighteenth century palace theatre. The Schwetzingen Palace and the theatre are only accessible if one books a guided tour, but the palace gardens can be visited unguided at certain hours throughout the day. The palace theatre also hosts the annual Schwetzingen Festival and has been doing so for the last sixty years. It was found that this attraction hosts the biggest classical music radio festival in the world with operas and concerts presented at the theatre on an hourly basis throughout the festival period.⁶⁴⁸

⁶⁴⁵Anon, 2023. <<https://www.bsb-muenchen.de/ueber-uns/portraet/>>, access: 06 November 2023.

⁶⁴⁶Anon, 2023. <<https://www.bsb-muenchen.de/ueber-uns/portraet/>>, access: 06 November 2023.

⁶⁴⁷B. Höft, & P. Corneilson, 2014, <<https://www.oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042291#omo-9781561592630-e-0000042291>>, access: 20 July 2023; M. F. McVicker, Women Composers of Classical Music: 369 Biographies from 1550 into the 20th Century, p.53; A. Cohen, International Encyclopedia of Women Composers, p.125; A. Cohen, International Encyclopedia of Women Composers, p. 406.

⁶⁴⁸Anon, N.d. <<https://www.visit-schwetzingen.de/en/culture/music-festivals/schwetzingen-swr-festival/>>, access: 06 November 2023.

5.2.18 Corona Schröter

Corona Schröter Weg

The Corona Schröter Weg is a short (under 2km) route in Weimar that takes one past Goethes Gartenhaus.⁶⁴⁹ Corona Schröter and Johann Wolfgang Goethe were well acquainted with each other, the only difficulty is that Schröter saw Goethe as a colleague in the arts and Goethe was infatuated with Schröter.⁶⁵⁰ Schröter much preferred the company of her confidant Wilhelmine Probst to any men that tried to court her.⁶⁵¹ Goethes Gartenhaus was acquired by Goethe in 1776 and it was his main residence until he moved away from Weimar.⁶⁵² After his death the Gartenhaus became a destination of pilgrimage for admirers, and one can still visit the house today in order to enjoy a tour of the interior of his former home.⁶⁵³

Leipzig Gewandhaus

From 1782 till 1784 Corona Schröter sang in the Leipzig Gewandhaus.⁶⁵⁴ The term 'Gewandhaus' refers to a building in which textile is traded as 'gewand' is an outdated term that means garment.⁶⁵⁵ The reason for this name is that the first Gewandhaus was originally both the trading and guild hall of the cloth merchants of Leipzig before the theatre moved in.⁶⁵⁶ It is in this original Gewandhaus that Schröter sang her Classic compositions. The popularity of the original Gewandhaus and a lack of capacity was the inspiration for the Neues Gewandhaus which was inaugurated in 1884.⁶⁵⁷ This Gewandhaus was irreparably damaged by a direct

⁶⁴⁹Anon, 2023, <<https://www.google.com/maps/place/Corona-Schr%C3%B6ter-Weg,+99425+Weimar,+Germany/@50.972687,11.3353983,17z/data=!3m1!4m6!3m5!1s0x47a41ad7a289a683:0xc6c534bb1dfedb0f!8m2!3d50.972687!4d11.3379732!16s%2Fg%2F1vxfz55k?entry=ttu>>, access: 08 November 2023.

⁶⁵⁰D. Buchta, 2001, <<https://www.derstandard.at/story/444366/sogar-einen-goethe-hat-sie-zurueckgewiesen---corona-schroeter>>, access: 14 November 2023.

⁶⁵¹D. Buchta, 2001, <<https://www.derstandard.at/story/444366/sogar-einen-goethe-hat-sie-zurueckgewiesen---corona-schroeter>>, access: 14 November 2023.

⁶⁵²Anon, 2023, <<https://www.weimar.de/en/culture/sights/museums/goethe-gartenhaus/>>, access: 08 November 2023.

⁶⁵³Anon, 2023, <<https://www.weimar.de/en/culture/sights/museums/goethe-gartenhaus/>>, access: 08 November 2023.

⁶⁵⁴A. Cohen, International Encyclopedia of Women Composers, p. 625.

⁶⁵⁵C. Böhm, 2023, <<https://www.gewandhausorchester.de/en/gewandhaus/>>, access: 09 November 2023.

⁶⁵⁶C. Böhm, 2023, <<https://www.gewandhausorchester.de/en/gewandhaus/>>, access: 09 November 2023.

⁶⁵⁷C. Böhm, 2023, <<https://www.gewandhausorchester.de/en/gewandhaus/>>, access: 09 November 2023.

bomb hit in 1944 (during World War II) and it was only in the 1970s that the second Neues Gewandhaus (the current Gewandhaus) opened its doors.⁶⁵⁸

The Gewandhaus still offers around 800 events and concerts per year which includes a series of concerts offered by the Gewandhausorchester (the theatre's own in-house orchestra) and a number of organ recitals.⁶⁵⁹ The theatre also offers guided tours for interested parties and one can view the history of the Gewandhaus in the main foyer. The latter depicting all the musicians – male and female – that utilised this space for an array of musical reasons during the Classical period of music.⁶⁶⁰

5.2.19 Maddalena Laura Lombardini Sirmen

Chiesa di San Lazzaro dei Mendicanti

In 1753 Maddalena Laura Lombardini Sirmen was accepted into the Ospedale dei Mendicanti (Hospital of the Mendicants) which was an institution which focused on, amongst other ventures on providing housing and fundamental music training to orphans and children of poor households. Sirmen was only seven years old when she was admitted into the Ospedale di San Lazzaro dei Mendicanti. Before the Ospedale di San Lazzaro dei Mendicanti trained young girls to make the most beautiful music it had its start as a secluded place where poor people suffering from leprosy could be hospitalised. When leprosy became less prevalent and later disappeared it was decided that the poor could remain on the island of San Lazzaro.⁶⁶¹ One can still visit this church today to experience the history that is hidden within the walls.

5.2.20 Maria Rosa Coccia

Oratorio di San Filippo Neri Chiesa nuova

When Maria Rosa Coccia was 13 years old she composed an oratorio, *Daniello nel lago dei Leoni*, which was performed at the church of Oratorio di San Filippo Neri

⁶⁵⁸C. Böhm, 2023, <<https://www.gewandhausorchester.de/en/gewandhaus/>>, access: 09 November 2023.

⁶⁵⁹C. Böhm, 2023, <<https://www.gewandhausorchester.de/en/gewandhaus/>>, access: 09 November 2023.

⁶⁶⁰C. Böhm, 2023, <<https://www.gewandhausorchester.de/en/gewandhaus/>>, access: 09 November 2023.

⁶⁶¹A. Bussolin, 2023. <<https://www.conoscerevenezia.it/?p=25306>>, access: 10 November 2023.

Chiesa nuova in Rome in 1772.⁶⁶² Even though women were usually barred from attending oratorio performances at that time, however, an exception was made in this specific instance given her musical abilities and talent allowing her to perform on this regionally renowned stage. The first church on the premises was built in the sixth century and thereafter there was a re-built church in 1179 which had a similar name to that which the church currently uses. Saint Philip Neri started and built the “Congregation of the Oratory” in 1551 on the same site.⁶⁶³ This is a church building that is very rich in history. One can visit the church and take a tour of the preserved rooms of Saint Felippo Neri.⁶⁶⁴

5.3 Cultural music route – Digital map

As per the stated research objectives for this dissertation, a digital cultural music route was researched, formulated and is now being practically deployed in this sub-section on the “hidden figures” of the Classical music era. Kindly access this digital route map with the following details:

Application: “Storymaps”

Username: SSAG7.GEO_uparcgis

Password: SSAG2022

Playlist:

<https://open.spotify.com/playlist/0TYh5K9DqbFBvE5vYQ4xCn?si=ecttKjNKTJeHdZMoVE3tNQ>

In the sub-section to follow a number of “snapshots” from this digital journey and cultural music route will be conceptualised and contextualised in theory. In this context it is also important to point out that the touristic destinations, attractions and

⁶⁶²D. Gallo, 2001, <<https://www.oxfordmusiconline-com.uplib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-000006017?rskey=20r1A&result=1>>, access: 21 July 2023; M. Caruso, ‘Ten fugues shed light on an old debate’, *Il Saggiatore Musicale* 21(1), 2014, p. 10.

⁶⁶³Anon, N.d. 2023, <http://www.churches-of-rome.info/CoR_Info/CN%20321/ChiesaNuova.pdf>, access: 10 November 2023.

⁶⁶⁴Anon, N.d., <<https://www.turismoroma.it/en/places/church-santa-maria-vallicella-chiesa-nuova-and-rooms-san-filippo-neri>>, access: 10 November 2023.

sites listed above and denoted on the application were grouped geographically in terms of distance.

This route starts in Vienna, Austria at the Michaelerkirche which was chosen for Marianna Martines who was baptised in this church and who also performed in this specific setting.



Figure 21: Marianna Martines - Michaelerkirche

The route continues around the corner to the Alt-Michaelerhaus where the Martines-family resided for an extended period of time.

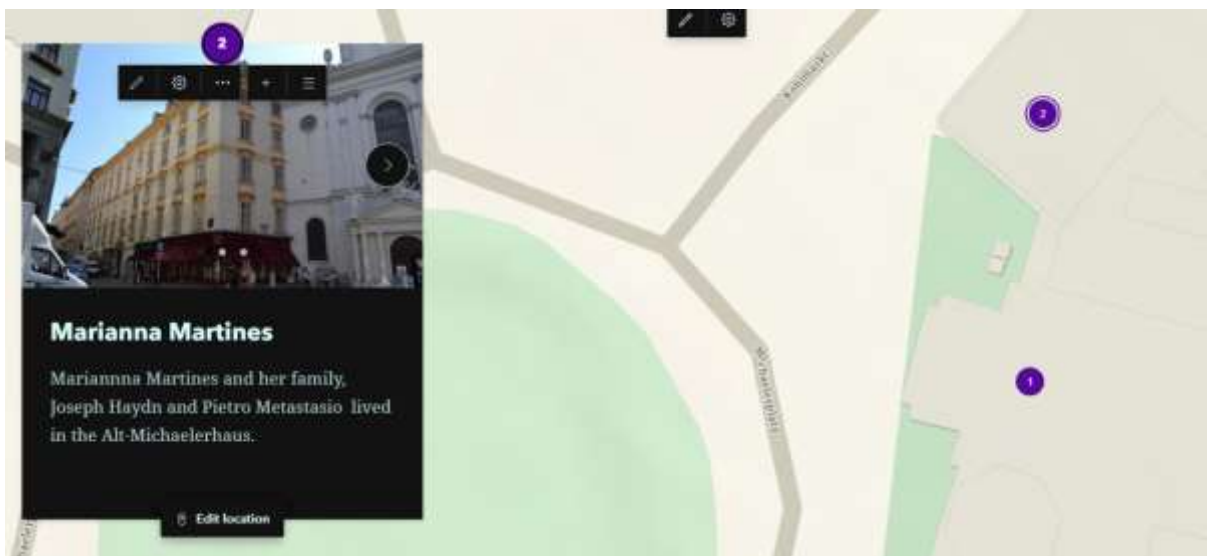


Figure 22: Marianna Martines - Alt-Michaelerhaus

The Augustiner Kirche in Vienna, Austria is the next stop which is connected to Maria Theresa Von Paradis who performed in this church on a number of occasions.

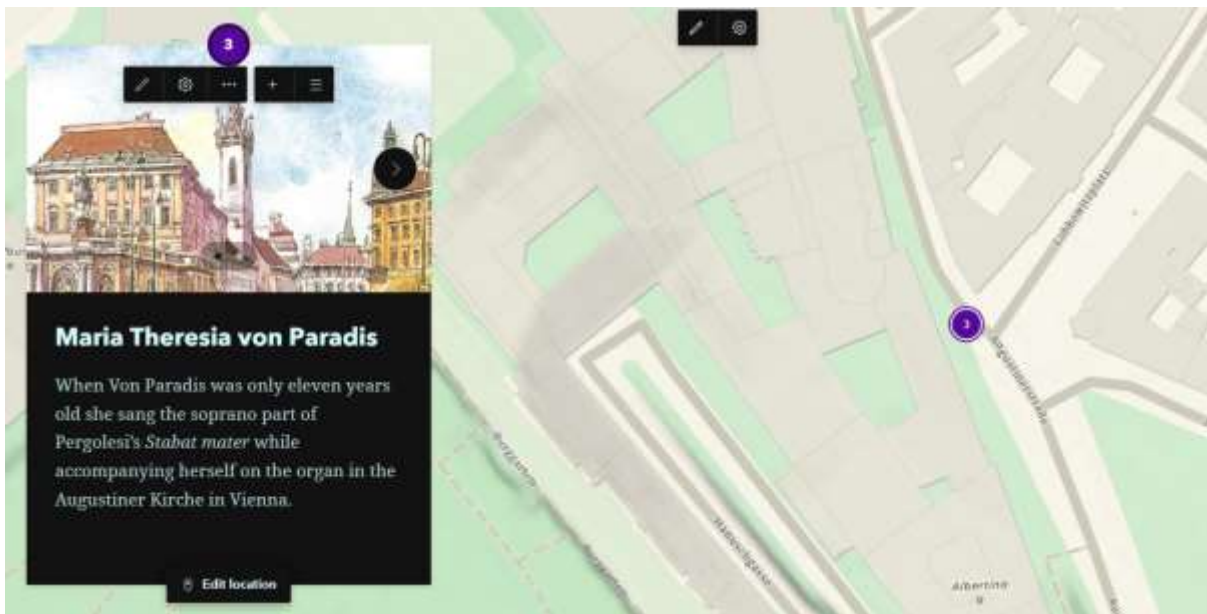


Figure 23: Maria Theresa Von Paradis - Augustiner Kirche

Next on the route is a stop for coffee and a bite to eat at the Café Frauenhuber at Himmelfortgasse 6 Vienna Austria, which now occupies the building in which Josepha Barbara Auernhammer was born.

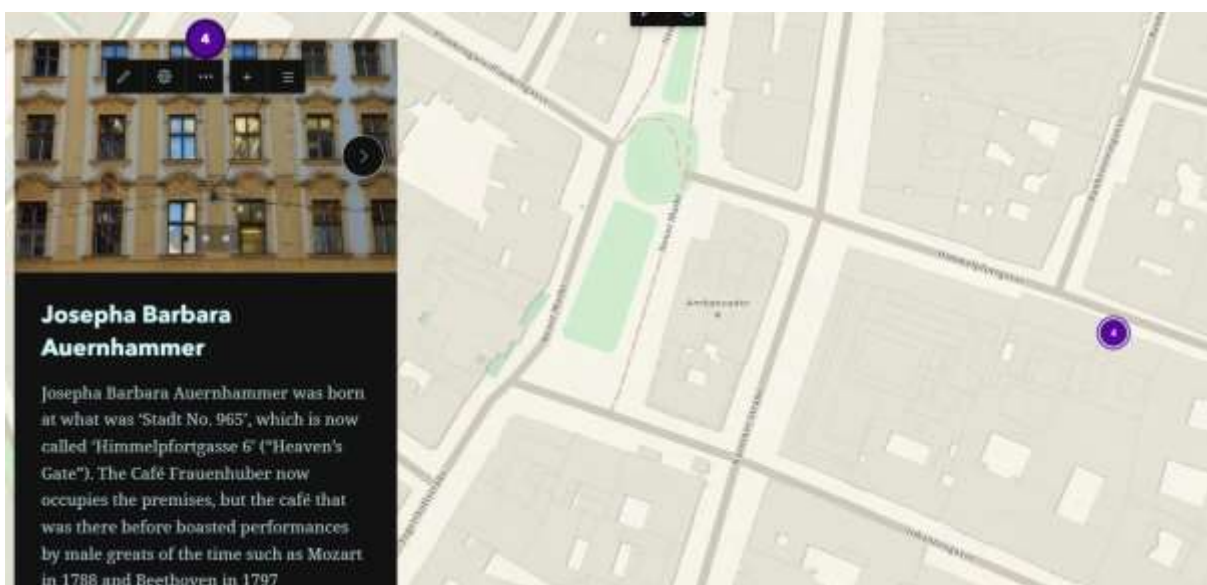


Figure 24: Josepha Barbara Auernhammer – Himmelfortgasse 6

The route continues through Vienna, Austria to the Schönbrunn Palace where Maria Theresia Von Paradis also performed and showcased her incredible talents.



Figure 25: Maria Theresia von Paradis - Schönbrunn Palace

Maria Anna Walburga Ignatia Mozart was born in the Mozart Geburtshaus in Salzburg, Austria which is the next stop on this envisaged musical pilgrimage.

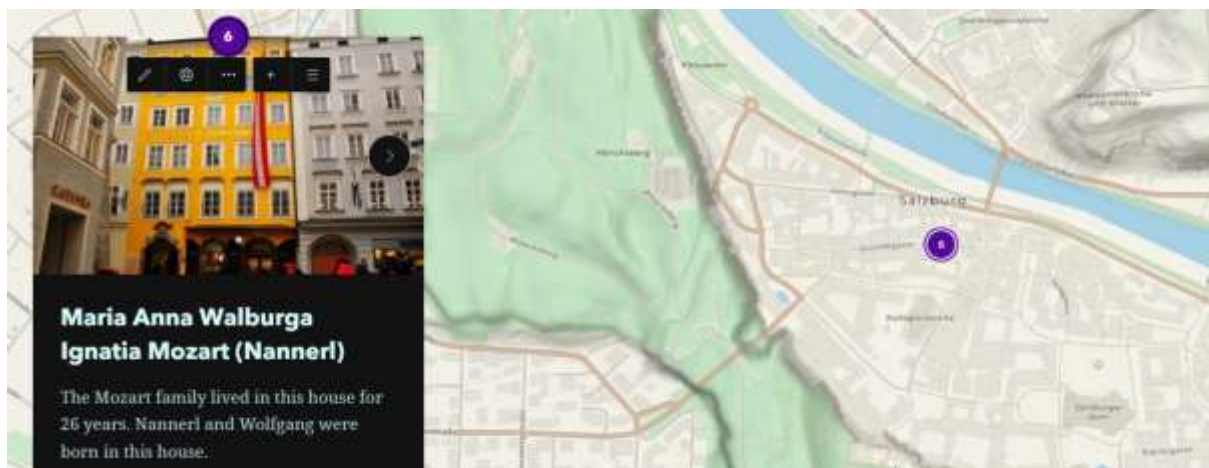


Figure 26: Maria Anna Walburga Ignatia Mozart - Mozart Geburtshaus

The next destination is also tied to Maria Anna Walburga Ignatia Mozart as you can find her grave at the St. Peter's Graveyard in Salzburg, Austria.



Figure 27: Maria Anna Walburga Ignatia Mozart - St. Peter's Graveyard

The first library on this route is the Herzogin Anna Amalia Bibliothek which holds its namesake's her extensive library collection and it can be found in Weimar, Germany.



Figure 28: Anna Amalia - Herzogin Anna Amalia Bibliothek

The next destination on the route is a short walk named 'Corona Schröter Weg' which passes the Goethe Gartenhaus. This path can likewise be found in Weimar, Germany.



Figure 29: Corona Schröter - Corona Schröter Weg

The next stop is a theatre that is also connected to Corona Schröter as she sang at the Leipzig Gewandhaus which is located in Leipzig, Germany.



Figure 30: Corona Schröter - Leipzig Gewandhaus

The Bayerische Staatsbibliothek in Munich is connected to both Margarethe Danzi and Maria Antonia Walpurgis as this library holds compositions and catalogues that are connected to both these two women.



Figure 31: Margarethe Danzi and Maria Antonia Walpurgis - Bayerische Staatsbibliothek

The next destination, the Nymphenburg Palace, is located in Munich, Germany and this tourist attraction has ties to Maria Antonia Walpurgis.

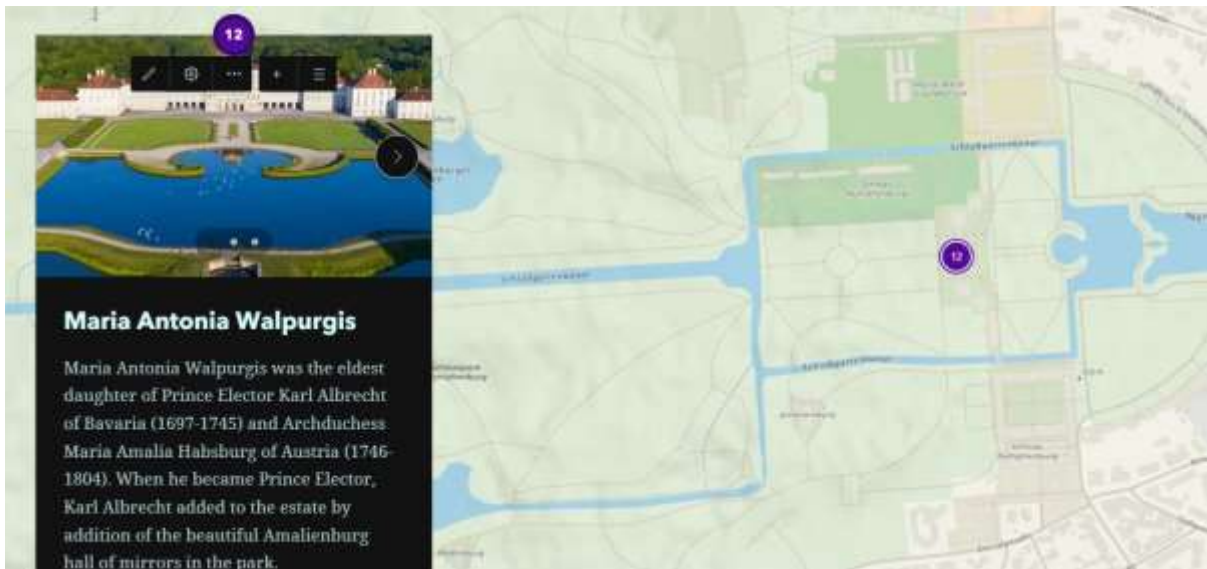


Figure 32: Maria Antonia Walpurgis - Nymphenburg Palace

The Schwetzingen Schlosstheater (Castle Theatre) can be found in Schwetzingen, Germany. This castle theatre is connected to Franziska Dorothea Danzi Lebrun who sang there when she was 16 years old.

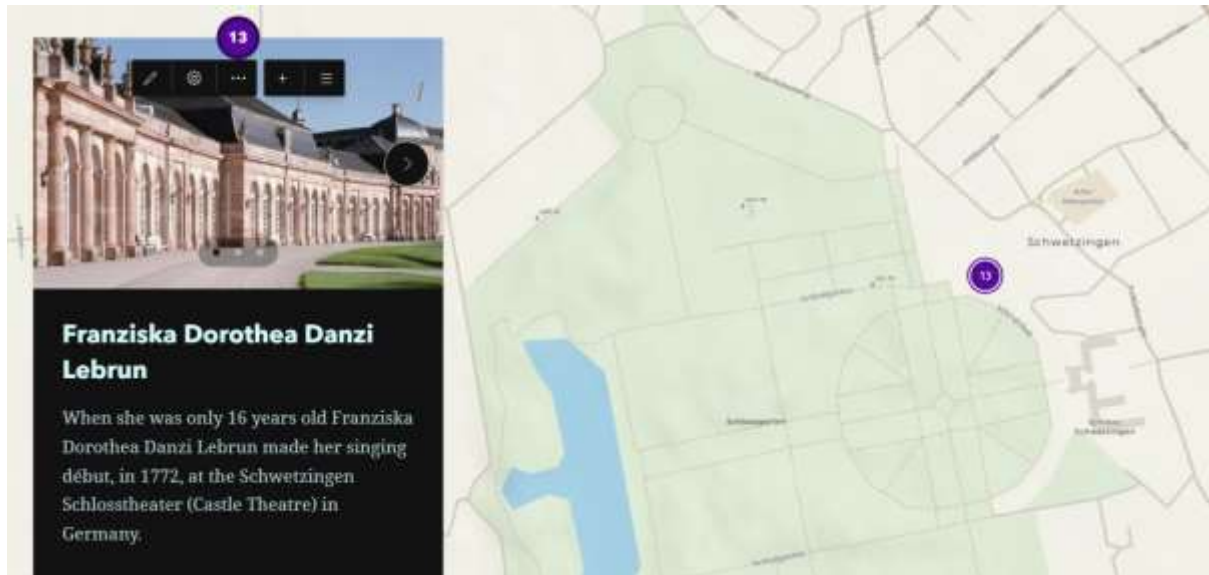


Figure 33: Franziska Dorothea Danzi Lebrun - Schwetzingen Schlosstheater

The route now continues to Saint-Cloud in France where Parc de Saint-Cloud is located. Caroline Wuiet often visited this park later in her life.



Figure 34: Caroline Wuiet - Parc de Saint-Cloud

The Palais Garnier in Paris, France is the next destination on this musical route and it in turn is connected to Amélie Julie Candelle-Simons who sang at this theatre when she was 15 years old.



Figure 35: Amélie Julie Candelle-Simons - Palais Garnier

The next destination is also in Paris, France. It is the Opera Comique which merged with the Théâtre Feydeau where the five operas of Sophie Gail were performed.

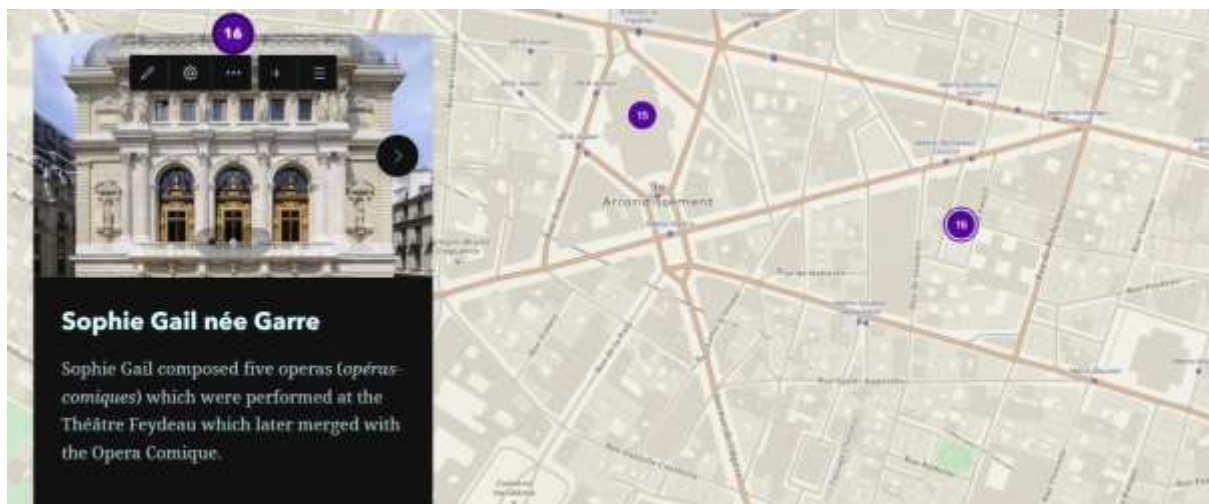


Figure 36: Sophie Gail - Opera Comique

The Conservatoire de Paris is the last stop on this leg of this cultural tourism route which can be found in Paris, France. This destination was chosen because Helene de Nervode de Montgeroult taught at the National Institute of Music before it became the Conservatoire de Paris, and she taught at the Conservatoire until 1798.

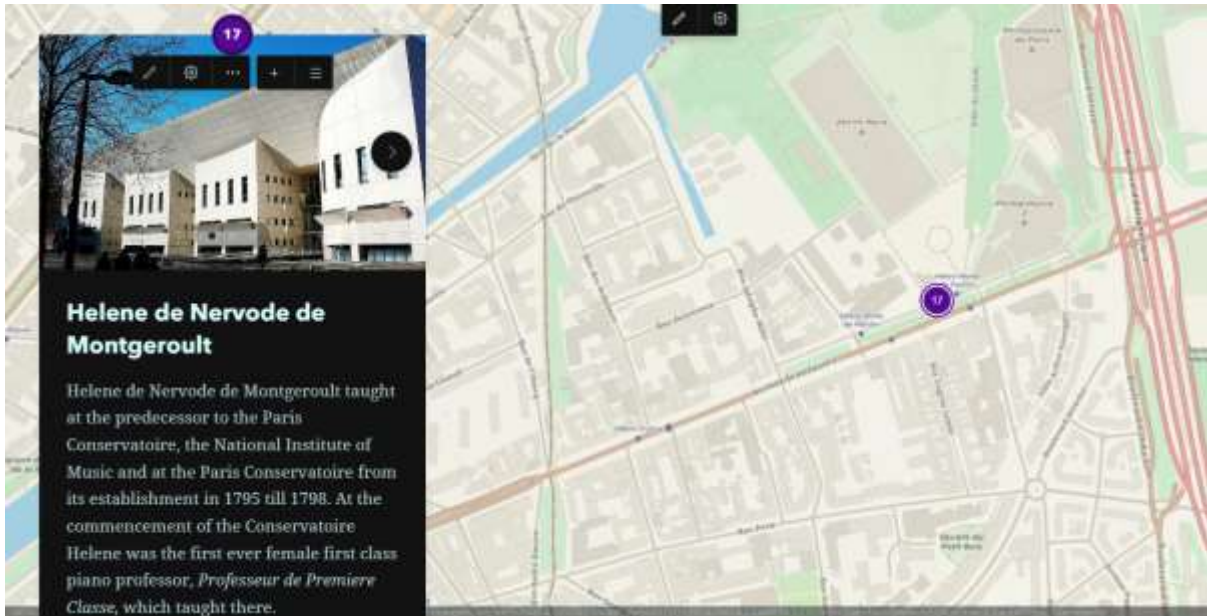


Figure 37: Helene de Nervode de Montgeroult - Conservatoire de Paris

For the next touristic attraction this envisaged musical pilgrimage moves on to Bordeaux, France where the Grand Théâtre de Bordeaux can be found. The husband of Marie Emmanuelle Bayon designed and built this structure and therefore a number of Marie’s operas were performed there.

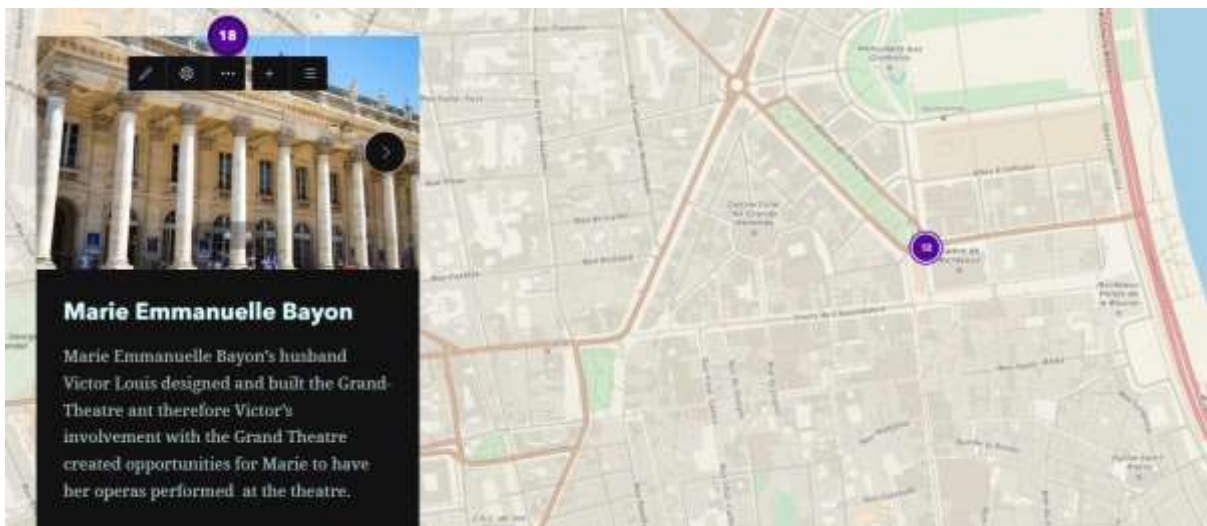


Figure 38: Marie Emmanuelle Bayon - Grand Théâtre de Bordeaux

The next destination on this route takes one to Covent Garden in London, United Kingdom. Sophie Corri Dussek sang in the premiere of Mozart’s Requiem here.

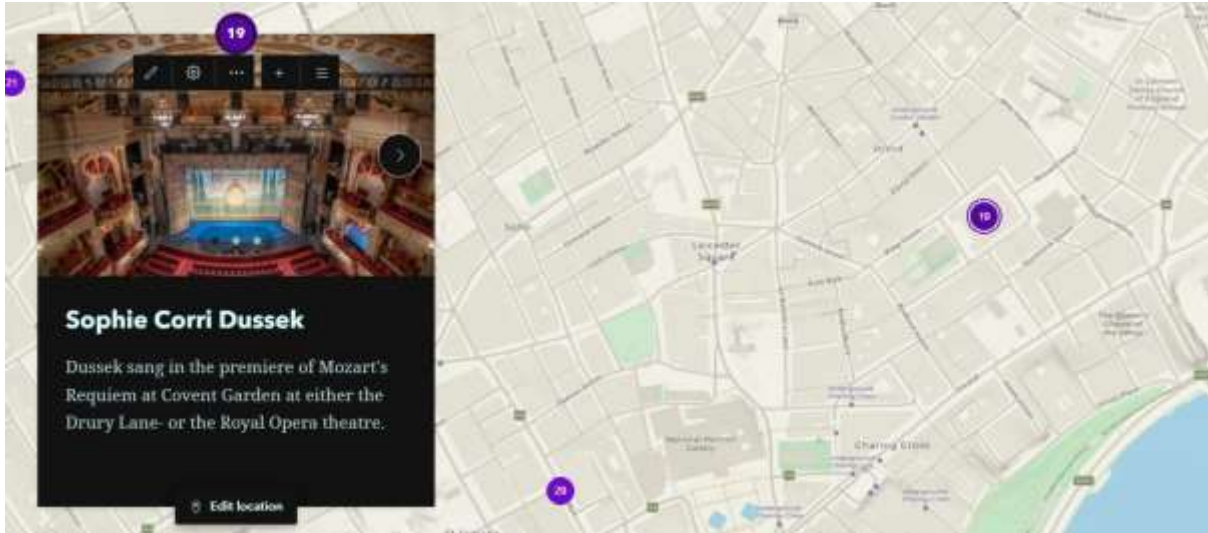


Figure 39: Sophie Corri Dussek - Covent Garden

The next theatre on the route can also be found in London, United Kingdom. It is here that Elizabeth Billington sang in the London premiere of Mozart's *La Clemenza di Tito*.



Figure 40: Elizabeth Billington - His Majesty's Theatre

The next destination, Hanover Square, is also in London, United Kingdom. Jane Mary (Jenny) Guest (later Miles) performed in the Hanover Square's Professional Concert series on multiple occasions.

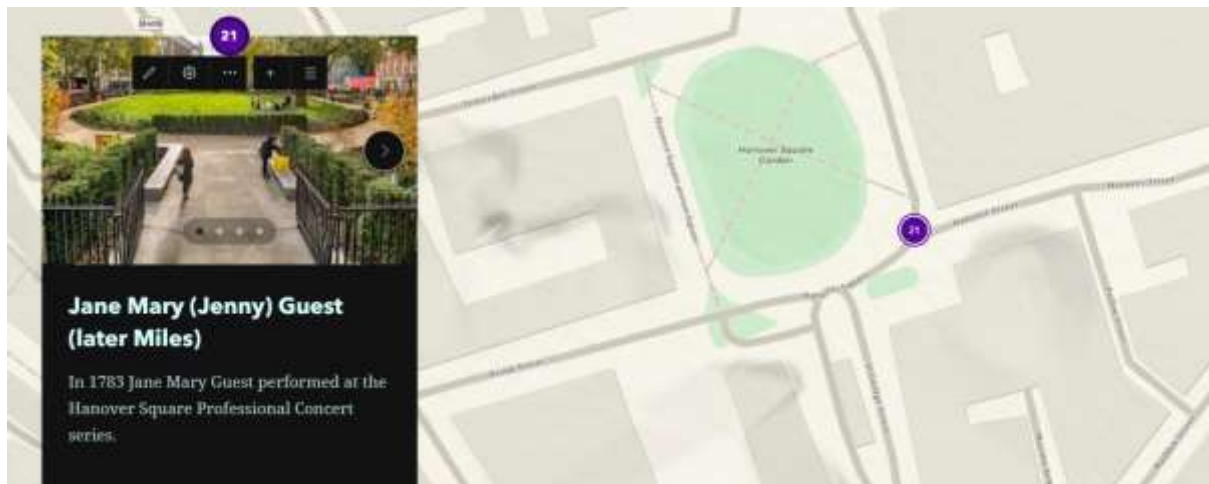


Figure 41: Jane Mary Guest - Hanover Square

The following musical site takes one to Aberystwyth, United Kingdom. Here one finds the National Library of Wales which holds the *Georgina Craven* tune book which contains unpublished music written by Elizabeth Craven née Berkeley (also Elizabeth Ansbach/ Anspach) herself.



Figure 42: Elizabeth Craven - National Library of Wales

The route now moves on to the Chiesa di San Lazzaro dei Mendicanti in Venice, Italy. Maddalena Laura Sirmen was accepted into this institution as a music student when she was only seven years old.

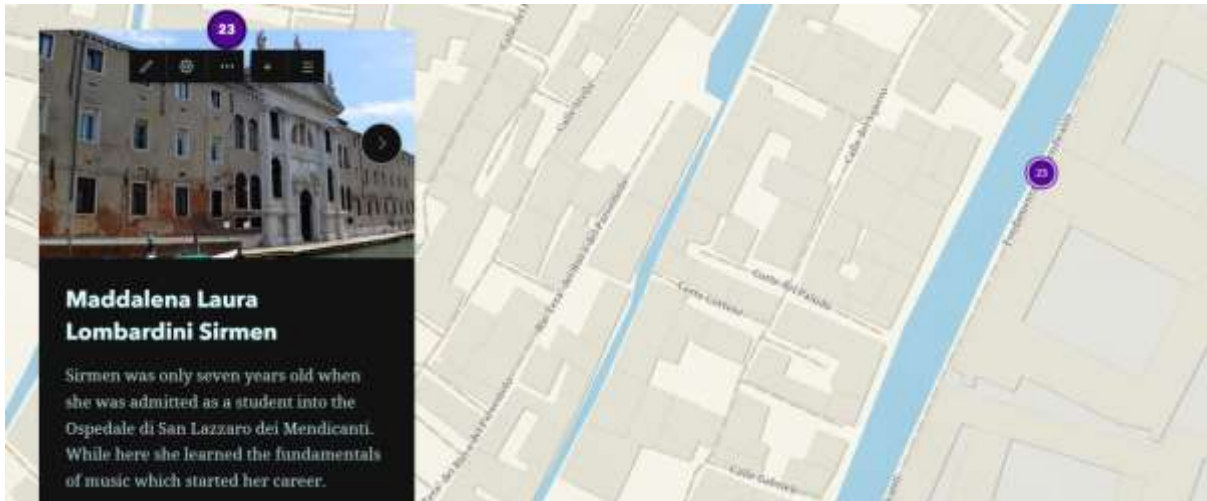


Figure 43: Maddalena Laura Lombardini Sirmen - Chiesa di San Lazzaro dei Mendicanti

The Basilica di Santa Croce di Firenze in Florence, Italy is the next stop on this musical route. This specific attraction is located in the cloister of the indicated church that Helene de Nervode de Montgeroult found her final resting place.

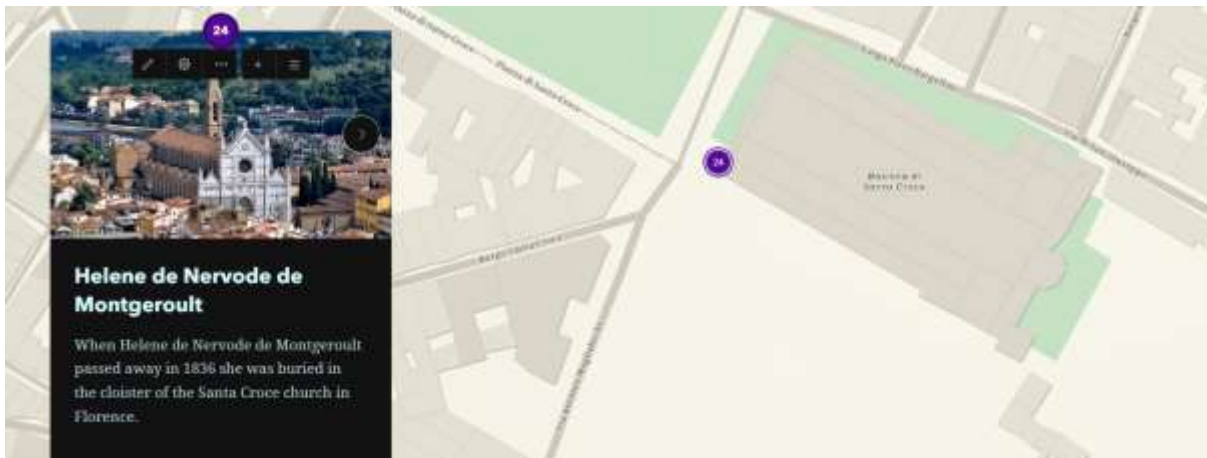


Figure 44: Helene de Nervode de Montgeroult - Basilica di Santa Croce di Firenze

The last destination on the route is the Oratorio di San Filippo Neri Chiesa nuova which is located in Rome, Italy. This is where Maria Rosa Coccia's oratorio *Daniello nel lago dei Leoni* was performed to the masses.



Figure 45: Maria Rosa Coccia - Oratorio di San Filippo Neri Chiesa nuova

5.4 Conclusion

In this chapter the tourist destinations, attractions and sites that still remain to tell the stories of the above “hidden figures” were described in terms of their connections to the women, their historical value and their touristic potential. It would be ideal if more destinations could be added to this tour that have the same theme of lifting up the forgotten females of our musical past.

CHAPTER 6: CONCLUSION

The purpose of this study was to create a musical pilgrimage by way of a digital cross-border cultural tourism route that shined a light on the “hidden figures” or forgotten female composers, entertainers, artists and musicians of the Classical period during the eighteenth century. As visualised above this envisaged route ran through Italy, Germany, Austria, the United Kingdom and France – and thereby encapsulated albeit a small piece of the European sub-continent’s musical history and legacy from a unique female point of view.

The destinations on this newly developed route included libraries, museums, churches, palace grounds, theatres as well as graveyards. In this historical travel milieu, adapted to fit a contemporary tourism industry sphere, a wide range of touristic interests like culture, spirituality, music, art, history and even fitness have also been included. This route therefore has a range of different activities for differing tastes, and will thus cater to a multitude of travellers irrespective if they originate in the global North or the global South – as long as they have a love and passion for Classical music and the production thereof. It is believed that these tourists can now look at these indicated spaces that have a male-dominated narrative and see the “hidden female notes” tucked away within them. Thereby, breaking the “white, male, heterosexual” stereotype slowly but surely that so often accompanies Classical music and the history thereof.

This cross-border tourism route thus emphasised the lives of these “hidden figures” by telling their stories and conveyed their legacies, and at its core carried a message of female empowerment to the more contemporary generation of girls and young women. It was similarly found that this envisaged musical pilgrimage has the potential, viability and feasibility to not only become a profitable tourism product but also a teaching tool for those women who are in the Classical music scholarship and/or travel and tourism fraternity at the moment. More specifically, it is envisioned that this route will teach these women about the hardships that these twenty “hidden figures” had to overcome in their lifetime, and if they could achieve everything they did in the eighteenth century how much more can they accomplish now in the twenty-first century. In concluding this dissertation, it is believed that these twenty (20) “hidden figures” of Classical music are no longer forgotten to the historical and travel disciplines of today.

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