

Abstract

This Master's thesis presents the first look into the music of Scottish-Czech composer Geraldine Mucha (1917-2012) which has never been subject to academic study before. I characterize her compositional style and musical language, as well as their development over time, by analyzing four orchestral compositions written between the 1940s and 1980s – *Overture to Tempest*, *Piano Concerto*, *Suite from the ballet Macbeth* and *John Webster Songs*. In the thesis, I am also introducing the – in Czech musicological context entirely unknown – discourse on the issue of musical analysis of pieces written by women composers and I critically explore its different strands of thought. When possible, I examine the selected pieces by using Ellie M. Hisama's theoretical model which claims that in women's music, evidence may be found that provides information about their specific female experience in the patriarchal world.