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THREE NAMES, ONE CAREER: MARIE ANTOINETTE CRUX GILLBERG PETERSÉN AND TRANSNATIONAL NETWORKS OF EIGHTEENTH-CENTURY FEMALE MUSICIANS

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Abstract
This study challenges the conventional portrayal of eighteenth-century female musicians as isolated figures by integrating qualitative biographical reconstruction with quantitative social network analysis (SNA). Focusing on four distinct networks centered in Vienna, London, Gustavian Sweden, and Paris, the research uncovers transnational connections among female professional musicians, patrons, and amateurs. These networks reveal their significant yet underrecognized influence on eighteenth-century musical culture.

The case study of Marie Antoinette Crux Gillberg Petersén—a previously fragmented biographical subject whose career bridged these musical centers under three separate names—illustrates both the reach of these networks and the archival fragmentation that has obscured them. Interactive network visualizations and prosopographical methods illuminate the structure of these female-driven connections, supporting a re-evaluation of women's role in the musical life of Enlightenment Europe.

Keywords
eighteenth-century music, female musicians, social network analysis, biographical reconstruction, gender studies, music historiography

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