

Sabbatical Report by
Katherine Charlton Calkins

Music Department

Mt. San Antonio College

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Sabbatical Leave Report of Activities:

Katherine Calkins, Music Department

Mt. San Antonio College, Walnut, CA

The goal of my sabbatical project was to help our faculty members at Mt. SAC incorporate more music by women composers in the classes they teach. I began the research for my sabbatical leave project as soon as school was out in June of 2007. The subjects of women composers, and women in other roles such as women performers, songs to and about women, and women's roles in operas, have been of interest to me for many years so I already had a number of books on those subjects. Since the concentration of my sabbatical project was on composers, I had to separate out books about composers and also find what music and recordings I already had by women composers. Since my CD collection is well over 600 discs, that was no small task. Some CDs were obvious choices because they contained music only by women or one woman in particular. Many of my CDs, however, had music by a variety of composers, only one or two of whom were women. The project forced me to better organize my collection by going through to find the women among all of the recordings of music by men.

After gathering all of what I had about and by women composers, I began to research new books and web sites on the subject and ordered the books. Since part of my plan for the report was to include a recording of one composition by each woman I wrote about, and also include a listening guide that analyzed important aspects of that work, I looked for sources of printed music by women composers to help with the analysis. Happily, I was able to find several anthologies with scores I could use. Those included *New Historical Anthology of Music by Women*, by James R. Briscoe; *Contemporary*

Anthology of Music by Women, by James R. Briscoe; *Women Composers: Music Through the Ages, volumes 1-8*, by editors Martha Furman Schleifer and Sylvia Glickman; and *The Development of Western Music: An Anthology, volumes 1 & 2*, by K Marie Stolba. These are all very large anthologies with some biographical information and several or many pieces of printed music by women composers. The ones by James R. Briscoe were available from Amazon.com, but the others had to be ordered and purchased from the publishers. Each volume of the set, *Women Composers: Music Through the Ages, volumes 1-8*, is from 360 to 950 pages. The set was probably intended as a library edition, but since I wanted it for the entire year of my sabbatical, I purchased it instead of trying to borrow the books. I am glad to have it for future study, so it was a good purchase. The anthologies by James R. Briscoe and K Marie Stolba both had sets of CDs that were available and I purchased them as well.

All of the anthologies were first published in the late nineteen-nineties or the two-thousands, so they included contemporary, as well as historical music and the recordings were generally of good quality. In cases where I did not like the quality of the recordings that came with the anthologies, or when I used works from the set of anthologies by Martha Furman Schleifer and Sylvia Glickman that did not have CD sets, I either found recordings in my own collection, or purchased new CDs that had recordings of at least some of the music in the anthologies. I included the CD source that I used for the recording included in my report as well as many other sources of music by each woman composer I wrote about. I hope that any faculty member or student who might become interested in a woman in my report will find that list helpful if they want to purchase additional works by that composer.

I spent the rest of the summer and the beginning of the fall semester reading some of the books about music by women that I listed in the bibliography of my project, but I also read some related, but more popular books that were not concentrated on women in music. The best of those were written by a female historian, Vicki León about women of importance in history. Those books included *Uppity Women of Ancient Times*, *Outrageous Women of Ancient Times*, *Uppity Women of Medieval Times*, *Outrageous Women of the Middle Ages*, *Uppity Women of the Renaissance*, and *Outrageous Women of the Renaissance*. Those books included a few women who had been involved in music, but were of more value to give me a general perspective about women of those early times. They are books written to be entertaining more than scholarly, so while I learned some general themes from them, I did not include them in my bibliography because I really didn't use any of the information I got from them directly. As I read the other books I had collected, I made notes about women composers who seemed particularly interesting to me, paying most attention to those whose music I had recorded. I also spent a lot of time listening to the recordings of music by those women.

The schedule I had proposed for my project turned out to be quite practical, given that I had started work in the summer that preceded my actual sabbatical time, because it wasn't until November that I was able to use my notes to compile a list of women composers for whom I had biographical information and recordings from which to begin writing. I made a "composers" file on my computer and put each composer's birth year and name on a separate document. The birth years were necessary because I wanted to be sure that I included a sampling of composers for each historical era. Too many in one

era and not enough in another would not be easy to add to a one-semester course that covers every era from the middle ages through the present time.

Covering women from non-western cultures was more difficult for me because I do not teach the world music course at Mt. SAC. I had decided to include world music in my project both to make my work useable by our world music teachers, and to have my project enhance the rather short sections on world music in the music appreciation books currently used in my department. Doing any detailed study of all of the cultures taught in our world music course would, of course, have been far beyond the scope of my sabbatical project, but I did want to include at least one song by and about women from each of those cultures. I used the web site for the Smithsonian Folkways CD library to find the necessary recordings. Most of the CDs I ordered had very good notes either inserted in the CD, or available to be printed from the Smithsonian Folkways web site. In some cases, the recordings were rather old (1950s), but I was able to find songs by and about women from each of the cultures I was looking, for including Navajo, African Ewe tribe, Bosnia, South India, Indonesia, Japan, and Ecuador. As I wrote in the conclusion to my project, the texts of songs that I chose "cover such subjects as marriage, lost love, food preparation, loss of friendships, togetherness, lullabies, and honor to songs and husbands lost in war." Those are all certainly subjects of concern to most women regardless of their ethnic or national background, but the style of the singing and instrumental accompaniments in the recordings vary greatly among the cultures and are much different from those in western traditions.

Finally ready to write, I decided not to write about the composers in chronological order. I made that decision partly because I already have a very good sense of the

historical eras from which I had chosen women composers, but I also because had become so fascinated by some women I had read about and whose music I really enjoyed listening to, that I was drawn to them first. I actually began with the Canadian composer Alexina Louie because she is my age, and a friend of mine who is a cellist in L.A. knew her when Louie lived in L.A. some years ago. I had purchased a couple of CDs of Louie's music and everything I heard was wonderful. Alexina Louie's music is very complex, and I would have had problems doing the detailed analysis for the report without the music, so I chose to write about the piece of hers that I did, "Ritual on a Moonlit Plain," because it was in one of the anthologies that allowed me to watch the music while making notes for the listening analysis. I took the biographical information for my report about her from a variety of sources, the information in the anthology I used, further information in several other books and encyclopedias I have, and from some web sites.

After writing the project section on Louie, I picked other composers one by one from various different eras because I had enjoyed their music very much and had not known their work before researching this project. In most cases, I had read the names here and there, but I hadn't really listened to much of their music before. A note that might be meaningful here is that while many people listen to music often, for background purposes, I absolutely never do that. As a musician, I only listen to music when I am only listening to music, so it takes me a while to take in everything on one or two CDs of music. (If that sounds a bit weird, bear in mind that that is true for most musicians.)

Before the fall semester was finished in December, I contacted the two faculty members who are female composers in my department and who I wanted to include in

my project, Dr. Margaret Meier and Janice Haines. I was hoping to meet each of them for lunch sometime between the fall and spring semesters to interview them. I was able to meet with Margee (Meier) in February, but Jan (Haines) was very busy and I was not able to get together with her until early June. As is true of many of our adjunct professors, Jan teaches at two colleges and also has students who come to her home. I had a very good meeting with Margee, and while I already had most of her CDs, she sold me two more and made me a copy of her latest, yet to be released one. Margee and I have been friends for the twenty-plus years she has taught for us and she has paid for the recording of her CDs herself. I always buy them from her to help her cover her costs. I had her choose the recording I featured from her work that I included in the project, "Wounded Witness" from her cantata *A Socsa Quilt*. Margee was very interested in being involved in and approving of what I wrote about her, so I spent a lot of time with her editing what I wrote, and talking to her, and adding sections where she wanted them. She was happy with my finished section on her and her music, but it did end up being the longest section in the report (10 pages) as a result. I was glad that I could not meet with and get the approval of all of the women I wrote about because I never could have gotten through so many as I did in the time I had.

One change I did have to make from my proposal was that, from the first biography I did by Alexina Louie, I found that it was better for me to do the musical listening and analysis right along with the writing of the biographies, instead of writing the biographies first and then beginning the musical analysis later. (That is what I had proposed doing.) As a result, I was not finished with the biographies by March, but I did already have the musical examples included in the biographies that I had done by the

time I said I would begin the study of the music. I continued to skip around the eras, choosing women of most interest to me, but also making sure that I represented all eras fairly equally.

As I expected, I did not find a lot about women composers in some of the earliest eras, but I did find women who were important in history who had composed at least one song that has been attributed to them. For example, I included biographical information about and a song by Anne Boleyn. She was very much a musician, while not being a professional composer. The song I included in the report about her is the only song she is known to have composed. My thinking in including her was that she might be one of the very few woman in the entire Renaissance that students in our classes have heard of, given the importance of her husband King Henry VIII and her daughter Elizabeth I of England, and that might make her song, written as she awaited her execution, of some interest to our students. Her biography also pointed out the importance music making had in the lives of many famous and important people of past times.

One of the biggest problems I had in writing some of the music analysis was the lack of information I had available about the texts of some of the songs I included in the report. My sources varied in what information was available about texts. Most often, the original text in whatever language, was not available to me at all and only the translation was printed in my source. I decided that our students would be the most interested in what the text meant in English anyway, so I put the English translation in the report, along with timings about when what part of the text was being sung in the recording. Where I had the original text and the translation, I included both of them. Since my goal

was to help Mt. SAC students become interested in the music by the composers I studied, such decisions were made based on their likely interests.

I suppose that the only other problem I had was that I ran out of time to cover all of the women I had hoped to. I was still working on the last of the biographies well into June when I realized that my sabbatical was over and I needed to get to the making of the CDs that go with the report and copying them for use by the committee members and, finally, our faculty members who might want to use my report in their classes. The last woman composer I wrote about was my colleague, Jan Haines, who finally found the time to meet with me and lend me a CD of some of her music.

I have already sent some sample sections from my report to some interested colleagues, and they responded that they will be happy to have the additional information available to use in their classes. I talked to my friend in the history department at Mt. SAC, recently retired but still teaching historian, Bill King, and he said that he was sure that several members of his department would like a copy of my report and the CDs to allow them to add more about women in music to their classes. He asked for about five or six copies. I have waited for the Mt. SAC Salary and Leaves Committee's final approval before reproducing and distributing copies to my colleagues, but will do so when I am able to.

Benefit to Mt. SAC:

As I have already stated, it is my intention to reproduce and distribute copies of my report along with copies of the CDs of recordings analyzed in the report, to any faculty members at Mt. SAC who are interested in using the material to add more about women to their classes. Throughout the report, I treated each woman separately so that any one

biography and musical example can be used in a class without the need for background information about the women who proceed or follow that one selected section. The material can be reproduced in multiple copies and given to students, or simply used by the instructor as information to add to already planned lectures. I included the chapter information for the three most commonly used music appreciation books, so that the instructor could easily know where each composer in my report could fit into their class. I do not own the rights to the recordings, so those cannot be copied and given to students, but they will be available in the music and the history departments for use in classes. As I mentioned earlier, each report also ends with a discography of other recordings of music by the composer to encourage further listening to the music.

I know that I learned a tremendous amount by doing this report and I am very optimistic that my colleagues will enjoy using my report to add more about women composers to their courses in music appreciation, music literature, world music, and in general history classes as well.

Short abstract:

The goal of my sabbatical project was to help our faculty members at Mt. SAC incorporate more information about and music by women composers in the classes they teach. My completed report is 125 pages long and includes short biographies, musical analysis, and recordings about each of the twenty-four women composers from Europe and America and additional songs by women from seven non-western cultures. The report and recordings that accompany it are intended to be used in classes at Mt. SAC to help our faculty include more about women in their courses.

SALARY AND LEAVES COMMITTEE

2006-07

APPLICATION FOR SABBATICAL LEAVE

Name of Applicant: Date:

Department: Division:

Address:

City: Zip:

Date of Employment at Mt. SAC: Dates of last sabbatical: From To

Length of sabbatical leave requested: One semester Two semesters

Effective dates for proposed sabbatical leave: Fall (year): Spring (year):

Study Travel Project

Combination (specify):

I plan to use banked leave to supplement my sabbatical leave. no yes
(Note: If yes, a separate "Use Banked Leave" form must be submitted to your Division office, be approved and received by Human Resources by the third week of the semester preceding your leave.)

NOTE: Sabbatical periods are limited to contractual dates of the academic year.

Attach:

1. A comprehensive, written statement of the proposed sabbatical activity(ies) including:
 - description of the nature of the activity(ies)
 - timeline of the activity(ies)
 - an itinerary, if applicable
 - proposed research design and method(s) of investigation, if applicable
2. A statement of the anticipated value and benefit of the proposed sabbatical activity(ies) to the applicant, his/her department or service area, and the College.
3. An abstract of your plan for use in the Board of Trustees agenda.

Any change or modification of the proposed sabbatical activity(ies) as evaluated and approved by the Salary and Leaves Committee must be submitted to the Committee for reconsideration.

Applicant's Signature:

Date:

(continued on the next page)

ACKNOWLEDGMENT BY THE DEPARTMENT/DIVISION

The acknowledgment signatures reflect awareness of the sabbatical plan for the purpose of personnel replacement. Comments requested allow for recommendations pertaining to the value of the sabbatical leave plan to the college.

Applicants must obtain the signatures of acknowledgment prior to submitting application to the Salary and Leaves committee.

Department Chairperson:

Signature:



Date:

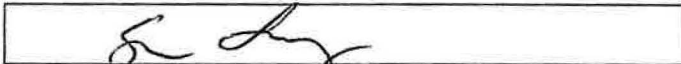
11/7/06

Comments:

Kathie has put together a wonderful proposal that will allow her to look at the contributions of women composers to Western Art Music. This will be a benefit to her, our students, and to our department. This request has my highest recommendation.

Division Dean:

Signature:



Date:

11/7/06

Comments:

Kathie Calkins sabbatical proposal is soundly structured and fills an important need for music students—a more representative introduction to women composers. As an exceptional faculty member with proven skills in researching and writing (she currently has two popular music textbooks in print), I'm confident that Kathie's project will yield valuable written and audio resources that music faculty can readily incorporate into their courses. I believe Kathie's sabbatical adds value to our music program by expanding the materials on women composers and provides her an opportunity to more closely examine an area of personal interest. I give this proposal my highest recommendation.

Note: Deans are requested to submit a statement of recommendation regarding the value of the sabbatical plan to the College, division/department, and individual, in consultation with the appropriate department chairperson.

Proposal Sabbatical Project - Katherine Calkins, Music Department

Goal:

To help our faculty members at Mt. SAC incorporate more music by women composers in the classes they teach.

Project:

- **August – October, 2007 (9 weeks)** - Research information on music composed by women throughout the history of western music as taught in MUS 11AB (1 section each semester) and MUS 13 (13 sections each semester), and research music performed by women in the non-western cultures currently studied in Mt. SAC's course on World Music (MUS 14A, 2 sections each semester); compile the information gathered, read and study it, make notes about what composers would be the most interesting to Mt. SAC students and would most enhance current course material taught. Also:
- Research available recordings of music by the women composers studied, purchase, download, or otherwise gain access to the recordings, and choose sample works to copy and make available for use in music history (MUS 11AB), appreciation (MUS 13), and world music (MUS 14A) classes taught at Mt. SAC.
- **November, December, 2007, and February, 2008 (9 weeks)** - From the information about composers studied, choose those women who stand out as particularly good examples of musicians of their eras; write concise, informative biographies (2 - 3 pages each more or less depending on the amount of information available) on each of the composers selected. I anticipate writing on women from each western historical period (Medieval, Renaissance, Baroque,

Classical, Romantic, 20th/21st centuries). Since this project is for Mt. SAC students and faculty, I intend to include biographies of the two women composers on the Mt.SAC music department faculty, Dr. Margaret Meier and Janice Haines. I have checked with them both and they will let me interview them to get the information I need. Also:

- Many non-western cultures concentrate more on performance of traditional music than on new compositions. In order to include women from those cultures in this study, I will write about women's roles in music from each of the cultures studied in MUS 14A including Navajo, African Ewe tribe, Bosnia, South India, Indonesia, Japan, and Ecuador.
- **March, April, and May, 2008 (12 weeks)** - Study the recorded music by the women biographed, listen to and analyze sample recorded works. Recordings might not be available for all women included in the project, particularly those from early historical periods or from some non-western cultures, but some might be available and there are many good recordings of music by women in the 18th, 19th, 20th, and 21st centuries. Compose a list of features students should listen for in each recording including the title, date or approximate date of composition, musical texture, tempo, meter, form, and instrumentation of each work.
- **June, 2008 (2 weeks)** - Reproduce the biographies, listening information, recordings, and make them available to all Mt. SAC teachers of music literature (MUS 11AB), appreciation (MUS 13), and world music (MUS 14A) classes to help them add more about women to the courses they teach. If Mt. SAC teachers of voice (MUS 20 AB and MUS 21) or piano (MUS 17AB and MUS 18) are

interested, composers of works for their instruments will be made available to them. The package will also be available to teachers of women's study courses in our history or other departments if the faculty members would like them.

Benefit to Mt. SAC:

- Books on women composers are available, but they tend to be much more scholarly than the reading and interest level of our students at Mt. SAC. In fact, the ones I have collected to this point read as if they were taken directly from doctoral dissertations.
- Textbooks currently used in our Mt. SAC classes have a few women composers in them, and, in most cases, the coverage is extremely small. The examples by women are usually just short songs compared to large major works by male composers. For example, *Music: An Appreciation* by Roger Kamien, 4th edition, has recordings and listening guides to 99 works by men and 4 by women; *The Enjoyment of Music* by Joseph Machlis and Kristine Forney, 9th edition, has recordings and listening guides to 50 works by men and 4 by women; and even my own book *Experience Music!* 1st edition has 63 works by men and 4 by women. (I tried to add more, but my publisher insisted that the book be kept as short as possible and I had to cover all of the men that are usually in such books.)
- It is my intent to provide our faculty members with copies of the project and recordings so that they may read what they choose from it and include any of the music they would like to in their classes. If they want to reproduce enough copies of the project or any part of it to hand out to students, they will have permission to

do so, although we probably cannot actually reproduce the recordings to give to students. The recordings will be available for teachers to play in class.

- My project would make our faculty members more aware of the wealth of music that women have added to the world and that would be a great benefit to Mt. SAC students.

Proposed Sabbatical Project – Abstract

Katherine Calkins, Music Department

The goal of my proposed sabbatical project is to help our faculty members at Mt. SAC incorporate more music by women composers in the classes they teach. Over the course of two semesters, I intend to do a great amount of research on music by women in all eras of western classical music history and in the non-western cultures currently studied in Mt. SAC's courses on world music. From what I learn, I will write up short biographies of women from western cultures that will include some analysis of their compositions. I will also write about roles of women in the performance of traditional music in selected non-western cultures. In addition, I will research available recordings of music by all of these women and duplicate appropriate examples to be used in music and other classes on women at Mt. SAC. The material I prepare for my final sabbatical report can be reproduced to give to students directly or for Mt. SAC teachers to use in their lectures. I anticipate that I will not be able to get permission to reproduce recordings to give to students, but the music will be made available to teachers so that they can play the recorded examples in their classes.

Table of Contents

Statement of Purpose	1
Kassia (born ca. 810)	6
“Augustus, The Monarch,” CD 1, track 1	
Comtessa de Dia (born in 1175)	10
“It Is Mine to Sing,” CD 1, track 2	
Dame Maroie de Diergnau and Dame Margot (both born ca. 1250)	15
“I Entreat You,” CD 1, track 3	
Margaret of Austria (born in 1480)	21
“Thus I sigh and lament,” CD 1, track 4	
Anne Boleyn (born in 1501)	25
“Oh Death, Rock Me Asleep,” CD 1, track 5	
Maddalena Casulana (born in 1540)	30
“My heart cannot die,” CD1, track 6	
Francesca Caccini (born in 1587)	33
Excerpts from <i>La Liberazione di Ruggiero Dall’Isola d’Alcina</i> , CD 1, track 7	
Barbara Strozzi (born in 1619)	37
“Now that Apollo,” CD 1, track 8	
Isabella Leonarda (born in 1620)	42
<i>Kyrie</i> , CD 1, track 9	
Bianca Maria Meda (born in 1665)	46

“Dear Musicians, with pleasing silence,” CD 1, track 10	
Marianna von Martines (born in 1744)	51
First movement from <i>Sonata in A for piano.</i> , CD 1, track 11	
Francesca LeBrun (born in 1756)	55
Minuetto from <i>Sonata IV in G Major for violin and piano</i> , CD 1, track 12	
Maria Szymanowska (born in 1789)	58
Nocturne in B-flat, CD1, track 13	
Louise Farrenc (born in 1804)	61
Allegro deciso from <i>Trio in E minor for flute, cello, and piano</i> , CD2, track 1	
Fanny Mendelssohn Hensel (born in 1805)	64
“A star falls down,” CD2, track 2	
Clara Wieck Schumann (born in 1819)	68
Third movement from <i>Piano Concerto in A Minor, op. 7</i> , CD2, track 3	
Cecile Chaminade (born in 1857)	71
Allegro from <i>Sonata in C minor for piano</i> , CD2, track 4	
Rebecca Clarke (born in 1886)	74
Allegro vigoroso from <i>Piano Trio</i> , CD2, track 5	
Florence Price (born in 1887)	78
“Song to the Dark Virgin,” CD2, track 6	
Ruth Crawford Seeger (born in 1901)	83
Third movement from <i>String Quartet 1931</i> , CD2, track 7	
Margaret Meier (born in 1936)	88
“Wounded Witness” from <i>A Socsá Quilt</i> , CD2, track 8	

Jan Haines (born in 1944)	98
“Searching” for two solo voices and chamber orchestra, CD2, track 9	
Alexina Louie (born in 1949)	104
“Ritual on a Moonlit Plain,” from <i>Music from Night’s Edge</i> , CD2, track 10	
World Musics	109
Africa (Ghana)	110
A marriage song, CD3, track 1	
Indonesia	112
A sorrowful love song, CD3, track 2	
Japan	113
A work song (rice husking), CD3, track 3	
India	115
A bridal separation song, CD3, track 4	
Bosnia	116
A song for sisters to sing together, CD3, track 5	
Ecuador	117
A lullaby, CD3, track 6	
Native American Navajo	119
An honor song, CD3, track 7	
Conclusions	122
Bibliography	124

Statement of Purpose

For years, I taught music history and appreciation classes at Mt. SAC from textbooks that included no women composers. At first, that didn't bother me because I was teaching the material I had been taught in college and the absence of women was standard at the time. In the late 1980's I started attending annual conferences of the College Music Society, at which I heard papers on women composers and concerts of their music. That experience interested me in finding more information about music by women to add to my music history and appreciation classes. Feminist studies were a growing interest to many in education and, little by little, the music appreciation textbooks from which I taught began to add music by a few women composers, although still very few.

A very important early work that one comes across in researching feminism is the extended essay by Virginia Woolf, *A Room of One's Own* (1929). In that essay, which was based on lectures Woolf gave at Cambridge University, Woolf considered what chances a talented women would have had for success in writing. She imagined a sister of William Shakespeare's whose talent was equal to his, and pondered whether or not she could have had his success. She concluded that women were not allowed the freedom and independence men were and, for that reason, such success would not have been possible for Shakespeare's hypothetical sister. Woolf's famous quote, from which the title of the essay was taken, was "A woman must have money and a room of her own if she is to write fiction." That thought applies as well to the possibility, or lack thereof, for women to have had careers as composers that equaled those of their male counterparts.

During some of my research into music by women, I read the book *Feminine Endings: Music, Gender, and Sexuality* (1991) by musicologist Susan McClary. The book was controversial when it was written because it questioned what is “male” and “female” in music using sexual imagery. McClary began with the fact that musicologists have generally called weak phrase endings, or cadences, “feminine endings.” She extended that idea to identify as “masculine” the use of tonality and common formal structures such as sonata form, describing them as “sexist or misogynistic and imperialistic.” She followed that by pondering what could possibly be essentially “female” in music. McClary ended up becoming known as a spokesperson for what is now called “new musicology.”

That form of new musicology was influential on many feminists. Such was the case with a play I was able to see while I was on sabbatical (January, 2008 at SCR in Orange County). The play was called *A Feminine Ending* (2006) by Sarah Treem. The protagonist in the play was a young female composer who could not think of any other women who wrote music and struggled to be successful in her career when everyone else she met also questioned a woman’s ability to be a composer. In other words, the lead character in the play thought of music as an art form composed only by men, just as I did when I was as a music student and a beginning teacher at Mt. SAC.

Of course, the feminist movement in musicology that progressed through the 1990’s, encouraged research and the writing of dissertations on music by women composers. Much of the work that I heard at music conferences was supported by that movement. In doing my own research, I found several books on the general subject of women in music or on particular women composers and their music. Most of those

books are very detailed, analytical, and read merely like doctoral dissertations. That amount of musical complexity and that writing style would not be all that interesting for our students at Mt. SAC to read.

Most of the general music appreciation books now include a few women composers including Hildegard of Bingen from the middle ages, Clara Schumann from the romantic era, and one or two contemporary female composers. When I wrote my own music appreciation book, *Experience Music*, published by McGraw-Hill in 2007, I initially proposed to cover many more women composers than I ended up putting in the book, but the editor took them out of the proposal. The book had to be as short as possible and it also had to cover all of the male composers that the teachers who would use the book expected to be there. In other words, feminist musicology had still not accomplished all that much in the field of music education.

The purpose of my sabbatical project was to provide the necessary materials for our Mt. SAC music appreciation and music literature teachers to be able to add more about women to their classes. To that end, I needed to research and find women composers from the historical eras studied in music history and appreciation classes, and read about their lives. In order to represent their music, I needed to find recordings of at least some music by those composers, and find musical scores of that music where possible to aid my analysis of the music. After gathering that material, I studied and analyzed it, and then wrote short, readable, biographies of some of the more interesting of those women and included a discussion of their music along with written listening guides to sample recordings. The substance of my report is that material ordered according to the birth year of each composer, which puts them in the chronological order that the

music appreciation texts used at Mt. SAC follow. Because we teach some world musics in our classes, I also included the music of women from several non-western cultures. Those are presented here under the general heading, "World Musics," and then the name of their country of origin.

I listened to as much music as I could find by each composer I included in this study, but in order to choose the work I discussed in detail, I was often limited to those compositions for which I could find musical scores. For that reason, many of the recordings that are part of this study came from anthologies. I listed other recordings that are available on CD at the end of each biography in case anyone who reads the report would like to hear more music by the women discussed. Most, if not all, of those recordings are still available and can be purchased through such sources as Amazon.com.

In order to make it as easy as possible for our teachers at Mt. SAC to use my report, I have identified the chapters in the books currently used at Mt. SAC where each of the women could fit into the existing material. I know very well that there is not enough time in a semester for all of these women to be included in each class, but if a teacher is interested in adding even some of these composers to his or her class, the teacher will learn more about women in music, as will his or her students. That is how I intend to use the material in this report myself.

I am including a set of CDs of the recordings that are discussed in detail in the reports. Because these are copies of recorded music that is under copyright, those CDs cannot be duplicated and given to students. However, they can and will be available to the teachers at Mt. SAC to be played in classes. The pages from the report that teachers

would like to cover in their classes can be duplicated and given to students, if the faculty members choose to do that.

Experience Music, Katherine Charlton/Robert Hickok - Chapter 4, Medieval Music
Music: An Appreciation, Roger Kamien, Part II, Chapter 1 - Music in the Middle Ages
Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 11 – Culture in the Middle Ages

Kassia (a.k.a. Kasiane or Kassiane - ca. 810- between 843 and 867)

Born in Constantinople (Istanbul today), died in Constantinople before 867)

Best known for: composing 49 liturgical hymns (the authenticity of 26 has been questioned); 47 short praise hymns (2 are canons); and 261 epigrams (short poems with one idea) and gnomic verses (short sayings that display a truth or belief). Note: melodies exist for many of her songs, but we can only guess at the exact sound, because she used a very early style of music notation.

Kassia is the first woman composer for whom there are complete texts and some melodies extant. In fact, some of her liturgical hymns are still sung in the Eastern Orthodox Church. She predates the other famous nun who was also an important medieval composer, Hildegard of Bingen, by almost three hundred years. The type of music notation Kassia used did not include the use of a staff, so the exact notes are not clear to us. Rhythms, also, have to be guessed by the flow of the text that would have been sung to the melody. That being said, Kassia is a good example of a very early, but important, female composer. She composed liturgical chants for the Byzantine Church, which is not otherwise represented in most music histories of western music.

Kassia came from an aristocratic family and, like other Byzantine aristocrats, was educated in classical Greek culture. When she was a teenager, she got involved in what historians call the “iconoclasm” controversy that had been thriving for over one-hundred years in Byzantium. The dispute was over the veneration of religious images. Military defeats by Muslims, who abhorred religious imagery, had prompted some Byzantine leaders to conclude that they were losing because of their own “icons.” Such images

were commonly found on coins, statues, drawings, and paintings. To end what he and church leaders perceived as inappropriate attention to physical images, the Byzantine Emperor Leo III (717-741) ordered all such images to be destroyed. Supporters of the use of images were imprisoned and even executed. By Kassia's time, the controversy was still present, although the tide was turning against the iconoclasts, and Kassia sided with monks who wanted to use images in their worship. Some sources reported that she was beaten for aiding the outspoken monk Theodore of Studium (d. 826), whom she had befriended. Three letters from him to her are extant as evidence of their communications.

Kassia's father probably served in Emperor Theophilos's (829-842) court. In 830, when Theophilos began to look for a wife, Kassia was among the young women under consideration. The story is told that her wit, intelligence, and outspoken defense of women caused Theophilos to overlook her and choose Theodora, who became the empress. One example of Kassia's witty gnomic verses, as well as her outspokenness, is Kassia's statement "I hate silence when it is a time for speaking."

Nothing is known of Kassia's life between 830 and 843. She might have become a nun right after being passed over by Theophilos, or been married to someone else and then widowed. Either was common for nuns at that time. In any event, Kassia became a nun before 843 because in that year, her name appeared as founder and abbess of a new convent outside the walls of western Constantinople. None of Kassia's extant writings are dated, but it is assumed that she wrote her secular poems, verses, and songs before becoming a nun, and composed her sacred texts and chants after.

The recording we have to represent Kassia's music is sung in a style that probably developed much after her time, though still in the early medieval period. Kassia's music

was notated to be monophonic, but, as you will hear in this recording, a drone has been added below the voices singing the chant. The use of such a drone, called Ison (pronounced “eeson”), is common in the performance of Byzantine chants. The recording also begins with an improvised introduction played on a plucked string instrument. That might have been done in her time, but she would not have notated it, so we can only guess.

“Augustus, The Monarch” by Kassia, ninth century, CD1, track 1

Tempo: Slow

Voices and Instruments: Two solo female singers, lower male voices on drone, plucked string instrument, possibly a medieval psaltery

Texture: Composed monophonic, this performance is made into simple medieval polyphony by the addition of the drone

Language: Byzantine Greek

Meter: non-metric

Form: A-A-B-B-C-C-D

Duration: 4:16

Context: We can assume that Kassia’s music was first sung in her convent, but her chants were preserved by monks at the nearby monastery of Stoudios. The presence of male voices singing the drone might hint that this performance was done as if it were a performance by nuns and monks together at the monastery. This translation into English was done by H. J. W. Tillyard. Only the English is included here because the Greek is very difficult to notate. Notice that two

female singers alternate phrases and then sing together during the final “D” section.

Timing: Form: English translation and musical events:

0:00		Instrumental introduction
1:21	A	When Augustus became monarch upon earth,
1:49	A	the multitude of kingdoms among men was ended.
2:16	B	And when Thou was incarnate of the Holy One,
2:34	B	the multitude of divinities among the idols was put down.
2:54	C	Beneath one universal empire have the cities come,
3:11	C	and in one divine dominion the nations believed.
3:30	D	The folk were enrolled by the decrees of the emperor, We, the faithful, have been inscribed in the name of Deity. Oh, Thou our incarnate Lord, Great is Thy mercy, to Thee be glory. (translation by H. J. W. Tillyard)

Selected Discography of recorded music by Kassia:

New Historical Anthology of Music by Women, companion compact discs, compiled by James R. Briscoe, Indiana University Press, 2004. (The recording in this report was recorded from this CD.)

One chant is included on the CD *Fallen Women*, performed by Sarband, JARO 4210-2, 1998

Experience Music, Katherine Charlton/Robert Hickok – Chapter 4, Medieval Music
Music: An Appreciation, Roger Kamien, Part II, Chapter 1 – Music in the Middle Ages
The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 13- Secular Music in the Middle Ages

La Comtessa de Dia (a.k.a. Beatriz of Dia – fl. ca. 1175)

Born in Southern France sometime around 1140, known to have flourished around 1175

Best known for: Countess Beatriz of Dia is the only trobairitz (female troubadour) who wrote a song text for which we have an extant melody.

Troubadours were poets, musicians, and singers from Southern France during the twelfth century. They were usually of noble rank and, therefore composed their songs for their own enjoyment or to sing to friends or family members. Some of their songs were learned by lower class musicians who would have performed them for the general public, though public performance was beneath the troubadours themselves. The language they used was Occitan (also called Langue d'oc or Provençal), which is related to both French and Spanish. It is closest to modern day Catalan, the language spoken in north eastern Spain, where Barcelona is located. During the medieval period, Occitan was also spoken in northern Spain, some parts of Italy, and Monaco, in addition to southern France.

It is estimated that around twenty-five hundred troubadour songs, or poems that are believed to have been sung even if no melody is directly connected to them, have survived. Of those, only twenty to fifty are assumed to have been composed by women, though the gender of the composer is not always known. Some manuscripts have names on them, but scholars have identified others as having been composed by women because of the subject matter or other references to gender in the text of the poems.

Countess Beatriz of Dia was a trobairitz (female troubadour) in the late twelfth century. Scholars think she probably was the daughter of Count Isoard II of Dia (a town

on the Drôme River in Provence, France), and wife of Count Guillem (William) of Poitiers of Viennois. She wrote many poems, several of which were directed to her lover, rather than her husband. Because marriages were generally arranged by parents during the medieval period, it was common for husbands and wives to live together for practical purposes but to take lovers when they became so attracted. Beatriz's lover was the nobleman and troubadour Raimbaut d'Orange (of Orange, a town in southern France) (1150-1173).

This was the time of Eleanor of Aquitaine (1122-1204), when aristocratic women in France enjoyed considerable respect. As a noblewoman, Beatriz was well educated. She could read and write both words and music. A woman of her social rank would not have sung her songs for anyone she did not know, but she might well have written them to sing for her own pleasure, or for the pleasure of her husband, lover, and friends.

Most of Beatriz's songs exist only as poems and, because the lines of each poem tend to scan similarly, it could be assumed that she sang the poems to preexisting melodies that are unknown to us today. She also might have composed a new melody for each song, but if so, the musical notation has been lost. Her one song that has survived together with its melody is "A Chantar" ("It Is Mine to Sing"). The listening guide that follows will discuss that song:

"A Chantar" ("It Is Mine to Sing") by La Comtessa de Dia (ca. 1175), CD1, track 2

Voice and Instrumentation: Female soprano singer, vielle, and lute

Texture: The original song was monophonic, but the accompanying instruments turn this performance into homophonic texture

Tempo: Moderate

Form: Strophic (all verses sung to the same melody)

Meter: Non-metric

Duration: 5:35

Timing: English translation:

0:00	<p>I must sing of what I'd rather not, I'm so angry about him whose friend I am, for I love him more than anything; Mercy and courtliness don't help me with him, nor does my beauty, or my rank, or my mind; For I am every bit as betrayed and wronged as I'd deserve to be if I were ugly.</p>
1:04	<p>It comforts me that I have done no wrong to you, my friend, through any action; Indeed, I love you more than Seguis loved Valenessa; It pleases me to outdo you in loving, Friend, for you are the most valiant; You offer prideful words and looks to me but are gracious to every other person.</p>
2:05	<p><i>Vielle solo with lute accompaniment</i></p>
3:07	<p>It amazes me how prideful your heart is toward me, friend, for which I'm right to grieve; It isn't fair that another love take you away because of any word or welcome I might give you.</p>

And remember how it was at the beginning
of our love; may the Lord God not allow
our parting to be any fault of mine.

4:11 My rank and lineage should be of help
to me, and my beauty and, still more, my true heart;
This song, let it be my messenger;
Therefore, I send it to you, out in your estate,
and I would like to know, my fine, fair friend,
Why you are so fierce and cruel to me.
I can't tell if it's from pride or malice.

5:11 I especially want you, messenger, to tell him
That too much pride brings harm to many persons.

(translation by Elizabeth Aubrey)

There is another verse to this song that was left out of this recording, but it is not necessary to understanding the message the countess had for her lover. The addition of vielle and lute to accompany the singer creates the kind of accompaniment that might well have been done during the medieval period. Songs such as this were notated with a single melody line, but many paintings, drawings, and sculptures of the time indicate that instruments were often used with singing. It is left up to individual performers today to decide exactly what to play to create the accompaniment. The addition of the instrumental verse might (or might not) have been done when the countess sang the song, but it provides a change of timbre that works well for this modern performance.

Selected Discography of recordings of "A Chantar"

Full Well She Sang: Women's Music from the Middle Ages & Renaissance, the Toronto Consort, SRI 005 (This recording is the recording included in this project.)

The Romance of the Rose: feminine voices from Medieval France, Heliotrope, Koch International Classics 3-7103

New Historical Anthology of Music by Women: Companion Compact Discs, compiled by James R. Briscoe, Indiana University Press

The Medieval Lady, Leonarda 340

pExperience Music, Katherine Charlton/Robert Hickok, Chapter 4, *Medieval Music Music, An Appreciation*, Roger Kamien, Part II, Chapter 1, *Music in the Middle Ages The Enjoyment of Music*, Kristine Forney/Joseph Machlis, Chapter 13, *Secular Music in the Middle Ages*

Dame Marioe de Diergnau and Dame Margot (ca. 1250)

Birth years are unknown for both composers.

Best known as two of the very few female trouvères (poet/composer/singers from Northern France) whose extant song creates a dialog between two singers

Dame Marioe de Diergnau and Dame Margot were troveresses (female trouvères), from Northern France. Diergnau was a castle near Lille, on the French border with Belgium. Dame Margot seems to have lived in Arras, not far from Diergnau, and scholars assume that the two women were friends and together when they composed this song. There are some historical references in contemporary writings to a woman named Marioe de Lille and she might have been the same person as Marioe de Diergnau. The exact place each woman lived at what time in her life is unknown. The song text is in French and it is extant in two different manuscripts, each with a different melody. This is not uncommon for such songs. The melody chosen for our example is from the earlier manuscript and, therefore, might be the original one sung when the song was composed. The later melody might have been the creation of a later singer.

The type of song we will listen to was composed as a two-part dialogue, sometimes referred to as a “debate song,” called “*jeu-parti*” in Old French. In some such songs, it is difficult to see if there were really two composers, or one composer writing in dialogue form. For us, it is interesting to read the text as a dialogue between these two medieval women about whom we, otherwise, know very little. The text of the song follows:

“Je vous pri” (I entreat you”) by Dame Marioe de Diergnau and Dame Margot

(ca. 1250), CD1, track 3

Voices and Instrumentation: Two solo voices with no instrumental accompaniment

Texture: Monophonic

Tempo: Moderate

Form: Strophic

Meter: Non-metric

Duration: 2:02

Note: Our recording has only the first two verses of this song. The complete text in English translation is here for the reader to be able to enjoy the entire disagreement between the women.

<u>Timing:</u>	<u>Role of singer:</u>	<u>English translation:</u>
0:00	Dame Margot:	I entreat you, Lady Maroie, to debate against me. A woman, innocent and tranquil, is loved dearly and faithfully, and loves dearly in return, This you should know with certainty. But the one who teaches her is such that his desire he dares not avow. Thus it can never come to pass that he will ever admit it to her.

Now, please answer me truthfully,
 should she reveal her feelings,
 or should she remain silent?

1:02 Dame Maroie: Lady Margot, it is well worth
 judging the truth fairly.
 Since love governs them to such an extent
 that they dearly love each other,
 each with a loyal heart, I say
 that if he does not have the courage
 to tell her he holds her dear,
 she should not be proud.
 Rather, she should obey
 her heart and speak
 to let love appear.
 Since she is incapable of it.
 She should accomplish it,
 if she wants love's joys.

The remainder of the song that was not recorded:

Dame Margot: --You are going astray,
 Lady Maroie, I believe.
 A grave mistake a lady makes who courts
 her beloved first. Why
 Should she demean herself thus?

If he lacks courage,
 I do not think it proper
 that she should then solicit his love.
 Rather, she should conceal her feelings
 and suffer Love's pains
 without ever disclosing them;
 For a woman should have such high merit
 that no word should come from her
 that could diminish her worth.

Dame Maroie:

--Lady Margot, I really thought
 you understood something
 of love. I had
 rendered a judgment to you, but I see clearly
 that you argue against me
 wrongly. I promise you this:
 True love will never be perfect
 unless struck by a little madness.
 No one can partake of it
 without madness, so she should make known
 her desire to him.
 Madness is necessary
 to preserve good love
 if one wants to enjoy its pleasures.

Dame Margot: Lady Maroie, one is free
to act the fool; but I cannot concede
that any lunatic, man or woman,
devoid of reason, can possess Love's joy.
Uphold no longer, as you have.
That a lady should entreat her beloved;
because, if that is her habit,
she does herself such a disservice
that one must hate her because of it.
She should find other means to her end:
She should endeavor through her knowledge
to be able frequently to see him,
speak to him, and sit by him;
Better that she limit herself to that.

Dame Maroie: --You know little about love,
Lady Margot, from what I see.
A woman is mad who grants her favors
in exchange for money,
because there is no love in her;
But when two hearts are seized
by a love that is not deceitful.
It is perfectly right
to express one's desire

to one's beloved out of longing,

lest one fall into despair.

Better it is to live in joy

for having pleaded than to languish now,

for having been silent and then die.

(translation by Elizabeth Aubrey)

Selected Discography:

New Historical Anthology of Music by Women: Companion Compact Discs, Compiled

by James R. Briscoe, Indiana University Press. (This is the CD used for the recording in this report.)

Experience Music, Katherine Charlton/Robert Hickok, Chapter 5, Renaissance Music
Music: An Appreciation, Roger Kamien, Part II, Chapter 2, Music in the Renaissance
The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 16, Renaissance
 Secular Music

Margaret of Austria (1480-1530)

Born in 1480 in Brussels, which, at that time, was the capital of the Netherlands.

Best known for her role as regent of the Netherlands which she ruled on behalf of her nephew, Holy Roman Emperor, Charles V. A contemporary of the young Henry VIII of England at the beginning of the Renaissance in northern Europe.

Margaret of Austria's father was the Habsburg archduke of Austria, Holy Roman Emperor Maximilian I. Her older brother, Philip the Fair, married Juana, the daughter of the King and Queen of Spain, Ferdinand of Aragon and Isabella of Castile. Their son, Charles, became King of Spain as Charles V on the deaths of his parents, and he inherited his grandfather Maximilian's position as Holy Roman Emperor upon Maximilian's death. As Holy Roman Emperor, Charles also ruled the Netherlands. He requested that his aunt, Margaret of Austria, administer his duties there on his behalf, putting her in a very high and powerful position for a woman at that time.

Margaret's personal life was full of problems. She was rejected by her first fiancé, who was to become Charles VIII of France, when he and Margaret's father Maximilian had a disagreement. She had been living and receiving an education at the French court in preparation for her marriage and was then moved off to live with her older brother, Philip the Fair, then the Duke of Burgundy. Margaret eventually married Juan, son of King Ferdinand and Queen Isabella of Spain, whose daughter also married Margaret's brother. Juan, however, died after only a few months of marriage and Margaret gave birth to a stillborn baby. Margaret's second husband was Philibert le

Beau, Duke of Savoy, but he died after only three years of marriage. Margaret assumed power in Savoy just as her brother became King of Castile, but Philip died very soon after that. Philip's widow could not rule Spain on her own. In fact, she was incapable of even caring for her own children. She gained a reputation as "Juana the Mad." The result was that Margaret became Juana's guardian. The guardianship included Philip's children among whom was the future King Charles V of Spain, who eventually asked her to rule for him in the Netherlands.

Margaret's education included all of the basic skills expected of women of her time as well as training in music and art. The poet Jean Lemaire knew her and wrote the following about her: "Besides feminine work of sewing and embroidery, she is excellently skilled in vocal and instrumental music, in painting and in rhetoric, in the French as well as the Spanish language; moreover, she likes erudite, wise men. She supports good minds, expert in many fields of knowledge, and frequently she reads noble books, of which she has a great number in her rich and ample library, concerning all manner of things worth knowing. Yet not content merely to read, she has taken pen in hand and described elegantly in prose as well as in French verse her misfortunes and her admirable life."

In one of Margaret's music manuscripts there is a piece that appears to have been composed by someone other than the composers at her courts. The composer did not sign the manuscript, but the fact that the text is written from the point of an Emperor's daughter who mourns the deaths of both her husband and her brother Philip has caused scholars to assume that it was composed by Margaret herself. That is that song we will listen to. It was composed for three voices, the upper two of which are in French and the

lowest in Latin. In our recording, only the middle melody line is sung and the higher and lower ones are played on instruments. It was a common practice of the time to treat voices and instruments as interchangeable depending on what singers or players were available when the music was to be performed. A listening guide follows:

“Se je souspire” (“Thus I sigh and lament”)

by Margaret of Austria (ca. 1516), CD 1, track 4

Voices and Instrumentation: tenor voice, recorder, and viola da gamba

Texture: polyphonic

Tempo: moderate

Form: no regularly repeated sections

Meter: duple

Duration: 3:27

Timing: English translation of text that is sung and played on the recorder:

0:00 Thus I sigh and lament, saying “Alas, aymy!”

 And in fields and plains I grieve for my sweet friend.

 He was chosen above all, but by death proud destiny

 has taken him from me, and sad unfortunate one.

English translation of text that is played by a viola da gamba in our recording:

Behold, again a new sorrow comes! It was not enough for the most unfortunate daughter of the Emperor to have lost her dearest husband; bitter death must steal even her only brother.

I mourn thee, my brother Philip, greatest King,

nor is there anyone to console me.

English translation of text that is sung and played on the recorder:

2:06

My songs are full of sorrow; I have neither a good day nor half.

You who hear my laments, have pity on me!

English translation of text that is played by a viola da gamba in our recording:

O ye who pass this way, attend and see if there is any sorrow like my sorrow!

(translation by Martin Picker)

This song is a type of composition called “motet-chanson.” It lacks the kind of imitation common in religious motets of the Renaissance and, like motets of the medieval period, has two different texts composed to be sung at the same time.

Margaret of Austria died from complications of some surgery, and was written about with great praise as a highly respected and influential woman of her time.

Selected Discography of Recordings of music by Margaret of Austria:

New Historical Anthology of Music by Women: Companion Compact Discs, compiled by

James R. Briscoe, Indiana University Press

Experience Music, Katherine Charlton/Robert Hickok Chapter 5 - Renaissance Music
Music: An Appreciation, Roger Kamien, Part II, Chapter 2 - Music in the Renaissance
The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 16 - Renaissance
 Secular Music

Anne Boleyn (ca. 1501 – 1536)

Born in Norfolk or Kent, England, died in London 1536.

Best known as the second wife of King Henry VIII, and the mother of Queen Elizabeth I of England.

The tale of England's King Henry VIII and his six wives has been told many times but one of those wives, the second one, Anne Boleyn, stands out as musically important. She was beheaded because she failed to produce a healthy son to inherit the throne, although she did give Henry a daughter, Queen Elizabeth I, who became one of England's most successful and popular monarchs. While no music has Anne Boleyn's name directly on it, her musical talents were well known and acknowledged in her own time. The song we will listen to, "Oh Death, Rock Me Asleep," is generally attributed to her.

Anne Boleyn's father, Sir Thomas Boleyn, was appointed the ambassador to France under Henry VIII, when Anne was in her teens. She accompanied her father to France, where she lived at the French Court and continued her education. As was typical for noble women of the Renaissance, part of her education was instruction in music and dance. In 1522, the Viscount Chateaubriant of France compared her musical abilities to those of the Biblical King David. He wrote, "Besides singing like a siren, [and] accompanying herself on the lute,... harped better than King David and handled cleverly both flute and rebec." There is also evidence that Boleyn took lessons on the organ and virginal. Given that the lute is a plucked string instrument with a fingerboard, the flute is a wind instrument, the rebec a bowed string instrument, and the organ and virginal

keyboard ones, the playing of all of these very different instruments required a considerable amount of practice and skill.

When she returned to England, King Henry VIII became attracted to both Anne Boleyn and her sister. Henry, however, was married at the time to Catherine of Aragon. Catherine had failed to produce a male heir and Henry had applied to the Pope for an annulment to the marriage. Such annulments were sometimes approved by the church, but there were complications for Henry's request. Pope Clement VII was under the control of Charles V, King of Spain and the Holy Roman Empire, and Charles V was the uncle of Henry's wife, Catherine of Aragon. The Pope was not about to grant an annulment that would anger Charles V, so Henry's request was refused. Henry finally declared himself the head of the Catholic Church in England and had his new subordinate, the Archbishop of Canterbury declare his marriage null and void. This allowed Henry to marry Anne Boleyn. It also formed the beginning of the Church of England, and its separation from the Roman Catholic Church. Anne gave birth to a healthy daughter, who became the long-lived and popular Queen Elizabeth I, but Henry wanted a male heir. Later pregnancies ended in miscarriages and Henry soon began to look for another wife.

While Anne Boleyn served as Queen, she probably continued to play music in her private quarters, and she is known to have hired many musicians for royal events at court. Her daughter, Elizabeth I, was known to play both the lute and the virginal, instruments that were in Anne's possession. It is assumed that Anne wrote songs and poetry, although her name was not signed to any that have come down to us. Given that it was common for both men and women of aristocratic classes to avoid having their names

attached to creative works that is no surprise. It was considered a bit low class to take credit for creative works. A poem, set to the melody of the song “Defyled is my name” by English composer Robert Johnson (ca. 1500-1560), has been attributed to Anne Boleyn.

After several miscarriages, Henry decided that Anne was unlikely to give him the son he wanted and he began a relationship with the woman who became his next wife, Jane Seymour. Anne was arrested for adultery, incest, and treason, all of which she denied. The song we will listen to is believed to have been written and sung by Anne during the seventeen days of her incarceration in the Tower of London. Its text certainly expresses what she must have been feeling at that time. After only three years of marriage to Henry, Anne Boleyn was beheaded in a private ceremony at the Tower on May 19th, 1536.

“Oh Death, Rock Me Asleep,” by Anne Boleyn (attributed)

(1536), CD1, track 5

Instrumentation: Soprano voice and lute

Texture: Homophonic

Tempo: Slow

Form: Strophic (two verses sung to the same melody)

Meter: Triple

Duration: 3:43

Timing: Text and musical events: (Note: Modern English is used here because it is easier to understand and follow than the Renaissance spellings.)

0:00 (Lute introduction)

0:13 Oh death, Oh death, rock me asleep.
Bring me to quiet rest.
Let pass my weary guiltless ghost
out of my careful breast.
Tole on thou passing bell.
Ring out the doleful knell,
Let they sound my death tell,
Let they sound my death tell,
For I must die, there is no remedy.
Die, for now I die, for now I die,
I die, I die, I die, I die, I die.

1:50 (Lute introduction repeats)

2:02 Farewell, farewell my pleasures past.
Welcome my present pain.
I feel my torments so increase
that life cannot remain.
Cease now the passing bell.
Wrong is my doleful knell.
For the sound my death doth tell,
For the sound my death doth tell,
Death doth draw near,
Sound my end dolefully, die.

For now I die, for now I die,

I die, I die, I die, I die, I die.

Selected Discography:

The Medieval Lady: Medieval Chant, Songs, & Dances 16th & 17th Century Songs &

Lute Duets, Leonarda 340

The New Historical Anthology of Music by Women: Companion Compact Discs,

compiled by James R. Briscoe, Indiana University Press. (The recording used in this report was taken from this collection.)

Experience Music, Katherine Charlton/Robert Hickok, Chapter 5 - Renaissance Music
Music: An Appreciation, Roger Kamien, Part II, Chapter 2 – Music in the Renaissance
The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 16 – Renaissance
Secular Music

Maddalena Casulana (ca. 1540 – ca. 1590)

Born in Casula, near Siena, Italy

Best known as the first female composer to consider herself a professional musician and to publish a full book of her own music.

Nothing is known about Maddalena Casulana's parentage. The name "Casulana" most likely comes from her birthplace, Casula. She was educated in Florence, and seems to have had some ties to the daughter of the Grand Duke of Florence, Cosimo I, Isabelle de' Medici Orsina, to whom she dedicated her first book of madrigals. That book was comprised of twenty-one madrigals and was titled *à 4*. It sold enough copies to have been reprinted twice. Maddalena Casulana was obviously aware of the fact that she was in the minority as a female musician and composer and expressed her pride in that book of madrigals by writing: "to show the world... the futile error of men who believe themselves patrons of the high gifts of intellect, which according to them cannot also be held in the same way by women."

According to writings by other poets and musicians of her time, including the famous and successful composer Orlando di Lasso (1532-1594), Maddalena Casulana was highly respected as a singer, lutenist, and music teacher as well as a composer. She followed her first book with two later ones that both added to her reputation. In addition to her own books, her compositions were published in several other books and anthologies that also included works by such highly respected composers as Orlando di

Lasso, Claudio Merulo, and Andrea Gabrieli. Two other composers dedicated their books of music to her: Antonio Molino and Philippe de Monte.

The madrigal recorded for this report is based on a poem that expresses the pain of love, as is common among Italian madrigals in the Renaissance. The idea is, if love is in the heart and it causes one pain, why not just cut it out? Casulana uses much chromaticism to express the pain she is feeling. A listening guide follows:

“Morir no può il mio cuore” (“My heart cannot die”)

by Maddalena Casulana

(ca. 1566), CD1, track 6

Voices and Instrumentation: Four SATB solo voices, a cappella

Texture: Polyphonic

Tempo: Slow

Form: Newly composed throughout, but the last line is repeated

Meter: Quadruple

Duration: 1:53

Timing: English translation:

0:00 My heart cannot die.

0:15 I would like to kill it, since it pleases you.

0:24 But it cannot be taken out

0:41 from your body where for so long it has lain.

0:52 So if I killed it as I wished,

1:02 I know that you would die, and I would too.

1:25 I know that you would die, and I would too.

(translation by Paul Hillier)

Although little is known about this amazing woman's life, references to her have been found in a number of writings, indicating that she traveled to and spent time in most of the major cities of northern Italy, including Siena, Florence, Milan, and Venice.

Selected Discography of recordings of music by Maddalena Casulana:

English and Italian Renaissance Madrigals, the Hilliard Ensemble, EMI Classics

B000031WJ8 (The recording used in this report was taken from this CD)

Full Well She Sang: Women's Music from the Middle Ages and Renaissance, the

Toronto Consort, SRI 005

New Historical Anthology of Music by Women: Companion Compact Discs, compiled by

James R. Briscoe, Indiana University Press.

Experience Music, Katherine Charlton/Robert Hickok, Chapter 6 - Baroque Opera
Music: An Appreciation, Roger Kamien, Part III, Chapter 6 - Opera in the Baroque Era
The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 21 - Baroque Opera

Francesca Caccini (1587-ca. 1640)

Born in Florence, Italy

Known for being the first woman to compose an opera, *La Liberazione di Ruggiero Dall'Isola d' Alcina* (1625).

Francesca Caccini was born into a very musical family. Her father, Giulio Caccini (1551-1618), was a composer and a singer at the Medici court. He was also a member of the Florentine Camerata, whose productions of ancient Greek plays with the roles sung instead of spoken became some of the earliest operas. Francesca's mother and sister were also singers. Francesca sang and played the lute. She sang in early performances of operatic versions of the Greek play *Euridice*, one of which was composed by Jacopo Peri along with her father, Giulio Caccini, and she also sang in a later setting of the same play composed by her father.

Francesca Caccini joined her family on trips to accompany members of the Medici family to Pisa to perform at carnival events just before Lent, and other places including one major trip to France. Maria de' Medici even requested that Francesca be allowed to stay in France to continue to sing at the French court because she had never heard a singer in France to compare to her. The Florentine Medici's refused to leave Francesca behind, and when she was back in Florence the important opera composer Claudio Monteverdi heard her and described her as a gifted singer who also played the lute, guitar, and harpsichord very well.

Many of Francesca Caccini's earliest compositions are lost, and we only know about them through contemporary writings about the performances. Her book *Primo Libro delle Musiche a una e due Voci* was dedicated to Cardinal de' Medici and includes both sacred and secular works. As was the case for much music of the early baroque period, many of her works were for a single voice, often soprano, and continuo. In a few cases, she wrote for two voices, soprano and bass, with continuo. In most cases, Francesca based her works on her own texts.

In 1625, Francesca Caccini composed the music for an opera, *La Liberazione di Ruggiero Dall'Isola d' Alcina*, based on a libretto by Ferdinando Saracinelli. The opera was first performed at a villa, where the audience could enjoy seeing the singers staged in a real outdoor setting that included the use of a balcony on the villa wall for some scenes. Among those in the audience was the future king of Poland, who insisted that he take the music to Poland for performances there. The Warsaw production of 1682 made it the first Italian opera to be performed outside of Italy. (Note: some sources claim that it was not the first, but offer no evidence for an earlier operatic performance outside of Italy.) *La Liberazione di Ruggiero Dall'Isola d' Alcina* was also the first opera to be composed by a woman. We will listen to three short segments from that opera.

Excerpts from *La Liberazione di Ruggiero Dall'Isola d' Alcina*,

by Francesca Caccini (1625), CD1, track 7

Voices and Instrumentation: Chorus, baritone solo, lute, and recorder consort

Texture: Mostly homophonic

Tempo: Moderate

Form: Three short sections from the opera, with some repetition of sections of text

Meter: Triple

Duration: 4:36

<u>Timing:</u>	<u>English translation:</u>	<u>Musical Events:</u>
	<i>Chorus of the enchanted trees:</i>	
0:00	Go forth happy, while we, here alone and silent draw out the day praying every hour that the hour of freedom may arrive.	Chorus with lute
0:29		Recorder trio
0:35	(The text to this verse is not available)	Chorus with lute
	<i>Shepherd's Song:</i>	
1:07		Recorder trio
1:22	For the most lovely and beautiful star on earth. which today darkens Phoebus' golden rays, my heat did burn, and Love laughed, pleased to see my suffering.	Baritone with lute
2:04		Recorder trio
2:18	But quickly repenting for having mocked me, he heals my breast with her pity, and for this I avow, to whoever does not believe it, that Love alone is the God of all pleasures.	Baritone with lute

Madrigal for the end of the festivities:

2:59		Recorder trio
3:17	O Tuscan women, more beautiful than the Sun, O Tuscan women who, because of the melancholic tears of noble young maidens. brought tears to eyes of the serene stars, rejoice now at their songs, and if you wish to double their joy, give faith to their high faith.	Chorus with lute and recorder

(translation by Konrad Eisenbichler)

Francesca Caccini's husband, Batista Signorini, who died in 1626, left her with enough assets to allow her to marry again. Her second husband, Tommaso Raffaelli, was sixteen years older than Francesca and was anxious to have a male heir. He died after only four years of marriage, but the two did have a son. Francesca was less active as a performer and composer in her later years, but there is evidence that she did some teaching at convents and performances at aristocratic courts along with her teen-aged daughter from her first marriage. There is some evidence that she died of cancer.

Selected Discography of Recordings by Francesca Caccini:

Full Well She Sang: Women's Music from the Middle Ages & Renaissance, the Toronto Consort, SRI 005 (This was the source for our listening example.)

Francesca Caccini – Florilegio, Musiche, Firenz 1618, B0000I1JHQ

Il Giardino di Giulio Caccini, B0002JP220

Women's Voices: five centuries of song, LE 338

New Historical Anthology of Music by Women: Companion Compact Discs, compiled by

James R. Briscoe, Indiana University Press

Non Tacet! (I'll not be silent!), Ars Femina Ensemble, Nannerl Inc.

Experience Music, Katherine Charlton/Robert Hickok, Chapter 7 – Cantata

Music: An Appreciation, Roger Kamien, Part III, Chapter 13 – The Chorale and Church Cantata

The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 23, Bach and the Sacred Cantata

Barbara Strozzi (1619 –1677)

Born in Venice, Italy, died in Padua, Italy

One of the most important female composers of the baroque period, best known for her Italian cantatas

Barbara Strozzi was adopted and raised by the Italian poet and opera librettist, Giulio Strozzi, who is assumed to have been her birth father. Her mother was a servant in his household. The Strozzi family was among the most powerful families in Italy, and young Barbara was given an excellent education. She studied music with the director of music at the prestigious St. Mark's Basilica in Venice, Francesco Cavalli. Her father gave her the opportunity to perform for the very influential group of writers, philosophers, and musicians, *Accademia degli Incogniti*, and he went on to form another academy of friends called the *Accademia degli Unisoni* to help promote her career. Barbara Strozzi's presence at such meetings of male intellectuals was considered scandalous because women were generally barred from such meetings of men at that time, and performing for such gatherings of men was not appropriate behavior for a lady. Some contemporary writers even referred to her as a courtesan saying such things as "It is a fine thing to distribute the flowers after having already surrendered the fruit." Indeed, she never married, but had four children at least three of whom were fathered by a friend of her father's, Giovanni Paolo Vidman.

Whatever the popular opinion of her as a woman, Barbara Strozzi became an extremely prolific composer and published eight books of her music. Most of her work was for solo soprano voice and, probably, music that she composed for her own performances. The dedication of her first book indicated her frustration with criticisms she had endured and is translated as follows: "I reverently consecrate this first work, which I, as a woman, all too ardently send forth into the light, to the august name of Your Highness, so that under your Oak of Gold it may rest secure from the lightning bolts of slander prepared for it. BARBARA STROZZI TO VITTORIA DELLA ROVERE IN THE DEDICATION TO OPUS I." There are no operas among the approximately 125 pieces of vocal music published under the name Barbara Strozzi, but some of her texts were from opera librettos written by her father and might have been performed in operas written primarily by other composers.

The work we will listen to is a serenata, *Hor che Apollo (Now that Apollo)*, from Opus 8, Strozzi's last publication. Baroque serenatas were short cantatas that were usually performed outdoors in the evening with costumes, but no stage action. It is composed for a female soprano singer, two violins, and continuo made up of a harpsichord and a viola da gamba. The vocal part has several different sections that vary in style according to the text. Some sections are almost aria like and others more like the rhythmically free recitatives often found in operas of the time. Between the vocal sections are ritornellos played by the violins and continuo. The meter varies, according to the rhythmic flow of the text. The source of the text is unknown but it was composed for a man to sing to his female lover. It might have been sung by a castrato in an opera. The fact that Barbara Strozzi set it and probably performed it herself is not surprising

since the gender of the singer was not considered important in such situations. A listening guide follows:

Hor che Apollo (Now that Apollo) by Barbara Strozzi (1664), CD1, track 8

Instrumentation: soprano singer, two violins, harpsichord, and viola da gamba

Texture: homophonic and polyphonic

Tempo: adagio and contrasting sections allegro

Form: varied sections with ritornello instrumental inserts

Meter: varies

Duration: 12:02

<u>Timing:</u>	<u>English translation of text:</u>	<u>Musical events</u>
0:00		Sinfonia (adagio) played by the two violins and continuo
1:05	Now that Apollo rests in the arms of Thetis and my sun rests in the bosom of sleep, now, thinking of my love I suffer, nor can my eyes rest.	
1:59	To this place, for to vent my grief I come weeping, enamoured, and alone.	
2:48		Ritornello
3:14	Yes, yes Phyllis, this my heart of mine which is dying for love, comes to beg of you,	

	so in love with your beautiful eyes.	
4:02		Ritornello (allegro)
4:25	See at my feet these many chains oh, my brightest star, and if you are sorry that I am in pain be less cruel or be less beautiful.	Aria (adagio)
5:11		Ritornello (allegro)
5:34	If you are less cruel, and show mercy if you accept my devotions, I will know that if you love me; If instead I find rejection, I will cut loose my bonds.	Aria
6:13		Ritornello
6:34	Look at my heart and see how many thorns you have given me, oh, my reddest of roses, and if you would not see me utterly ruined be less fierce, or be less charming.	Aria
7:19	but give vent, burst from my body	
7:32	oh my sighs, if I come to understand that Phyllis laughs at me, even as she sleeps.	Aria (adagio)
8:19		Ritornello
8:32	She derides my laments, this cruel one	

and despises my prayers and complaints.

8:53 I must therefore go without comfort; Aria (adagio)
 if you do not want me while alive,
 you will see me dead.

9:56 Ritornello (adagio)

10:21 As I begin to depart Aria (adagio)
 I leave you in sweet oblivion,
 I go, Phyllis, I go, my own soul,
 Let this be the last farewell

(translation by Randall Wong)

Barbara Strozzi lived another thirteen years after this last book of music was published. She might have continued to compose and perform her works, but we have no further written evidence of that.

Selected Discography of Recordings of Music by Barbara Strozzi:

New Historical Anthology of Music by Women: Companion Compact Discs, compiled by

James R. Briscoe, Indiana University Press (The recording used for this project was taken from this collection.)

Women's Voices: five centuries of song, Leonarda 338

Donne barocche: women composers from the baroque period, OP 30341

Courtesan & Nun – Strozzi, Leonarda: Vocal and Instrumental Works/Sephira

Ensemble, Bayer, B000004458

Experience Music, Katherine Charlton/Robert Hickok, Prelude - The Triumph of the Baroque Style

Music: An Appreciation, Roger Kamien, Part III, Chapter 1 - Baroque Music

The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 20 - Main Currents in Baroque Music

Isabella Leonarda (1620-1704)

Born in Novara, Italy

Best known as a very prolific composer with more than two-hundred compositions to her credit and for being the first woman to compose and publish sonatas.

Isabella Leonarda's father was Count Giannantonio Leonardi of Novara, an Italian city just west of Milan. Giannantonio Leonardi was educated in canon and civil law, and was a member of the College of Doctors. Isabella Leonarda was the second of six children. Her older brother dedicated his life to the church and her brother just younger than she inherited their father's position and title. Isabella became an Ursuline nun at age sixteen and probably studied music with Gasparo Casati who was chapel master at a cathedral in Navara, where she lived. Early compositions by Isabella Leonarda were included in a book of Casati's music that was published when Leonarda was only twenty years old and not yet established as a composer in her own right. Reports made by church authorities who visited the convent stated that Leonarda was a fine singer, writer, and composer of music. Through the eighty-four years of her life, Leonarda published twenty books of her music with more than two-hundred works, some of which were rather long. Her works include several Masses, and other sacred vocal compositions, as well as trio sonatas and solo sonatas for violin and organ continuo.

Because Ursulines were an order of nuns that were dedicated to teaching, it is assumed that Leonarda composed much of her music for her students to play at the

school that was probably attached to the convent. The convent where she worked closed in 1811, and records that would probably have provided information about her teaching and other activities at the convent have been lost. There is evidence that Leonarda held several positions of importance at the convent and that much of her music was performed there or at the school associated with it. She might not have been very well known outside her local area because none of her books were reprinted and, other than the early works in books of her teacher's music, her compositions do not appear in collections of the time. A few of her books have been found in France. Sébastien de Brossard (1655-1730) donated several to the Bibliothèque Royale and wrote about them, "All the works of this illustrious and incomparable Isabelle Leonarda are so beautiful, so gracious, and at the same time so learned and wise that my great regret is not having all of them."

We will listen to a Kyrie from one of Leonarda's Masses. This work is composed for solo voices and a four-voice (SATB) choir with instrumental accompaniment. Knowing that there would not have been men in the convent, one might wonder why a nun would compose for male voices along with her nun's female ones. It is assumed that the published edition, from which our recording was made, was intended to be performed in cathedrals where boys would sing the high parts and men the lower ones. About performances of such works in convents the early seventeenth century writer, Ignazio Donati, wrote: "Nuns wishing to use them [such compositions] may sing the bass an octave higher, thereby making a contralto [alto] part." A listening guide follows:

Kyrie by Isabella Leonarda (1696), CD1, track 9

Voices and Instrumentation: Female soprano solo voice, female alto solo voice, SATB choir, two violins, and continuo played by organ and viola da gamba

Texture: first two sections mostly homophonic, last Kyrie polyphonic

Tempo: spiritoso with adagio section at the beginning of the Christe eleison section

Form: ABA

Meter: quadruple

Duration: 4:23

<u>Timing:</u>	<u>Translation of the text:</u>	<u>Musical events:</u>
0:00	Lord, have mercy upon us.	Singers with violins and continuo
	Lord, have mercy upon us.	Solo soprano voice with continuo
	many repetitions of text...	strings added to voice and continuo
0:52	Lord, have mercy upon us.	SATB choir with strings and continuo
1:30	Christ, have mercy upon us.	Sudden adagio tempo, choir, strings and continuo
1:45	Christ, have mercy upon us.	Solo alto voice with strings and continuo
3:05	Lord, have mercy upon us.	Faster, "spiritoso," choir singing in polyphonic texture with strings and continuo

Selected Discography of Recordings of music by Isabella Leonarda:

New Historical Anthology of Music by Women: Companion Compact Discs, compiled by

James R. Briscoe, Indiana University Press. (This is the recording used for this project.)

Rosa Mistica, Tactus CD 600003

Donne barocche: women composers from the baroque period, Opus 111

Isabella Leonarda: Sonate a 1, 2, 3, e 4 istroment; Opera Decima Sesta, Tactus Records

B0006419XW

Isabella Leonarda: Vesproa cappella della Beata Vergine, Tactus Records

B000KF0OLK

Baroque for the Mass: Ursuline Composers of the 17ty Century, Leonarda Productions,

B00000HZM9

Courtesan & Nun – Strozzi, Leonarda: Vocal and Instrumental Works/Sephira

Ensemble, Bayer, B000004458

Tesori Del Piemonte, Volume 5 - Leonarda Las Musa Navarese: Magnificat, Motets,

Beatu Vir/ Monticelli, Musica Laudantes, Opus Records

Experience Music, Katherine Charlton, Chapter 7 - Cantata

Music: An Appreciation, Roger Kamien, Part III, Chapter 13 - The Chorale and Church Cantata

The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 22 – Barbara Strozzi and the Italian Secular Cantata

Bianca Maria Meda (fl.ca. 1665)

Born in Pavia, Italy

Best known for one published set of eight motets, the most famous of which is *Cari Musici*

Bianca Maria Meda was a Benedictine nun in the San Martino del Leano convent in her hometown of Pavia, near Milan, in Italy. Very little is known about her life, but she is interesting because she wrote in the late seventeenth century, yet she expressed a surprisingly feminist attitude in one of her motets. That motet is *Cari Musici, cum grato silentio* (*Dear musicians, with pleasing silence*) and she was so anxious to get its message noticed that she placed it first of her set of eight motets published in 1691. We will listen to that motet and you can see the text and translation in the listening guide below, but some background is needed to understand why she was so angry. The motet could not be associated with her convent, so it had to be published by a secular company in Bologna, far enough away from Meda's convent to keep it from affecting her position there. On the other hand, she didn't publish the work anonymously, she put her name on it.

Only five years before this motet was published, in 1686, Pope Innocent XI, who already had a reputation for his very austere and reformist positions, issued the following edict: "Music is completely injurious to the modesty that is proper to the (female) sex, because they become distracted from the matters and occupations most proper for them. Therefore, no unmarried woman, married (woman), or widow of any rank, status,

condition, even those who for reasons of education or anything else are living in convents, or conservatories, under any pretext, even to learn music in order to practice it in those convents, may learn to sing from men, either laymen or clerics, or regular clergy, no matter if they are in any way related to them, or to play any sort of musical instrument." [This translation was taken from the insert for the CD "Non Tacete!" ("I'll not be silent!"), Nannerl Recordings NRARS002.] In other words, women could no longer play any musical instruments and could not learn anything about music from men. The Pope did not completely forbid any women to sing, but he reiterated the church's traditional stricture against women singing in public.

This was not the first time Catholic Church leaders had attempted to control music performed by women. In 1563, the Council of Trent had attempted to curtail music in convents by forbidding nuns from playing any musical instrument other than the organ. Given that the Council of Trent was convened in reaction to the Protestant Reformation and Protestants generally took the position that music was distracting to worship, the council might have been worried that the Catholic Churches and convents were placing too much emphasis on music. But, Pope Innocent XI's edict went way beyond the Council of Trent and included all women, not just nuns. He also specifically barred women from learning music from men, playing any musical instruments, or from singing in public. Whatever his reasons, Innocent XI's edict and further instructions were interpreted as an attempt to keep women who lived secular lives from playing musical instruments, singing for others, and even from learning music from their own fathers, brothers, or other male relatives. The edict was renewed by the church in 1703, but it was not enforced everywhere, particularly not outside of the church. In fact, opera

was becoming so popular that it was only in Rome that the Pope was able to keep women from singing roles in public opera houses and palaces. Castrati were required to sing women's roles in Rome, when elsewhere they were usually only used for male hero roles.

Music had long been an important part of the lives of nuns. For centuries, nuns had sung parts of their worship services. Back in medieval times, when Hildegard of Bingen wrote her morality play, *Ordo virtutum (Play of Virtues)*, her nuns performed it at their convent. Now, in 1686, for nuns to be told that they could no longer play instruments or sing to others music, left a devastating hole in their ability to express themselves. Bianca Maria Meda managed to express her feelings about being silenced to the world and she wrote her motet in reaction to this new-found limitation.

Motets of the medieval and Renaissance periods were generally composed for several singers, without instrumental accompaniment. Meda's motet is a baroque work that is more like a short cantata for one singer and instruments than it was like the motets of the past. Baroque composers often used the terms "motet" and "madrigal" for works for one or two singers and instruments. They didn't care how the terms had been used earlier, and what they were composing was still a work based on a text. (The word "motet" comes from the French word "*mot*," which means "word.")

Cari Musici, cum grato silentio (Dear musicians, with pleasing silence)

By Bianca Maria Meda (published, 1691), CD1, track 10

Voices and instruments: Soprano, two violins, and basso continuo played by harpsichord and cello

Texture: Homophonic

Language: Italian

Form: Cantata

Duration: 9:41 (total of all five movements)

Context: The composer probably performed this herself at her convent, despite the fact that she felt it necessary to have it published in a rather distant town to protect her position in the Church. As you follow the text, notice that many words and phrases are repeated in what you hear. Only the basic text is given here so that you can keep track of what you are listening to and understand it through the translation.

<u>Italian text:</u>	<u>English translation:</u>	<u>Musical events:</u>
Instrumental introduction		Largo
Cari Musici, cum grato silentio voces comprimite. suspendite sonos, cantare cessate, et contemplate dilecte Jesu amores. Non me turbate, no, amante, armonici chori cantare, cessante. Quantae diliciae quantae fortunate beant me, Rapit meum cor ad se. Jesus solus voce amante. Quanta laetitia quanta me divina replete lux in amore verus dux mihi donat gaudia tanta. Ah! Quid dico! Anima ingrata.	Dear musicians, with pleasing silence withhold your voices, suspend your sounds, cease your singing and lovingly contemplate the love of Jesus. Do not trouble me, no, harmonious choirs, but cease your singing. How many delights enrich me, the fortunate one. He seized my heart for himself. Only Jesus, with a lover's voice. How much joy how much divine light fills me with his love my true leader grants me countless joys. Oh, what am I saying! Ungrateful soul.	Recitative Aria, faster tempo melody repeats Recitative, slower

In silentio taciturno	I hear them bury my spouse's love	
amores sponsi audio sepelire.	in hushed silence;	
Ah non tacete, no.	Oh, do not be silent, no.	
O voces canorae,	O melodious voices,	
non tacete.	do not be silent.	
Amare et silere, cor,	Heart, you try in vain	Allegro, dancelike
tentas impossibile.	to love and be silent.	
Plus tormentum sit terribile	To say nothing	
quando curat reticere.	were a more terrible torment.	
Tacere et ardere, no.	To be silent and burn, no.	
Non potes tam firmissime.	This you cannot do so strongly.	
Tuae pene sunt durissimae,	Your pain is excruciating,	
si tacendo vis languere.	if by being silent your strength grows weak.	
Alleluia.	Alleluia.	Presto, free spirited

(The Italian text and English translation were taken from the CD insert for "Donne barocche: Women Composers from the Baroque Period," OPUS 111)

Selected Discography

"Non Tacete!" ("I'll not be silent!"), Nannerl Recordings NRARS002

Donne barocche: Women Composers from the Baroque Period, OPUS 111 (This is the recording that was used for this project.)

Ardete on "Rosa Mistica," TACTUS 600003

Experience Music, Katherine Charlton/Robert Hickok, Chapter 13, - Classical Chamber Music

Music: An Appreciation, Roger Kamien, Part IV, Chapter 9 - Classical Chamber Music

The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 37 - The Classical Sonata

Marianna von Martines (1744-1812)

Born in Vienna, Austria

Best known as Austria's most prolific female composer of the classical period

Marianna von Martines was not a professional musician in terms of needing employment to support herself, but she enjoyed a life as a highly acclaimed amateur singer, keyboard player, and composer. Her grandparents were from Spain, but had moved to Naples, Italy. Her father, Nicolo Martines, moved the family to Vienna, Austria, when he was appointed as the Pope's embassy to Austria. In Austria, the family then gained noble status, adding the "von" before their last name. The home where Marianna von Martines grew up was a large, four story building that housed several families. In such housing situations of the time, the inhabitants resided on floors according to their social and economic status. Given that there were no elevators and stairs were strenuous to use on a regular basis, the most expensive housing was on the bottom and the cheapest at the top. The von Martines family was on the third floor, with the princess of the Esterházy family (the family for whom Haydn later worked for much of his life) on the first floor, and a famous Italian singing teacher and composer, Nicola Porpora, on the second. On the fourth floor lived the man who was to become more famous than any of them, the young Joseph Haydn.

Marianna had a natural talent and interest in music, so it was natural for them to have her take keyboard (both harpsichord and piano were in common use at the time)

lessons from their neighbor Joseph Haydn and, when she turned ten years old, singing lessons from their other neighbor, Nicola Porpora. In addition to her musical training, Marianna was given a good general education. She grew up speaking both Italian and German, and also learned French and English. She gained the attention of the Austrian Imperial court as a talented young musician and was invited to sing and play the keyboard for the empress Maria Theresa and her family and friends. Scholars who have studied Marianna von Martines' compositions for solo voice have assumed that she wrote them for herself to sing and, from the high quality and difficulty level of the them, have concluded that she was a fine singer. Her biographer, Godt Wessely, wrote that the music shows a "predilection for coloratura passages, leaps over wide intervals and trills indicat[ing] that she herself must have been an excellent singer."

Although Marianna von Martines made no effort to publish her music (most of it remains unpublished today), copies were taken back to Italy and she became known and respected for her compositions within the musical community. In 1773, she contacted Bologna's music educator, Padre Giovanni Battista Martini, and asked that she be considered for membership in the Accademia Filarmonica of Bologna, something that no woman had ever been accepted in before. She sent the Accademia the score of a large-scale composition for chorus, soloists, and orchestra for them to use to consider her application, and her request was accepted. She composed a motet *Dixit Dominus*, in 1774 to celebrate her membership to the prestigious group of composers.

Marianna von Martines never married, but she attended the premieres of operas by such important and popular composers as Salieri (the composer who was shown as

Mozart's competition in the movie *Amadeus*) and Chimarosa. She became friends with many of the most famous composers and musicians in Vienna, and she invited many of those to her home for shared musical performances most Saturdays. Both Mozart and Haydn attended those afternoons, and Mozart performed four-hand piano sonatas with Marianne. She was reported to have been one of many celebrated and respected musicians in attendance at a performance of Haydn's oratorio *The Creation*, conducted by Salieri in 1808. She died in 1912, at age 68. Although there are references to about two hundred compositions she might have composed, her known output includes two oratorios, four Masses, six motets, cantatas (both Biblical and secular), and three keyboard sonatas. A listening guide for the first movement from her *Sonata in A for piano* follows:

Sonata in A for piano by Marianna von Martines (1765), CD1, track 11

Instrumentation: solo piano

Texture: mostly homophonic

Tempo: Allegro

Form: Binary (the A and B sections are not repeated in our recording)

Meter: quadruple

Duration: 2:28

Timing: Musical events:

0:00 A section (composed to be repeated, but not repeated in this recording)

0:52 B section (composed to be repeated, but not repeated in this recording)

1:57 The first two measures of the A section return and then a new ending
concludes the movement

Selected Discography of recordings of music by Marianna von Martines:

New Historical Anthology of Music by Women: companion compact discs, compiled by

James R. Briscoe (This is the source of the recording used in this report.)

"Non Tacete!" (I'll not be silent!), The Ars Femina Ensemble, Nannerl Recordings

Experience Music, Katherine Charlton/Robert Hickok, Chapter 13 – Classical Chamber Music

Music: An Appreciation, Roger Kamien, Part IV, Chapter 9 – Classical Chamber Music

The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 31 – Eighteenth-Century Chamber Music Style

Francesca LeBrun (1756-1791)

Born in Mannheim, Germany

Best known as a celebrated opera singer who was also a pianist who composed sonatas

Francesca LeBrun was born Franziska Dorothea Danzi in the very musical city of Mannheim, Germany. Mannheim was famous for its orchestra, which was acclaimed all over Europe. Her mother was a dancer and her grandfather and uncle on her mother's side were both violinists and composers. Her father was a cellist in the Mannheim orchestra. One of her brothers was a violinist at the Mannheim court and the other brother joined their father as a cellist in the Mannheim orchestra. Exactly when Francesca began formal music lessons is not known, but she probably had instruction on both the piano and voice.

She debuted as an opera singer at the theater in the summer palace of Elector Palatine Carl Theodor of Mannheim at age sixteen, in 1772. An English historian, Charles Burney, attended that performance and wrote the following: "*Sunday, 9th August*. This evening I was at the representation of *La Contadina in Corte*, a comic opera, at the Elector' theatre, adjoining to his palace.... The vocal parts were performed by... Signora Francesca Danzi, a German girl, whose voice and execution are brilliant: she has likewise a pretty figure, a good shake, and an expression as truly Italian as if she had lived her whole life in Italy; in short, she is now a very engaging agreeable

performer, and promises still greater things in future, being young, and having never appeared on any stage till this summer.”

By the fall of the same year, Francesca was employed as a singer in the Mannheim court opera company. While in that position her reputation grew and she began to sing roles composed specifically for her. The Elector gave her leave to travel to London where she sang in operas composed by J.S. Bach's son, J.C. Bach and other composers. On her return to Mannheim, she married Ludwig August LeBrun, an oboist in the orchestra. LeBrun left the orchestra to accompany his famous wife on tour, which included her singing lead roles at Italy's famous opera house at La Scala and the opera house in Paris. Signora LeBrun followed those performances by singing lead roles at the King's Theatre in London for two years. At times, the LeBrun's would perform together with Francesca singing one solo line and her husband playing along with her on the oboe. At one such performance, a writer said that she imitated his oboe line perfectly and, at times, it was difficult to tell which of them had the upper part. By the time the LeBrun's returned to Elector Carl Theodor's court, the court had moved to Munich because the Elector had inherited the position of Elector there when the Elector of Bavaria died. More tours to perform in Vienna, Prague, Verona, and Naples followed.

In Berlin for more operatic performances, Francesca LeBrun died of unknown causes at age thirty-five in 1791. Interestingly enough, Francesca LeBrun's birth and death years are the same as those of W. A. Mozart and, although the two traveled in many of the same cities, they probably never met. Francesca LeBrun had two daughters, both of whom were musicians as were their children.

Despite the fact that Francesca LeBrun was best known as an opera singer, she had the reputation of being a fine pianist and composer of a number of two-movement sonatas. A listening guide to the second movement to her Sonata IV in G Major for violin and piano follows:

Minuetto from *Sonata IV in G Major for violin and piano*

by Francesca LeBrun (year?), CD1, track 12

Instrumentation: violin and piano

Texture: mostly homophonic

Tempo: *grazioso*

Form: minuet (ABA)

Meter: triple

Duration: 3:49

Timing: Musical events:

0:00 Minuetto

1:41 Trio

2:49 Minuetto

Selected Discography of recordings of music by Francesca LeBrun:

Francesca LeBrun: Six Sonatas for Fortepiano and Violin, Op. 1, Dorian Discovery,

80162 (This is the CD from which the recording in this report was recorded.)

Women Composers at the Courts of Europe, Cybele Records, 1810

Experience Music, Katherine Charlton/Robert Hickok, Chapter 17 – Romantic Piano Music

Music: An Appreciation, Roger Kamien, Part V, Chapter 7 – Frédéric Chopin

The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 44 – The Piano and Its Literature

Maria Agata Szymanowska (1789-1831)

Born in Warsaw, Poland

Known as Chopin's predecessor as an important Polish pianist and composer

Maria Szymanowska's mother was a singer named Barbara Lanckoronska Wolowska.

Scholars who have studied Maria's piano compositions have noticed that her technique often uses very smooth, legato melody lines. Singing is usually also very legato and it is assumed that she heard much of her mother's singing and enjoyed imitating that flow of melody when she played her piano. Maria's father, Franciszek Wolowska, was a successful brewery owner and patron of the arts. Both parents were very supportive of Maria's having a professional career as a performer. A fine pianist by the age of twenty-one (1810), she gave a debut concert in Warsaw and followed that with a well-received concert in Paris. Social status and reputation was very important to the upper classes at the time and it was not considered appropriate for a woman of such a class to perform in public. Maria came up against that restriction when she married a much more wealthy man, Josef Szymanowski. Her husband did not approve of her continuing her career. The marriage lasted ten years after which time Maria left with their three children to live the life she wanted. She had actively composed music during the marriage and was able to get that published to provide some income while she reestablished herself as a concert artist. In addition to performing, she gave lectures on piano technique and continued to

compose. After a concert in St. Petersburg, Russia in 1822, Maria was given many valuable gifts and named the “First Pianist to the Russian Court.”

Maria Szymanowska had an enormously successful career through 1828, when she retired from the concert stage. She was compared to many of the major pianists of her time. Critics made such comments as “magnificently strong touch on the instruments,” which she “combined with delicacy and much expression” (Dresden, 1823). The poet Adam Mickiewicz called her the “Queen of Tones,” and composer Robert Schumann who called her the “feminine Field.” John Field (1782-1837) was an Irish pianist and composer who often toured in Europe at the same time Maria was touring. In fact, John Field invented the type of piano composition we will listen to by Maria, the nocturne. Maria’s successor, Frederic Chopin, also composed many nocturnes. The German poet Johann Wolfgang von Goethe (1749-1832) dedicated his *Aussöhnung* verses to her as did Italian composer Juigi Cheubini (1760-1842) his “Fantasia in C minor.” Maria had her critics as well. Some reported that she used too much rubato in her playing.

After her retirement from performing, Maria Szymanowska settled in St. Petersburg, gave piano lessons, put together collections of her music, and enjoyed an active social life entertaining fellow musicians, artists, and writers in her own home. She contracted cholera in 1831 and died. A listening guide to her Nocturne in B-flat follows:

“Nocturne in B-flat” by Maria Szymanowska

(composition date unknown, published in 1852), CD1, track 13

Instrumentation: solo piano

Texture: mostly homophonic

Tempo: moderato

Form: no full sections repeat, but the opening theme returns in varied versions

Meter: twelve-beat bars played as quadruple meter with each beat made up of three sub-sections

Duration: 4:48

<u>Timing:</u>	<u>Musical events:</u>
0:00	Opening theme
0:31	Variation on opening theme
1:52	Variation on opening theme
3:11	Variation on opening theme

Selected Discography of recordings of music by Maria Szymanowska:

New Historical Anthology of Music by Women: Companion Compact Discs, compiled by James R. Briscoe, Indiana University Press (The recording used in this report was taken from this CD set.)

Maria Szymanowska: Piano Works, Dux Recording Productions, B00005TNS6

Gardens of the Heart, B00005TNS6

Experience Music, Katherine Charlton/Robert Hickok, Chapter 17 - Romantic Piano Music

Music: An Appreciation, Roger Kamien, Part V, Chapter 1 – Romanticism in Music

The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 44 – The Piano and Its Literature

Louise Farrenc (1804-1875)

Born in Paris, France

Known as a pianist, composer, teacher, and editor of early music for keyboard instruments. She was the first woman to be hired as a piano professor at the Paris Conservatoire, a position she held for thirty years.

Louise Farrenc was born Louise Dumont. Her father, Edme Dumont, and her older brother, Auguste Dumont, were both sculptors. Louise began her education as a child and she showed such talent and dedication that her lessons expanded to include composition and orchestration when she was a teenager. At the time, female students were not allowed to enter the Conservatoire in Paris as regular students enrolled in classes, but Louise was able to study privately with Anton Reicha, a professor of counterpoint and composition at the Conservatoire. Louise was only seventeen years old when she married Aristide Farrenc (1794-1865). Farrenc was a flutist who formed a music publishing company that grew outside its Parisian beginnings to also publish in London, Bonn, Weimar, and Leipzig. Farrenc's company published his wife's works which soon included a great variety of compositions for various different chamber groups in addition to those for solo piano. As an educator, Louise Farrenc also researched historical works by such past composers as J.S. Bach and edited them for use by her students.

Women were gradually being more accepted as professionals in the arts, and, in 1842 at the age of 38, the Paris Conservatoire hired Louise Farrenc as a full professor of

piano. That was the same conservatoire that had rejected her as a student because she was female. Her job was to teach female students, all of whom were still somewhat segregated from the male ones. She held the position until her retirement thirty years later. Louise Farrenc was awarded the Prix Chartier of the Académie des Beaux-Arts for compositions for chamber ensembles in both 1861 and in 1869. Her symphonies were performed in Paris, but they were not published and received less acclaim than her piano and chamber works with piano. A listening guide to the Allegro deciso from her Trio in E minor for flute, cello, and piano follows:

Allegro deciso from Trio in E minor for flute, cello, and piano

by Louise Farrenc (composed ca. 1865), CD2, track 1

Instrumentation: flute, cello, and piano

Texture: mostly homophonic

Tempo: allegro introduction, moderato

Form: single-movement sonata (Note: The exposition is not repeated in this performance.)

Meter: sextuple

Duration: 7:58

<u>Timing:</u>	<u>Musical events:</u>
0:00	Allegro introduction
0:17	Exposition, theme 1
1:14	Exposition, theme 2
2:45	Development
4:52	Recapitulation, theme 1

5:58 Recapitulation, theme 2

The editing of scores of early music for keyboard instruments took more of Louise's time in her later years than did composing on her own. That was partly because of her husband's interest in editing and his project of compiling a twenty-three volume anthology from the sixteenth to the nineteenth centuries. He published each volume as he finished it. Louise worked with her husband on that project. Her husband died in 1865, having completed only eight volumes and Louise continued the work herself and finished the twenty-third and last volume in 1872. She died at the age of 71 and was remembered for her performances, compositions, published editions, and the success of her students.

Selected Discography of recordings of music by Louise Farrenc:

New Historical Anthology of Music by Women: Companion Compact Discs, compiled by James R. Briscoe, Indiana University Press (The recording used for the listening guide in the report is on this CD set.)

Louise Farrenc: Musique de chambre, Valois Records, B000A2AC18

Louise Farrenc: Piano Works, Cpo Records, B0000VAW48

Louise Farrenc: The Two Piano Quintets, Asu Living Era, B00005RT55

Louise Farrenc: Symphonies Nos. 1 & 3, Cpo Records, B00000AEOG

Louise Farrenc: Symphony No. 2; Overtures Nos. 1 & 2, NDR Records, B00029CXB5

Experience Music, Katherine Charlton/Robert Hickok, Chapter 21 – The Romantic Concerto

Music: An Appreciation, Roger Kamien, Part V, Chapter 9 – Felix Mendelssohn

The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 41 – The Romantic Song

Fanny Mendelssohn Hensel (1805-1847)

Born in Berlin, Germany

Known as composer Felix Mendelssohn's older sister who was also a pianist and composer

The Mendelssohn family was of Jewish heritage, in fact Fanny's grandfather, Moses Mendelssohn, was an important philosopher. Fanny's father was a successful banker and decided to convert his family to Protestant Christianity when Fanny and her younger brother Felix were children. The Mendelssohn children were well educated and the family home was often opened to other musicians, poets, and other intellectuals for social gatherings at which both Fanny and Felix sometimes played the piano and/or sang. Felix went on to become a major composer.

Fanny's "musical life was not as public or all-encompassing as was Felix's. Their father, Abraham Mendelssohn, did not want her to perform in public. Felix agreed with their father, although he was supportive of Fanny as a composer. He did not think that her name should appear on published music, so he put some of her songs in a collection of his. This sounds to us as if he was taking advantage of her, but the general feeling of the time was that a woman of her relatively high social and economic class should not write music for sale or perform for the general public.

In 1829, Fanny married Wilhelm Hensel, who was a more liberal-minded court painter. He encouraged her to play the piano, write music, and perform when she could.

After her father's death, she was able to publish some of her works. She performed Felix's Piano Concerto no. 1 in 1838, and she continued to compose on a regular basis. Fanny continued the tradition of planning and playing in concerts at the Mendelssohn home. She performed in public occasionally as a pianist and directed and composed music for a local choral group. Most of her compositions are songs, but she also composed solo piano music, chamber works, a cantata, an oratorio, and a collection of choral works. She died in 1847, at the age of forty-one, apparently from a stroke." (The preceding quote is from *Experience Music* and is included here for use by students who use another music appreciation text that does not already cover Fanny Mendelssohn Hensel.)

A listening guide to one of Fanny Mendelssohn Hensel's songs follows. The poem on which this song is based was by a very famous German poet, Heinrich Heine, who was a friend of the Mendelssohn family.

"Schwanenlied" ("A star falls down")

by Fanny Mendelssohn Hensel

(published in 1846), CD2, track 2

Voice and Instrumentation: soprano voice and piano

Texture: mostly homophonic

Tempo: andante

Form: strophic

Meter: sextuple

Duration: 2:25

Timing: English translation of text:

0:00 A star falls down
 From its twinkling height,
 It is the star of love
 That I see falling there.
 So much falls from the apple tree,
 From the white leaves;
 The teasing breezes come
 And urge on their game.

1:09 The swan sings in the pond,
 And paddles up and down.
 And singing more and more gently,
 He disappears into the depths of the river.
 It is so quiet and dark,
 Scattered is leaf and blossom,
 The star has flickered into dust,
 The swan song has faded away.

(translation by Marcia J. Citron)

Selected Discography of recorded music by Fanny Mendelssohn Hensel:

New Historical Anthology of Music by Women: Companion Compact Discs, compiled

by James R. Briscoe, Indiana University Press (The song in this report was
recorded from this CD set.)

Fanny Mendelssohn: Lieder, Hyperion UK, B0000042OHT

Fanny Mendelssohn: Lieder and Trio, Opus 111, B000001AEK

Fanny Mendelssohn-Hensel: String Quartets, Cpo Records, B0000420EA

Fanny Mendelssohn: Piano Music, Bis, B0000016PR

Experience Music, Katherine Charlton/Robert Hickok, Chapter 16 – Romantic Songs
Music: An Appreciation, Roger Kamien, Part V, Chapter 6, Clara Wieck Schumann
The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 46 – Clara Schumann:
Pianist and Composer

Clara Wieck Schumann (1819-1896)

Born in Leipzig, Germany, died in Frankfurt, Germany

Famous for being a concert pianist, a composer, and the wife of composer, Robert Schumann

All three of the books currently in use in music appreciation and music literature courses at Mt. SAC already have biographies of Clara Schumann and they each have a listening guide to piece of music composed by her. That being said, Clara Schumann is not represented in this report as an introduction to her music, but to add another listening guide to a more major composition of hers to Mt. SAC music classes. The works in the books already mentioned are all very short, minor ones. The work in this report is the third movement of Clara Schumann's Piano Concerto in A Minor, op.7.

When this concerto was composed, Clara Schumann was only thirteen years old and named Clara Wieck. Her father was a piano and composition teacher and was in the process of pushing his talented daughter very hard to establish a career as a concert pianist. At the time she began composing her concerto she had already performed many times in her home town of Leipzig, and she had performed in a concert tour all over Europe from Weimar, Germany to Paris. According to her diary, she had composed the concerto in only ten months, but that included only the piano part and lines she intended to be played by the orchestra. She had never studied the art of orchestration, which means that she did not know how to write playable parts for all orchestral instruments and she had not studied how to balance dynamic levels and timbre (tone quality) of

instruments that an orchestrator needs to know. Her father had a student who had become friends of the Wieck family, however, and he was willing to help out by orchestrating the work. His name was Robert Schumann, and he became Clara Wieck's husband seven years after orchestrating the concert for Clara.

The full three-movement concerto of op. 7 was not all composed when Clara Wieck was thirteen years old. The original composition that we will listen to was made the third movement when the first two were added two years later. The complete concerto was premiered in 1835 with the Clara Wieck as the piano soloist and Felix Mendelssohn conducting the Leipzig Gewandhaus Orchestra. Clara Wieck continued to perform the concerto on later European tours and the published concerto sold throughout the nineteenth century. A listening guide follows:

Piano Concerto in A Minor, op.7, movement 3,

by Clara Wieck Schumann (mvt. 3 composed in 1833), CD2, track 3

Instrumentation: piano and orchestra

Texture: mostly homophonic

Tempo: moderato

Form: Rondo-like

Meter: triple

Duration: 10:24

Timing: Musical events:

0:00 A timpani roll introduces an orchestral buildup and, then, the piano enters

0:06 The A theme is introduced

2:58 The A theme returns

6:18 The A theme returns, again

Selected Discography of Recordings of Music by Clara Schumann:

The Women's Philharmonic, Koch International Classics, 3-7169 (This is the recording used for this report, but it might be difficult to obtain. The next CD listed here is recommended as a possible replacement that is currently available for those who might like to hear the entire concerto.)

Clara Schumann: Piano Concerto; Piano Trio, NAXOS B0007XHLOW

Clara Schumann: Complete Piano Works, Cpo Records, B00005MAV1

The Songs of Clara Schumann, Hyperion UK, B000MXOVIK

Clara Schumann: Piano and Chamber Music, Arte Nova Classics, B000E1P258

Experience Music, Katherine Charlton/Robert Hickok, Chapter 17 – Romantic Piano Music

Music: An Appreciation, Roger Kamien, Part V, Chapter 6 - Clara Wieck Schumann

The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 44 – The Piano and Its Literature

Cecile Chaminade (1857-1944)

Born in Paris, France

Prolific composer most famous for her *Concertino for Flute and Orchestra* and the miniature piano piece “Scarf Dance.”

Awards received: French Academy honors in 1888 and 1892; the British Jubilee Metal; the Laurel Wreath from the Athens Conservatory in Greece; the Order of Chefekat from the Sultan of Turkey; and she was the first woman to be admitted to the French Legion of Honor.

Cecile Chaminade’s father was successful in the insurance business. He played the violin and his wife played the piano and sang. Cecile took piano lessons from her mother and began to compose music on her own. When she was only eight years old, French composer Georges Bizet (composer of the very popular opera *Carmen*) heard one of her compositions and described her as “a little Mozart.” Despite the fact that her father was an amateur musician himself, he did not want Cecile to enroll in the Paris Conservatory. He did, however, allow her to take lessons with some of the conservatory teachers. She must have been frustrated by the strictness of her teacher’s demands because it was reported that she once found an obscure little fugue actually composed by J.S. Bach, copied it out in her own hand, and gave it to her teacher as if she had composed it. Her teacher criticized it with the same harshness as he had her own compositions, allowing her to be reminded that she should not be overly discouraged by his demands.

At age eighteen, Cecile Chaminade began a career as a professional touring concert pianist. She performed in Berlin, Leipzig, and London, in addition to Paris. Queen Victoria loved her playing, awarded her with the Jubilee Metal, and invited her to return to London for more concerts several times. At age 44, Cecile Chaminade married an older man who was in the publishing business, Louis Mathieu Carbonel, but he died after only six years of marriage. She never remarried.

Even through the years of touring as a performer, Cecile Chaminade continued to compose. She composed over four-hundred works including over three-hundred for solo piano and songs with piano accompaniment as well as some for chamber ensembles and full orchestra. Her piano music tended most often to be individual pieces with descriptive titles, but she did compose a full sonata, the first movement of which will be the listening example included in this report. The movement is very emotional, changing dynamic levels and meters often, and yet it also has a fugal section as a second theme. Chaminade was friends with another very important and prolific French composer, Camille Saint-Saëns (1835-1921), who also sometimes included fugal sections in his compositions. A listening guide to the first movement of Cecile Chaminade's Sonata, opus 21 follows:

Allegro, mvt. 1 from *Sonata in C minor for piano*

by Cecile Chaminade (1895), CD2, track 4

Instrumentation: solo piano

Texture: mostly homophonic, some polyphonic

Tempo: varies from allegro appassionato to tranquillo and back to allegro

Form: no full repeated sections, a return to the first theme toward the end creates a sense of balance

Meter: mostly quadruple, with much use of triplets

Duration: 6:47

<u>Timing:</u>	<u>Musical events:</u>
0:00	Theme 1, allegro appassionato
1:08	Theme 2, as a three-voice fugue, tranquillo
5:04	Theme 1 returns
6:07	Short andante section
6:28	Finale "con fuoco" ("with fire")

Selected Discography of recorded music by Cecile Charminade:

New Historical Anthology of Music by Women: Companion Compact Discs, compiled by James R. Briscoe, Indiana University Press (This CD set was the source of the recording used in this report.)

Piano Music by Cecile Chaminade, Volumes 1 and 2, Hyperion UK, B000B86578

Mots D'Amour: Songs by Cecile Chaminade, Deutsche Grammophon, B00005OM82

Chaminade: The 2 Piano Trios, Asu Living Era, B0000030WL

French Piano Concertos, Vox B00000154E

Experience Music, Katherine Charlton/Robert Hickok, Chapter 30 - American Music Before World War II

Music: An Appreciation, Roger Kamien, Part VI, The Twentieth Century, Chapter 2 - Music and Musicians in Society

The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 66 - Music of the Americas

Rebecca Clarke (1886-1979)

Born in Harrow, England, died in New York City

Degrees and awards received: Two prizes in composition from the Royal College of Music (1909 and 1910);

Rebecca Clarke was born in England, but her father, Joseph Thacher Clarke, was an American archeologist and inventor from Boston. She was the oldest of four children and was given violin lessons as a child. Her parents hoped to have all of their children become proficient enough in music to enable the family to enjoy musical evenings at home. Rebecca Clarke decided to make music her career and enrolled in the Royal Academy of Music (1903-1905) as a violin major. Her father forced her to withdraw from the academy when he found out that her harmony teacher had asked her to marry him.

Her father took her to visit friends and relatives of his in Boston, and that is where she developed an interest in composition by composing some songs. Back in London, she entered the Royal College of Music in 1907, where she won two composition prizes. Her composition teacher, Charles Stanford, suggested that she take up the viola, which she did. In 1910, Clarke had an argument with her father and was forced to quit school and leave the family home. Happily, she had continued to progress as a violist and was accepted as a member of the Norah Clench String Quartet. Two years later, Rebecca Clarke became one of six "lady string players" to be accepted into the Queen's Hall

Orchestra, an unusual professional opportunity for the time. She continued to make her living as a performer, while also giving time to composition.

Clarke visited her brothers in the United States, and she decided to make her home there. She advertised in local newspapers as a violin, viola, and harmony teacher and was able to supplement her performing income with pay from teaching private students. Her compositions attracted the interest of Elizabeth Sprague Coolidge, who supported the arts and sponsored the Berkshire Festival of Chamber Music in Berkshire County, Massachusetts and who encouraged Clarke to enter a composition in the competition of 1919. Clarke's *Viola Sonata* ended up tying for first place and then losing the tie, but the judges were so impressed with the work that they insisted on learning the name of the second place composer. To that point the composers' names had been anonymous. They were all very surprised that the composer who had impressed them so much was a woman. In 1921, Clarke, again, competed, this time with her *Piano Trio*, a movement of which we will listen to. Again, she came in second place, but impressed Coolidge and the judges with her work. Coolidge then commissioned (paid for) a *Rhapsody* for cello and piano from Clarke.

Back in London to help her sister care for their aged mother after their father's death, Clarke continued her performing career, playing as both a soloist and in various different chamber groups. Some of those performances were recorded and some were broadcast on BBC radio concerts. She returned to the United States when World War II broke out.

In 1944, Clarke happened to meet an old friend from college, Scottish composer James Friskin, who was teaching piano at the Julliard School of Music. The two married

and Clarke composed *I'll Bid My Heart Be Still*, an arrangement of any old Scottish song, in her new husband's honor. Friskin encouraged Clarke to continue to compose, although she concentrated less on composition than she had earlier in her life. Rebecca Clarke lived to age 93, and died in New York City, having composed more than one-hundred works, most of which were for chamber ensembles, songs with piano accompaniment, and choral music.

“Allegro vigoroso,” mvt. 3 from *Piano Trio*

by Rebecca Clarke (1921), CD2, track 5

Instrumentation: piano, violin, and cello

Texture: homophonic and polyphonic

Tempo: allegro vigoroso

Form: No full sections repeated, but the first two measures from the beginning are quoted near the ending. A main theme reappears throughout the movement. This is the last of three movements and it uses themes from the first and third movements.

Meter: mostly quadruple, with individual measures and some sections in a variety of other meters. A long piano cadenza is composed to be played without meter.

Duration: 8:00

Note: This was recorded at a live performance, so occasional coughs can be heard and, because this is the final movement, there is applause at the end.

Timing: Musical events:

0:00 Introduction and main theme

0:24 Violin and cello play the main theme heard earlier in the piano

- 1:05 Section with frequently changing meters and many places where the violin and cello play a triple pattern above a duple one in the piano. The meter eventually settles into triple.
- 1:26 The meter is triple and played more freely
- 1:58 “Meno mosso” section with a softer and gentler mood
- 2:38 Quadruple meter returns, gentle mood continues and meter changes to triple
- 3:35 Quadruple meter and bouncy, energetic mood return
- 5:28 Cadenza-like piano solo with free meter
- 5:57 Pause, and violin and cello return for a slower section in quadruple meter
- 7:35 Quote of the first two measures from the beginning, then buildup to final cadence

Selected Discography of recorded music by Rebecca Clarke:

New Historical Anthology of Music by Women: Companion Compact Discs, compiled by James R. Briscoe, Indiana University Press (The recording used in this report was taken from this set of CDs.)

Rebecca Clarke: Viola Sonata; Dumka; Chinese Puzzle: Passacaglia on an Old English Tune, NAXOS, B000L42JAE

Rebecca Clarke: String Chamber Music, Centaur Records, B00133KE1S

Clarke: Sonata for viola; Trio, Asv Living Era, B0000030VR (All three movements of the Piano Trio are on this CD.)

Experience Music, Katherine Charlton/Robert Hickok, Chapter 30 – American Music before World War II

Music: An Appreciation, Roger Kamien, Part VI, Chapter 14 – William Grant Still

The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 66 – Music of the Americas

Florence Price (1887-1953)

Born in Little Rock, Arkansas, died in Chicago

Best known as the first African-American woman to achieve widespread recognition as a composer and have professional symphonic orchestras perform her works

Awards: Wanamaker Prize for Symphony no. 1 in E minor and a performance of the work by the Chicago Symphony.

Florence Price was born Florence Beatrice Smith during the late nineteenth century when educated African Americans could live fairly well in Arkansas. Her father, Dr. James H. Smith, was a dentist who also enjoyed oil painting in his spare time. He must have been fairly talented in art because at least one of his paintings was put on exhibit at the 1893 Columbian Exposition in Chicago. Her mother was successful in business as a restaurant owner and then as a real estate sales person. Florence Smith (later, Price) went to the same elementary school and studied with some of the same teachers as another famous African American composer William Grant Still (1895-1978), although Florence was eight years older than Still. Florence took piano lessons and gave her first piano recital when she was only four years old.

Having decided on music as a career, Florence Smith was sent to the New England Conservatory, where she earned a Diploma in organ and a teaching Diploma in piano. She also studied composition at the conservatory and had composed a variety of works while there, including a full symphony. By the time she returned to Arkansas in the early twentieth century, the lives of African Americans in the American South had

gotten worse. Where they had been able to vote earlier, they were no longer allowed that privilege beginning in 1906. Other aspects of life were restricted by strict segregation laws too. Florence was able to teach at an academy and a college, but decided to move to Atlanta where she was hired as head of the music department at Clark College. She married an African American attorney, Thomas J. Price in 1912. The racial divide worsened and after an African American neighbor of the Price's was lynched, they decided to move to Chicago.

In Chicago, Florence Price continued to perform as both an organist and a pianist. When she could fit them into her schedule, she took additional music classes at several music colleges and conservatories, and she continued to compose. Her husband was very supportive of her career in music and actually took one of her piano compositions, *At the Cotton Gin* (1928), and used it to apply to a composition competition in her name without telling her about it. She was most surprised and proud when it won and the prize included publication of the piece by the G. Schirmer Publishing Company. More awards and performances followed. Florence Price's first symphony won the Wanamaker Prize, which included a performance of the work by the Chicago Symphony orchestra the following year, 1933. That symphony and other orchestral compositions by Price have been performed in later years by such orchestras as the Detroit Symphony, the Michigan WPA Symphony, the American Symphony, the Pittsburgh Symphony, the Chicago Women's Symphony, the San Francisco Bay Area Woman's Philharmonic, and the North Arkansas Symphony in Fayetteville.

Price has used some African American themes such as spirituals or new melodies that are based on the kind of character common in spirituals. She also sometimes used

the rhythms of such dances as the Juba, but most of her music is based primarily based in traditional European practices. Her music has been described as showing a “delight in African American rhythms, styles, and materials,” while not necessarily quoting those directly. In addition to works for piano, organ, and orchestra, Price composed four concertos (two for violin and two for piano), several collections of songs, and a selection of chamber works. Most of her work is still unpublished. Florence Price died in 1953 at the age of 66.

A listening guide to one of Florence Price’s songs, “Song to the Dark Virgin,” follows. It might be helpful to be aware that the poem on which this song was based was written by Langston Hughes (1902-1967). Hughes was one of many African American writers who were part of a movement called the Harlem Renaissance. The movement was based in Harlem, New York, during the nineteen twenties and the writers concentrated on expressing African American lifestyles and interests in a direct way, even using dialect and speech patterns common in everyday life in Harlem. Doing that contrasted greatly with the European modes of expression used by previous African American writers and it was greatly criticized at the beginnings of the movement.

“Song to the Dark Virgin”

by Florence Price (1941), CD2, track 6

Voice and instrumentation: soprano voice and piano

Texture: mostly homophonic

Tempo: Andante con moto (walking pace with a sense of motion)

Form: Not strophic, but the second and third verses begin somewhat like the first

Meter: quadruple

Duration: 2:13

Timing:	Text:
0:00	Would that I were a jewel, a shattered jewel, That all my shining brilliants might fall at thy feet, Thou dark one.
0:29	Would that I were a garment, A shimmering silken garment That all my folds might wrap around thy body, absorb thy body, Hold and hide thy body, Thou dark one.
1:25	Would that I were a flame, But one sharp, leaping flame To an-ni-hi-late thy body, Thou dark one.

Selected Discography of recordings of music by Florence Price:

New Historical Anthology of Music by Women: Companion Compact Discs, compiled by
James R. Briscoe, Indiana University Press (The recording used in this report was
taken from this collection)

Florence Price: The Oak; the Mississippi River Suite; Symphony no 3, Koch Int'l
Classics, B000056QE4

Black Diamonds, Cambria Records, B000003XPA

Here's One, 4-Tay Records, B000003XPA

You Can Tell the World: Songs by African-American Women Composers, Senrab,
B00005UO00

Kaleidoscope: Music by African-American Women, Leonarda Productions, B000004AR2

Experience Music, Katherine Charlton, Chapter 38 - Post World War II Innovations
Music: An Appreciation, Roger Kamien, Part VI, Chapter 16 - Musical Styles since 1945
The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 66 – Music of the Americas

Ruth Crawford Seeger (1901-1953)

Born in East Liverpool, Ohio, died in Chevy Chase, Maryland

Professional Positions and Awards received: Founding member of the Chicago chapter of the International Society for Contemporary Music (ISCM), 1928; Masters Degree in Composition, 1929; first woman to receive a Guggenheim Fellowship in composition, 1930.

Ruth Crawford was the daughter of a Methodist minister. Her mother taught her to play the piano beginning when she was eleven years old. After graduating from high school, she attended the American Conservatory of Music in Chicago to earn a piano teaching certificate. While there, however, she became more involved in the study of composition than in teaching. She continued to study, compose, and perform at the conservatory for eight years. Her compositional style was most affected by her composition teacher, Adolf Weidig, and her piano teacher, Djane Lavoie Herz. Herz had been much influenced by the Russian composer Alexander Scriabin. His early atonal works intrigued Crawford who quickly developed a very contemporary style in her own compositions. At a time when women were finally being accepted as professionals in music making, but were still thought of as the “gentle” sex, Crawford did not fit that stereotype. A critic who wrote about a concert at which Crawford had performed said that she could “sling dissonances like a man.” Indeed, Crawford became a member of a group called the American Experimentalists or “Ultra-modernists.” That group also included American composers Henry Cowell and Edgard Varèse.

One might notice that we are talking about Ruth Crawford's music from the nineteen-twenties and nineteen-thirties in a chapter that is primarily about music after World War II, but that is because she was among some of the earliest proponents of very dissonant and atonal music that became more accepted after 1945.

In addition to her interest in compositions that were *avant garde* for the time, Crawford became involved with the American Transcendentalist writers such as Ralph Waldo Emerson and Henry David Thoreau. Transcendentalism was a movement that began in the nineteenth century as a reaction against what the writers saw as an overly scientific and intellectual view of the world. They viewed the human spirit as something that must "transcend" the physical and intellectual through intuition. In the summer of 1927, Crawford had a chance to live the ideal way the transcendentalists described in their works by communing with nature during a stay at Dewey Lake in Kentucky with her mother.

American poetry interested Crawford as well. Among her piano students were the children of American poet Carl Sandburg. Sandburg requested that Crawford write some musical arrangements that he included in his book, *The American Songbag* (1927). Crawford went on to compose settings for some of his poems, published as *Five Songs to Poems by Carl Sandburg* (1929) and *Three Songs to Poems by Carl Sandburg for Contralto, Oboe, Piano, Percussion, and Orchestral Ostinati* (1930).

After completing her Masters Degree, avant-garde composer Henry Cowell suggested that Crawford move to New York to study with Charles Seeger, who liked Crawford's style. Their work together was interrupted when Crawford won the

prestigious Guggenheim Fellowship, and traveled to Europe during the end of 1930 and the beginning of 1931.

The String Quartet of 1931, a movement of which we will study, was written in Paris. Crawford also traveled to Germany and was in Berlin when Arnold Schoenberg was teaching there. Although she did not meet him, she met his student Alban Berg. She had studied Schoenberg's twelve-tone compositional technique, but preferred other methods to achieve atonality in her music. She also met Bela Bartók while she was in Europe.

Ruth Crawford returned to New York and married Charles Seeger in 1932. Seeger had been married before and Ruth helped him raise his son, Pete Seeger, from that marriage. Pete Seeger became the leading American folk singer of his generation. Two of their own children, Peggy and Mike, also became folksingers.

At this point in Ruth Crawford's life, her musical concentrations split between two styles of music. The avant garde compositions that had been so important in her early career took a back seat to the interest in American poetry and folksongs that she and her husband shared. In 1935, the Seegers moved to Washington DC where Charles Seeger worked for the music division of the Resettlement Agency that was part of President Franklin D. Roosevelt's New Deal. Being in Washington DC gave Ruth Crawford Seeger an opportunity to meet and work with two experts in American Folk songs, John and Alan Lomax. The Lomaxs were researching folk music at the Archive of American Folk Song at the Library of Congress and the book, *Our Singing Country* (1941), resulted from that research. Crawford Seeger helped them with the book by listening to field recordings of more than two hundred songs and transcribing them into

music notation for publication. She also composed musical arrangements of folk songs that have long been used in children's music courses as published in the books *American Folk Songs for Children* (1950), *Animal Folk Songs for Children* (1950), and *American Folk Songs for Christmas* (1953).

Ruth Crawford Seeger wrote some original compositions during her time studying and writing about folk music including, "American Fantasy for Orchestra" (1939) and *Suite for Woodwind Quintet* (1952), but she is best known for her earlier avant garde compositions in addition to her folk song transcriptions and arrangements. She died of cancer at the age of 52. A listening guide to the third movement of her String Quartet 1931 follows:

String Quartet 1931, movement 3

by Ruth Crawford Seeger (1931), CD2, track 7

Instrumentation: First violin, Second violin, Viola, Cello

Texture: varies

Tempo: Andante

Meter: Changes frequently

Form: No full sections that repeat

Duration: 3:33

Timing: Musical events:

0:00 The viola begins with a long held note varying soft dynamic levels. The texture thickens as the cello joins, followed by the second violin and, finally the first violin. There is much dissonance among the parts.

Intensity grows as the dynamic level increases and leads to:

- 2:52 A very thick, dissonant chord that has each instrument playing three notes at the same time. Parts separate for a short section of independent playing
- 2:55 The independent activity stops and instruments return to a smoother style, beginning at a very high pitch in the first violin and then gradually descending in all instruments.
- 3:10 The beginning tempo and soft dynamic level return.

Selected Discography

The World of Ruth Crawford Seeger, BIS B00005YP2B

Ruth Crawford Seeger: Violin Sonata, Piano Pieces, Two Ricercari, Sandburg Songs,
NAXOS B0009SQCAK

Ruth Crawford Seeger: Portrait, (includes "String Quartet 1931"), Polygram Records
B000001GXW

Arditti String Quartet, Gramavision, 2 79440

New Historical Anthology of Music by Women: Companion Compact Discs, compiled by
James R. Briscoe, Indiana University Press. (This is the CD set from which the
recording in this report was recorded.)

Note: Many other recordings include her works along with those of other composers.

Experience Music, Katherine Charlton/Robert Hickok, Chapter 34 - Twentieth-Century American Classical Styles

Music: An Appreciation, Roger Kamien, Part VI, Chapter 17 - Music since 1945

The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 75 - Some Current Trends

Margaret Meier (born in 1936)

Born in New York City, currently living in Claremont, CA

Degrees: B.M. in Music Education with emphasis in piano from the Eastman School of Music (1958); M.A. in Music Composition from California State University, Los Angeles (1972); Ph.D. in Music Composition from UCLA (1983).

Awards: American Society of Composers, Authors and Publishers "Standard" Award from 1990 through 2008; nine first place awards in composition from the Music Teachers' Association of California; American Music Center Margaret Fairbanks Jory award (1994); first prize in a CSULA orchestral composition competition (1972) for the set of orchestral variations, *Mythical Muliebrity*; third place award in the 1994 Denver Women's Chorus biannual competition for the choral work *Listen! to the Women who Wrote the Music!*; award of Top Honors in the "Waging Peace" competition for her choral composition *Peace I Leave With You*; Axel Stohrdal awards from UCLA in composition for a choral work commission, *This Child*, cantata, and award in musicology for the paper, *Bases for Messiaen's Music*.

Margaret Meier was born into a family that loved music but had no professional musicians. Radio stations in her home were always tuned to classical music. Her father, an immigrant from Norway, played the accordion for dances during his teen years, and her uncle on her mother's side sang in the chorus of the Metropolitan Opera when he was in his 20s. Both of them were self taught and were not able to earn a full time living in music, so Meier is the first person in the family to make music her career.

At the age of six, Meier begged for piano lessons and was able to begin instruction when a local piano teacher offered her family an old piano and lessons at a very reasonable rate. That was the beginning of her lifetime in music. In an era when recorded music was not easily available, Meier found the challenge of reading page after page of music exciting. She loved reading books, and felt that even piano books of

printed music were full of stories. She eagerly wanted to move on to the next “story.” This made her an excellent sight reader, which in turn gave her the freedom to approach many styles of music.

In thinking about the various basic elements of music including melody, rhythm, and harmony, Meier was particularly drawn to harmony. As she wrote later, “I love a beautiful melody and a ‘catchy rhythm’.... But I swoon at a well prepared suspension and I melt at a chord progression that moves in 3rds, rather than 5ths.” (3rds tend to be more colorful and richer sounding than 5ths.) As we will hear in Meier’s music, harmony became central to her compositional style.

In addition to studying piano literature, Meier was lucky enough to attend public schools that had strong and varied music programs. She played trumpet in the band and cello in the orchestra (both for four years), in addition to singing in choirs. Those experiences allowed her to be surrounded by a great variety of musical instruments. It also exposed her to pieces of music that were composed for many, varied sounds. She drew on that background for her later compositions, which were written for full orchestras, chamber groups made up of various different instrumental combinations, solo voices, choirs, and, of course, piano.

Meier’s constant involvement in music from age six through eighteen helped her develop her listening ability more than even she had realized at the time. When she auditioned for the Eastman School of Music, she was asked to sight-sing a musical line. This meant that she had to look at the notes and sing the melody without any previous pitch reference. That is, without anyone having played even the starting pitch for her. This is what is called “perfect pitch” “or absolute pitch.” It is a somewhat mysterious

phenomenon that scientists do not fully understand and is found in only a small percentage of professional musicians. Perfect pitch is not essential for a composer, but it is very helpful in allowing the composer to write down notes and know what they will sound like when played or sung.

Full tuition scholarships enabled Meier to attend the Eastman School of Music where she majored in music education with piano as her “applied major instrument.” This degree involved taking “hands on” classes in the instruments of all four families of the orchestra in preparation for teaching them on a basic level and for conducting a high school band or orchestra. Her earlier experience with trumpet and cello made brass and string instruments easy for her to learn, but clarinet and percussion instruments were more of a challenge. As she said in later years, “All of this prepared me for the orchestral writing I was to do later in my life.”

A job she took in her senior year of college proved to be an unexpected but significant assistance to her life as a composer. She had done some improvising in her junior high years but did not even know there was a term for what she was doing. When the head of the Eastman P.E. department asked her to provide live piano music for the modern dance classes, she discovered that it was great fun and became more and more creative in the music she provided for the dancers. Though she enjoyed and continues to enjoy improvising, she now prefers to take it to the next level -- refining and developing the themes she creates and then writing them down. That is the level called “composing.” Interestingly enough, though Meier was already functioning as a composer, she still accepted the standard thinking of the time (the late 1950s) and

assumed that “real” composers were all “dead white European males.” That would eventually change for her.

After receiving her bachelor’s degree, Meier moved to California in order to teach music at a private Christian elementary school. There, she developed the school’s music program, including an orchestra and two choirs, receiving excellent and outstanding ratings at choral festivals. She began to compose and arrange music for these groups. When she returned to school to work on a master’s degree, she decided to major in music composition because it was this that intrigued her. By this time, she was married and had two children. Because her study time was shared with teaching and caring for her children, her husband, and her home, it took her eleven years to complete a master’s degree (from CSULA) and, in 1983, a doctoral degree (from UCLA). She was the first woman to be awarded a doctorate in composition from that university.

The status of women in society changed greatly during the 1960’s, 1970’s, and 1980’s. More women were able to work in non-traditional jobs, which included college teaching. (In the 1950s very few colleges hired women professors and those who were hired were expected to be single.)

In the late 1970s, three American organizations formed to bring together women who were serious composers for support, encouragement, and public visibility. Those were the International League of Women Composers (founded in 1975), American Women Composers (founded in 1976), and International Congress of Women in Music (founded in 1979). Dr. Meier was exhilarated to find that she was not alone and joined all three.

Musicologists, both female and male, began researching and discovered outstanding music composed by women in previous centuries. As part of this new research, Dr. Meier became aware that the nineteenth-century composer Felix Mendelssohn had agreed with his father that his talented older sister, Fanny, should not have a public career as a musician and should not publish any of her compositions. At that time a public career in performing and publishing was considered demeaning to a woman's status. Felix, on the other hand, was much encouraged by his father and had a very successful career as a composer and conductor.

In one of his music appreciation books, twentieth-century American male composer Aaron Copland raised the question, "Why are there no great women composers?" and concluded that a woman's brain was incapable of keeping track of the complexities of a large scale composition such as one for orchestra. (This is particularly ironic because Copland's primary mentor was Nadia Boulanger, an outstanding French woman composition teacher! Boulanger's sister, Lily, had written numerous, gorgeous and extensive compositions before she died at the age of 25 – and Nadia conducted an annual concert of these compositions.) As her personal rebuttal to Mendelssohn and Copland, Dr. Meier wrote a humorous choral piece with a bit of an edge to it: *Listen! to the Women who Wrote the Music!* The text of that piece follows:

"Whoever heard of such a thing?
It is absurd, such a thing:
a woman who composes music."

"It's improper behavior, a public disgrace.
It's unladylike. She should be put in her place.
Yes, it's shocking, appalling, and slightly obscene;
And the image of woman it's sure to demean."

“It’s impossible, unnatural: I’m sure that you will find
compositional complexities beyond the female mind.
With the writing of a simple little ditty she may cope,
But symphonic structure subtlety is far beyond her scope.”

This choral work won third place at the Women’s Chorus competition in Denver, Colorado, in 1994.

That same year, Dr. Meier completed a 32-minute symphony developed from one theme. The symphony was premiered in 1996, and recorded on the Vienna Modern Masters Label in 2000. It was a particular delight to her and a sense of satisfaction for her to disprove Copland’s assumption that a woman could not sustain thematic development beyond three minute. (What fun to be doing “the impossible!”) There is nothing more exciting or fulfilling to her (apart from her wonderful relationships with her children and grandchildren) than composing music. She claims that you can give her a short poem and she will have a melody for it within half-an-hour. Texts “speak to her.” On the other hand, complex compositions such as the above symphony or the cantata in our listening example take her about five years to complete.

Because Dr. Meier is a friend of mine and a colleague at Mt. SAC, I have collected her recorded music for years and had many possibilities from which to choose an example for this report. I finally decided to take her advice and choose a movement from her latest cantata, *A Socsa Quilt* (1997), for the listening guide that follows. “SOCSA” stands for “Survivors Of Childhood Sexual Abuse,” and the subject matter of the cantata is childhood sexual abuse and recovery from it. The complete cantata is 40 minutes long and is in two parts: 1. Horror and Heartache, and 2. Healing and Hope. Dr. Meier used the quilt metaphor in the title because the work is comprised of many small

movements, each describing a particular “scene” of the story much the way the sections of a quilt are separate and yet still part of a whole. Some sections of the work use Biblical texts and others were written by Dr. Meier. The text of the section, “Wounded Witness,” that we will listen to was written by Dr. Meier. The excerpt here is 5 minutes and 29 second long.)

Mvt. 7 from Part 2, “Wounded Witness” by Dr. Margaret Meier

(1997), CD2, track 8

Because this is the penultimate movement of the entire cantata, it builds from a recollection of the timidity and fear of a sexual abuse victim and the health and assurance of a recovered survivor. The music reflects this by expressing many moods and bringing back themes and styles from earlier movements. This gives it greater variety than most of the movements and more to capture the attention of the listener. The movement is broken down into three sections that vary in texture, tempo, instrumentation, and meter.

Voices and instruments: Soprano soloist, chorus, and orchestra

Section One:

Texture: principally homophonic

Tempo: begins slowly and speeds up dramatically

Meter: Triple

Voices and instruments: 4-part women’s chorus with strings

Duration: 3:00

Timing: Text:

0:00 Intro. by string orchestra

0:27 Oooo - wounded, oooo-weak, ooo-weary,

Musical Events:

The sound seems to

come out of nowhere

1:00	We are the women who want to be whole.	to give the impression
1:24	One by one by one we become aware of one another. Weep with one another, Wish, will for one another	of gentleness and insecurity.
1:54	Freedom from shame, release from pain:	
2:32	And we work to be strong. We work to be well. We work to recover. We work to leave hell. We work to be healed. We work to find wholeness, And as we recover we also find boldness To stand as a witness, a unified witness.	

Section Two:

Texture: monophonic voices

Tempo: Moderato

Voices and instruments: SATB chorus with string orchestra

Meter: (Sextuple) Duple Compound

Duration: 0:40

Timing: Text:

3:00 Now we stand here, hand in hand, united in witness.
Don't deny it. Don't ignore it.
Maybe it happened to you,
Or is happening next door.
Let's give 'perps' and abusers their due
By our witness, our unified witness,
So the crime will no longer be perfect, because of our witness.

Musical Events:

Affirmation of
strength from
standing together
as a group.

Section Three:

Texture: monophonic voices

Tempo: Moderato

Voices and instruments: SATB chorus with string orchestra, solo cello, and percussion
(wood block, suspended cymbal, timpani, and conga drums)

Meter: Quadruple

Duration: 1:49

Timing: Text:

3:42 Thank you for hearing me as I share my history: a sad tale of abuse.

Thank you for believing me. You help me face reality as I reveal my truth.

4:03 Ah----- (solo)

4:36 No longer afraid, I've no need to hide.

No longer ashamed, I face life with pride.

4:50 Cherished and loved by our friends: souls of infinite worth,

Lovely at last in our own eyes, we experience rebirth.

5:15 Orchestra leads into the final movement, "*but Joy Comes in the Morning*."

Dr. Meier has taught at several universities in the southern California area. Currently she is teaching in the music department at Mt. SAC, and has been doing so since 1980. During her tenure at Mt. SAC, she has taught all levels of music theory, music appreciation, and class piano. She has also performed her compositions in many music department concerts, always to enthusiastic audiences.

Selected Discography of Recordings of music by Dr. Margaret Meier:

“The Dawning” (orchestra), on *Music From Six Continents, 1996 Series*, Vienna Modern Masters CD 3037

“Claremont Symphony” (orchestra), on *Music From Six Continents, 1998 Series*, Vienna Modern Masters CD 3042

Art Songs about Biblical Women, (soprano and piano), on *Art Songs about Biblical Women CD*, Princeton University Chapel, 1999

“Mass for the Third Millennium” (chorus and orchestra), on *Music From Six Continents, 2000 Series*, Vienna Modern Masters CD 3050

“Romantic Passacaglia on a Twelve-Tone Theme” (organ), on *Music, She Wrote: Organ Compositions by Women, Frances Nobert, organ*, Raven OAR-550

“...but Joy Comes in the Morning,” Choral music by Margaret S. Meier (this CD includes the cantata *A Socsa Quilt*), Albany TROY 1026 (This CD, released in 2008, also contains music performed by the Mt. SAC Chamber Singers.)

From: Katherine Calkins
To: Steve Frank

Date: Tuesday, July 15, 2008 03:50PM
Subject: more

Dear Frank,

That should be the entire report... I hope this comes out all right.

Thank you so much for your efforts.

Best wishes, Kathie

Attachments:

1936 - Margaret Meier.doc 1944 - Janice Haines.doc 1949 - Alexina Louie.doc World Musics.doc

Experience Music, Katherine Charlton/Robert Hickok, Chapter 38 – Post World War II Innovations

Music: An Appreciation, Roger Kamien, Part VI, Chapter 16 – Musical Styles Since 1945

The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 66, Music of the Americas

Janice Haines (born in 1944)

Born in Alton, England, currently living in Yorba Linda, California

Degrees and Awards: ARCT in Piano pedagogy from Toronto Conservatory (1986), Bachelor of Music degree from CSUF (1999), Master of Music degree from CSUF (2001); both Janice Haines and several of her students have awards from the Music Teachers Association of California for their compositions.

Professional positions held: Professor of piano (all levels), music theory, musicianship, and composition; Owner of Prima Vista Music Company, and author of a series of sight reading and music theory books designed for children.

Although Janice Haines was born and raised in England, she has also lived in Zambia and Canada before making the United States her permanent home. Her father was a printer and her mother had a beautiful voice and enjoyed singing in church choirs. One of Janice's uncles was a pianist and composer. Janice took piano lessons when she was young, but her first interests in writing were literary. When she was only eight years old she was writing full mystery novels consisting of up to sixteen chapters each. She also loved music and, in addition to playing the piano, she wanted to play percussion instruments in school. When she requested to do that, the music teacher refused to give her percussion lessons because she was a girl and "Drums are Boys' instruments!"

By the time Janice was eleven years old she attended a school for girls, as it was common at the time for English schools to be segregated by sex. She remembers that a career counselor told her entire class that if any of the girls wanted to be anything other than a wife and mother they had only three career choices, that of a nurse, a school

teacher, or a secretary. Other people in positions of authority confirmed that attitude. At one point, a bank manager told her that there was no point in her taking higher training because she would only get married and have a family, so the training would be a complete waste of time and effort. That was not an uncommon attitude among some people in the United States during the late nineteen fifties and early nineteen sixties, so it was not just young English women who were being directed away from positions of higher education and responsibilities. Even Janice's own mother told her that a career in music would isolate her from the real world and should be avoided.

Despite warnings to the contrary, Janice continued to play the piano at her church and even organized such events as Christmas pageants for performance in her church. She also studied and taught students to play the recorder and the guitar. Fortunately for her future career, Janice married a man, Trevor Haines, who encouraged her musical endeavors. With his and their children's support, Janice Haines continued her career singing in choirs, performing as a pianist, teaching a great variety of musical subjects and instruments, and composing music. None of that had to get in the way of what she saw as her primary responsibilities of raising her children because she did most of her teaching while her children were in school, and then continued her formal education after they were grown.

Today, Janice Haines describes her compositional styles as one that uses "twenty-first century musical idioms, combining them with ideas from the baroque, classical, and romantic periods." She has written solo instrumental music, duets, string quartets, songs with piano accompaniment, and chamber music. She has also written a series of sight reading with theory books for children. She owns her own music publishing company,

Prima Vista Music Company, which publishes her books. She has given workshops on music composition, and teaches composition, music theory, and piano and early childhood music in her independent music studio. She has taught and still teaches music theory and piano in the music department at Mt. San Antonio College where she is well liked and respected.

The work we will listen to is called “Searching.” It is based on a text that was taken from Herman Hesse’s novel *Siddhartha*, translated into English by Hilda Rosner. About the text, Janice Haines wrote: “The philosophically-based text is used in a global religious and idealistic manner. The suggestion is that each person should search for his or her own specific path to Enlightenment and, while following it, should observe the river and learn from it. The vocal parts have alternating statements, which are often repetitive in order to place emphasis on the words. The structural divisions of the composition are related to the divisions in the text.” A listening guide follows:

“Searching” by Janice Haines

(2002), CD2, track 9

Voices and Instrumentation: One soprano voice, one mezzo soprano voice, piccolo, alto flute, oboe, clarinet in B \flat , tenor trombone, tuba, timpani, marimba, chimes, woodblocks, electric guitar, piano, and synthesizer

Texture: Varies with some sections polyphonic and others homophonic

Tempo: Moderate with some sections slightly slower or faster than others

Form: A – B – C – D – B’ – A’ (This creates a type of arch form because of the return of themes from the B and A sections at the end, but those sections are not repeated exactly and not of equal lengths.)

Meter: Beginning A and ending A' sections in 5/4 meter and the other sections in 12/8

Duration: 12:25

<u>Timing:</u>	<u>Text:</u>	<u>Form:</u>
0:00		A
1:24		B
2:12	<p>Search for the path. Follow the path. Learn from the river, The river is always flowing, the same, but new. Understand the river and its secrets to understand much more; Many secrets, all secrets. A path lies before you, which you are called to follow.</p>	
3:04		C
3:44	<p>I must choose. I must judge for myself. I must choose and reject. A path lies before you which you are called to follow. It is not possible for one person to see how far another is on the way. It is not for me to judge another life. I must judge for myself. I must choose and reject. A path lies before you, which you are called to follow. Learn from the river many secrets, all secrets.</p>	
4:54	<p>Nothing is mine! I know nothing! Nothing is mine! I possess nothing! Things are going backwards, backwards with you. Nothing is mine! I have nothing! The river also is flowing continuously backwards, singing merrily.</p>	

Nothing is mine! I have learned nothing!

This path is stupid! It goes in spirals, perhaps in circles.

4:37

D

Learn from the river. The water continually flows and flows,
And yet it is always there.

It is always the same, and yet always new.

This path is stupid! It goes in spirals, perhaps in circles,

But whichever way it goes, I will follow it.

The water continually flows and flows, yet it is always there.

Always the same, and yet always new.

6:02

B'

7:38

The world of appearances is transitory.

Learn from the river.

The style of our clothes and hair is extremely transitory.

The water continually flows and flows, yet it is always there.

It is always the same, and yet ev'ry moment it is new.

The world of appearances is transitory.

A truth can only be expressed and enveloped in words if it is one-sided.

Everything that is thought and expressed in words is one-sided,

Only half the truth.

It all lacks totality, completeness, unity,

But the world itself, being in and around us, is never one-sided.

Knowledge can be communicated, but not wisdom.

One can find it, live by it, be fortified by it, do wonders by it.

But one cannot communicate and teach it.

Follow the path. Wisdom. Learn from the river.

9:14 Every life is indestructible, there is eternity in ev'ry moment. A'

Like the river, all things are always there.

They always return.

Follow the path. Learn from the river.

Learn! Learn! Learn!

(Note: This is a recording of a live performance and it ends with audience applause.)

No commercial CDs are currently available. The recording used here was copied from a CD in the composer's own private collection.

Experience Music!, Katherine Charlton, Chapter 38 – Post World War II Innovations
Music: An Appreciation, Roger Kamien, Part VII, Chapter 16 - Musical Styles since
 1945

The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 72 – Contemporary
 Composers Look to World Music

Alexina Louie (born in 1949)

Born in Vancouver, British Columbia, currently living in Toronto, Ontario, Canada

Degrees and awards received: Bachelor of Music in Music History from the University of British Columbia (1970); Masters of Arts in Composition from the University of California at San Diego (1974); Canadian Composer of the Year (1986); Juno Award for Best Classical Composition (for *Songs of Paradise*, 1988); SOCAN concert Music Award as most performed composer of the year (1990 and 1992); the Jean A. Chalmers Award for Musical Composition (for *Gallery Fanfares*, 1994); Composer in Residence with the Canadian Opera Company (1995 and 1996); Honorary doctorate from the University of Calgary (1997); Jules Léger Prize for New Chamber Music (for *Nightfall*, 1999); Juno Award (*Shattered Night, Shivering Stars* CD, 2000); Order of Ontario Award (2001); Order of Canada (2005)

Alexina Louie is Canadian whose parents are both second-generation Chinese immigrants to Canada. She played the piano as a child, and continued on to study piano, composition, and music history at the University of British Columbia. Upon graduating, she received a Regent's Fellowship that allowed her to attend the University of California at San Diego in the early nineteen-seventies to work on her Masters degree. While there, Louie studied composition with Pauline Oliveros (also part of this study on women composers) and spent three years working with Oliveros's Women's Ensemble. Before going back to Canada, Louie also spent some time in the Los Angeles area teaching piano, music theory, and electronic music at Pasadena City College and at Los Angeles City College. While in Los Angeles, Louie attended UCLA to study music from China, Japan, Korea, India, and Indonesia. She also learned to play the Chinese *ch'in*, an ancient type of zither with seven silk strings that are fingered and plucked with the hands.

Louie's studies of Asian music have colored her compositional style in a number of ways. Sometimes she uses metallophones (percussion instruments made of metal) such as those common in gamelan music from Indonesia. Such instruments can be heard in her orchestral compositions *The Eternal Earth* (1986) and *Music for Heaven and Earth* (1990). In very general terms, Louie's music displays the contrast of the Chinese concept of opposites known as *yin and yang*. She often contrasts dark and thick instrumental sounds against light and thinner ones, and smooth, lyrical music against harder edged percussive sounds. A Chinese influence in "Ritual on a Moonlit Plain," which we will be listening to, is the use of very high, trilled passages in the violins. Traditional Chinese stringed instruments are small and high in pitch and have no bass counterparts. When Louie pits that sound against a solo played by the cello, a very western sounding instrument because of its deep, low tone, we are hearing an effective combination of cultures.

On the other hand, Louie is a musician trained primarily in European musical traditions and that is the basis of her style. Quotations from music by both J. S. Bach and Gustav Mahler can be heard in one of her early works for string orchestra, *O magnum mysterium: In memoriam Glenn Gould* (1982). Glenn Gould was an important and highly respected Canadian pianist who was particularly well known for his performances of Bach's music. He was only in his thirties when he died suddenly from a stroke in 1982, so a memoriam to him with quotes from Bach was particularly appropos.

Louie is best known for her compositions for large orchestras, but she has also composed much music for chamber ensembles, solo instruments, voice, electronic sounds, and television and film scores. The example of her music that we will discuss in

detail is the first movement of *Music from Night's Edge* (1988), a four-movement work for piano and string quartet. The movement is titled "Ritual on a Moonlit Plain." Louie said of this movement that it portrays an image of "a primitive ritualistic dance on an empty, stark, moonlit plain."

"Ritual on a Moonlit Plain," by Alexina Louie (1988), CD2, track 10

Instrumentation: First violin, Second violin, Viola, Cello, Piano

Texture: varies

Tempo: begins freely and then settles at 96 beats per minute (bpm), but has sections at several slower tempos ending at 80 bpm.

Form: No repeated sections, but the ending contains suggestions of the beginning

Meter: changes frequently

Duration: 4:44

Timing:

Musical events:

- | | |
|------|--|
| 0:00 | Rising and falling piano motive is followed by violin playing very high harmonics, then lower strings sliding from note to note. |
| 0:34 | "A tempo" at 96 bpm, piano repeats the rising and falling motive from the beginning five times. |
| 0:49 | "Agitato" (Agitated) slower tempo (72-76 bpm) with trills in the strings |
| 1:38 | A series of ascending scale patterns that each start on a higher note than the previous pattern begins with the first violin playing its pattern two times, then continuing its ascending series joined by the second violin for two patterns, then the viola for one pattern, and the entire quartet for four |

more. For the last three of those patterns, the piano plays a series of eight descending scale-like patterns of varying lengths.

- 1:51 A new section marked “*animato*” (animated) begins at the slightly faster tempo of 80 bpm. A sense of playfulness is created by the strings playing a series of chords using trills and the and piano alternating segments with them in a “call and response” style. The light string trills create a sense of the sound of traditional Chinese stringed instruments.
- 2:28 A lighter texture is created by very soft strings and light “crystalline” piano solo.
- 2:50 First violin plays a very high trill and begins a gradual descent, joined by the second violin, then the other strings.
- 3:09 The cello is featured as a solo instrument with light string and piano accompaniment.
- 4:05 Strings play trilled chords much like ones they played earlier and, again, exchange roles with the piano, but the piano part is new.
- 4:30 Strings play fast, soft, legato passages together with piano added at a crescendo that builds to the final chord.

In 1996, Louie turned her concentrations to the field of opera when she was named Composer-in-Residence for the Canadian Opera Company. The opera *The Scarlet Princess* was the result of six years of work in that position. The libretto was based on a seventeenth-century Kabuki play. A concert version of the opera was premiered in April of 2002. In *Andante* magazine Wes Blomster wrote: “The themes of great and grand

opera are there: sex, violence, betrayal, murder, suicide, the fall from grace and--with the lifting of a curse--transcendent redemption.” He went on to describe Louie’s music by writing “To tell the story, Louie has spent six years crafting a score with a mixture of Eastern and Western influences that is both energetic and emotional. The Asian element is no mere *chinoiserie* that ornaments the music, but a careful integration of slithering strings, a bevy of gongs, bowed cymbals and percussive piano into a richly colored tapestry for large orchestra.” (Note: *chinoiserie* decoration in a Chinese style.)

Louie continues to compose, tour to perform her works, and take positions as composer-in-residence for various music festivals. She also serves on the boards of several arts organizations that support the work of Canadian composers and performers.

Selected Discography of recordings of music by Alexina Louie:

“Ritual on a Moonlit Plain” *Contemporary Anthology of Music by Women* compiled by James R. Briscoe, Indiana University Press, 1999.

“Music for Heaven and Earth-Thunder Dragon” *Introduction to Canadian Music*, NAXOS 8.550171-2

Shattered Night, Shivering Stars: Music of Alexina Louie, Canadian Broadcasting Corporation, SMCD 5190 (1999)

Contemporary Anthology of Music by Women, Anthology and CD set compiled by James R. Briscoe, Indiana University Press. (This is the CD set from which the recording in this report was recorded.)

Experience Music, Katherine Charlton/Robert Hickok, Chapter 37 – World Musics
Music: An Appreciation, Roger Kamien, Part VII – Non-Western Music
The Enjoyment of Music, Kristine Forney/Joseph Machlis, Chapter 72 – Contemporary
Composers Look to World Music

World Musics

The books used in Music Appreciation (MUS 13 and MUS 13H) and Music Literature (MUS 11AB) courses at Mt. SAC each have only one chapter on World Musics. (Note: The term “musics” is being used instead of “music” because of the great variety of sounds included in this category and that plural use of the term is most commonly used in books on Ethnomusicology.) Because the emphasis of this report is the inclusion of women into the information currently taught in music classes at Mt. SAC, the examples discussed here are songs composed and sung by women with texts that relate to a variety of concerns shared by women of not only one particular culture, but most world cultures. Some additional information about music in each particular culture is included if that information might aid in the appreciation or understanding of the music. Other general information is already in the textbooks used in the classes and need not be repeated here. The cultures represented in this section of the report were chosen because each is included in the non-Western chapters of music appreciation and literature textbooks currently in use at Mt. SAC, and/or they are studied in Mt. SAC’s course in World Music (MUS 14A). Song texts, or descriptions of them, are quoted from the inserts to the CDs from which the recordings were recorded, or from notes on the Smithsonian/Folkways web site.

Africa (Ghana)

Music is very much part of daily life in Ghana, as it is in most of Africa. Many songs and dances are performed by men, women, and children together in central areas of towns. A common form for the performance is called "call and response," which means that a leader calls out lines of text that are responded to, either repeated directly or with some new response, by a group of people. Singers can dance along with the song or join in on drums or other musical instruments. Dance and music go together in Africa and in many African dialects, there is only one word for both music and dance. Dancing does not have to follow any particular style. It is just movement that goes to the music. Songs sung in such shared group situations can be about any subject of interest to the group.

African music is often polyrhythmic, which means that several different rhythm patterns are played, often countering one another, at the same time. Each rhythmic pattern usually repeats constantly, allowing it to be picked out from contrasting patterns. One dancer will choose one of the patterns and dance to it, while another dancer will dance to another rhythmic pattern, making the dance polyrhythmic to fit the music. Drums of various different types and sizes are the most common instruments in Ghana, but types of bells, rattles, flutes, and string instruments are also often included.

There are some types of songs that are saved for performance by particular age groups or genders. Such songs for young boys to sing include those about various different initiation rites, particularly that of circumcision. Girls are prepared for marriage and motherhood at various different stages of their young lives and songs associated with those experiences are exclusively theirs to sing. Men have songs associated with physical work that they do without the involvement of women or children. Men also are the

members of the community that go off to fight enemies or to hunt for food, so their songs include ones to prepare them for war or hunting as well as celebrate their efforts in those activities. Male songs also include drinking songs.

Women organize puberty rites for young women and sing along with the females passing into adulthood. Such songs are intended to advise young women about duties and expectations expected of them as wives and mothers. Married women have songs of their own to celebrate their relationships with their husbands and children. Some of these songs are sung by women wearing beads around their knees and ankles and they tie up their skirts to show them during the dance. At other times such women sing songs that ridicule women who they consider to be immoral by having relationships with men to whom they are not married or having children before marriage. Men and children can listen to women's songs, but they do not join in other than to dance along a short time and then approach one of the women performers with a gift of appreciation. Songs traditionally sung by women also include those meant to accompany household activities, songs to sing to children at play, and lullabies. There are many different ethnic groups in Ghana, and these practices are shared by most of them, although the languages vary depending on the particular group.

The song we will listen to is a "marriage song" sung by women of the Ewe (pronounced "ay'-way") ethnic group of Ghana. Unfortunately, the text is not available, but this is one of the songs sung by women to celebrate their relationships with their husbands. It was sung by women who exposed the beaded jewelry around their legs as they danced. The recording uses call and response with a solo singer being responded to by a group of women. The beads, dancing, and other rattles can be heard when the

women sing in a fairly regular duple meter. Drums enter playing polyrhythms that counter the meter of the women's voices. The recording is three minutes and thirty seconds long (3:30). It was recorded by Folkways Records in 1981 in Ghana. (CD3, track 1)

Indonesia

Many music appreciation books on Western classical music include a chapter on World Musics and Indonesia is usually among the non-Western cultures included. First, Indonesian music includes that played by the gamelan, a group of metal idiophones sometimes played along with flutes and stringed instruments of various kinds. The importance of gamelan music in that Western context is that it has been influential on a number of late-nineteenth century and many twentieth century Western composers. In the late-nineteenth century, the French composer, Claude Debussy, heard a gamelan group that was part of a world festival in Paris in 1889, and that sound greatly influenced the development of his impressionistic compositional style. During the twentieth century, percussion instruments such as those used in Indonesia became much more important in orchestras as well as in other types of classical compositions by composers attempting to change the timbres of traditional Western instruments such as the piano. John Cage was one composer who placed items on the strings of a grand piano to make the sound more percussive and more gamelan like than the piano sounds when played in the traditional manner.

The purpose of this report is to include music by women in the study of music, and the song we will listen to is not at all like the gamelan music Mt. SAC students might

have already studied. This is a sorrowful love song sung by a woman whose husband has left her. Her singing is accompanied by a single zither-like plucked string instrument called a *katjapi*. Unfortunately, the text of the song is not available, but the musical example is on the CDs that accompany this report. The title of the song is “Udan Liris” (“Drizzling Rain”). The recording fades out after one-minute and twenty-four seconds (1:24). The sound of the woman’s voice well expresses her feelings about her loss. (CD3, track 2)

Japan

The Japanese song we will listen to is a folk song that is traditionally sung by women who are working to prepare food, in this case, husking rice, which is an important food staple in Japan. Before we listen to this song, a few interesting things about Japanese folk music need to be understood. First, Japanese folk songs are almost always in quadruple meter, whereas folk songs in many other nearby Asian cultures such as Korean are almost always in triple meter. Second, the pentatonic scale is used in this and most Japanese folk songs, but the scale is slightly different from those used elsewhere, including China. The Japanese pentatonic scale can be played on the white keys of the piano as C – D – F – G – A. The most common Chinese scale is C – D – E – G – A. That just means that the third scale degree is a half-step lower in the Japanese scale than it is in the Chinese one, and that gives it a slightly different overall sound.

Folk songs in Japan are used in many of the same ways such songs are used in other cultures, as work songs, ceremonial songs, religious songs, and as accompaniment

for dances. A work song for a woman to sing, the text of the song we will listen to is translated as follows:

“The Song of Rice-husking”

Run, run, run the mortar;

As it runs, the bags of rice are piled up higher,

In the shape of chrysanthemum.

Not even a single grain of rice

Should be wasted,

For it takes eighty-eight processes

To make it good to eat.

This is a bumper year,

The rice ears are well ramified;

In the store house in the back of house,

There’s a mountain of rice.

One thousand bags of rice

For Daikoku the god of fortune

And a big festival for all of us.

A group of women sing responses to the solo voice at ends of verses and a few other times. The accompanying instruments are two Japanese plucked string instruments called the samisen and the koto, along with a bambo flute called the shakuhachi, and a drum. The recording is three minutes and fifty-two second long (3:52) long. (CD3, track 3)

India

The music from India that is usually studied in college music appreciation classes is from the classical literature of ragas (ancient Indian melodies) performed by instruments with a tremendous amount of complexity in the rhythmic patterns (talas) played with them. In addition to that tradition, Indian music includes many traditional songs that express everyday events in people's lives, as do folk songs in most cultures. In addition to the types of work songs we have heard from other parts of Asia, many of the songs sung by women relate to such important events in their lives as their marriage. The marriage song we will listen to is called a "separation song" ("*samdun*") because when Indian women marry men from distant villages and they must go to live in their husband's village, leaving behind all of their own family and friends. This song is sung by a group of women who will miss the bride soon be taken away from them. It is sung without instrumental accompaniment, and, although a few variations in the melody happen among the singers, it is sung in monophonic texture (everyone singing the same melody at the same time). The recording is three-minutes and forty-one seconds long (3:41). A translation of the text follows:

"Bridal separation song"

In the sandalwood grove in my father's courtyard there hangs a swing

In it the graceful Sita is swinging

Ten friends are pushing

Oh that Sita is being taken away by Raghurib as she weeps

Seeing the swing the mother cries

The courtyard is not pleasing to her

Nowhere does she hear the sweet voice of Sita

Without my daughter I will go crazy

Kalindi (the poet) makes this request of Raghunandan:

Hold her as dear as your life.

(Note: Both Raghubir and Raghunandan refer to a Hindu god.) (CD3, track 4)

Bosnia

Muslim women in Bosnia live by very restrictive social laws. They not only cover their heads in public, but many of their social activities are confined to their homes. Like women everywhere, they make music as part of their private lives and, much like songs we have heard from other cultures, they sing about their work at home, their families, songs about weddings and family relationships, lullabies for their babies, and religious songs. Most of their singing is done solo or by groups of all women. Until very recently, Muslim women in Bosnia were prohibited from playing any musical instruments, even in the privacy of their homes, but by the mid-twentieth century those restrictions were raised to allow women to play the accordion. Other instruments remained unlawful.

The song we will listen to is sung by a small group of women, without any instrumental accompaniment. Another characteristic of the music that will be obvious upon listening to this recording is that of dissonance. Each verse of the song begins with a solo singer, who is then joined by another one or two singers who sing notes so close to those sung by the first singer that much dissonance results. The dissonant intervals are often major seconds. This is a typical style of singing done in the mountainous regions of

Herzegovina, where this recording was made. The recording is two minutes and fifty-one seconds long (2:51). A translation of the text follows: (CD3, track 5)

“How long we sisters haven’t sung”

How long we sisters haven’t sung

Now we’ll do it, because we’ve come together.

Let’s sing, sisters and cousins.

One tribe, one family.

Ecuador

The Jivaro Indians of Ecuador, who were among the few peoples of South America who were able to fight off the Spanish conquerors and maintain their ancient civilization until very recently. Most households have a husband with two wives and their children. The wives tend gardens, prepare food, and make beer while the men hunt, weave clothing, and defend the homes. The land is rich and just weeding the garden is considered enough work to require two wives to do it.

In addition to songs about work, relationships, and marriage, songs by women usually include lullabies, for obvious reasons, it is usually the women of a culture who care for the young children. In the case of this song from Ecuador, the singer is an older sister who is caring for an infant while the mother is out working in the garden. The song is sung without instrumental accompaniment and the singer uses various different vocal sound effects to try to calm the baby and get it to go to sleep. A translation of the text follows: The recording is one minute and thirty-six seconds long (1:36). (CD3, track 6)

“Why are you crying?”

Why are you crying?

Goodness!

Why are you crying so?

I want to work in the garden.

Tu, chi, Tu, chi, [repeated often]

Now you sleep,

Now you sleep.

Tu, chi.

Now you sleep,

Tu, chi [repeated often]

Now he sleeps.

Tu chi.

Mother, come soon.

Tu, chi.

Come soon for the baby.

Come soon for the baby.

It is crying, it is crying.

Mother, come soon.

I am waking it.

Come soon.

Mother, come soon.

I am waking it.

Come soon.

[Purrs to calm the baby are repeated]

Native American Navajo

Native American women sang songs on the same subjects of general concern to women of all cultures that we have listened to in the other sections of this section of the report. World wide, women were all raised to prepare for marriage, to be homemakers, food growers and preparers, and the primary partners in the raising of children. By the late twentieth-century, however, Navajo women suffered a special fate of having lost their husbands and/or sons in World War II because it was their native language that was chosen to be used for communication among American servicemen and that required that many Navajo men serve in the U.S. military.

During World War I, several Native American tribal languages had been experimented with for use against the Germans including Cherokee, Choctaw, Comanche, and Meskwaki. Hitler became aware of that fact and sent a team of anthropologists to America to learn native languages before the beginning of World War II. That kept Native American languages from being all that useful for communications among the Allies in Europe, but Navajo was chosen as the primary language used in the war against Japan. Navajo was chosen because it was determined that fewer than thirty non-Navajo people knew the language which was very complex and had no written form. In 1942 the Navajo population was about 50,000. By the end of the war, about 540 of them had served in the Marines, mostly as code talkers. Of course, some of those Navajo men died in their military service and the women they left behind had a particularly difficult time dealing with the thought that the European immigrants who made up the

government of the United States had taken their land and put them on Indian reservations. Now, their men had died for that country.

The song we have to listen to is called "World War II Honor Song." Unfortunately, the text and translation are not available, but the notes in the CD insert from which the recording was taken are quoted as follows: "This ... song speaks of the boys who went away and the people who said a sad good-bye to them, knowing that some would never be seen again. When recording this song, Poldine [the singer] spoke of the bittersweet feeling of Native peoples whose sons fought for a country in which they were denied equal rights and opportunities." The recording is about fifty seconds long (0:50). (CD3, track 7)

Source Recordings:

Music of Indonesia, Ethnic Folkways Library, Folkways Records FE 4406.

Traditional Folk Songs of Japan, Folkways Ethnic Library, Folkways Records FE 4534

A/B (The translation of the text of the song was taken from the CD notes available at www.folkways.si.edu)

Women's Songs from India, Rounder Select Records, Rounder 82161-5040-2 (The translation of the text of the song was taken from the CD insert.)

Traditional Women's Music from Ghana, Folkways Records & Service Corp., 1981, Smithsonian Folkways Recordings, 2007, FE 4257

Bosnia: echoes from an endangered world, Smithsonian Folkways Recordings, SF 40407 (The translation of the text of the song was taken from the CD insert.)

Music of the Jivaro of Ecuador, Folkways Records & Service Corp., 1973,
Smithsonian Folkways Recordings, 2007, FE 4386

Heartbeat: Voices of First Nations Women, Smithsonian Folkways Recordings, SF
40415

Conclusions:

The goal of this sabbatical report was to provide information about women composers and their music, to be used in music appreciation and music literature classes at Mt. SAC. The women included in this report were chosen from all eras of music history covered in those classes plus a number from a variety of non-western cultures. The information was to be written at the reading and interest level of the average student who takes those classes, and it was to include a recording that could be played in classes where the information is covered. I believe that I have accomplished these goals. The research also provided a wonderful learning experience for me as I did the necessary listening, score study, and analysis to write the report.

The women composers covered in the report include four from the medieval period (476-1450), two of whom composed one song together; three from the Renaissance (1450-1600); four from the baroque period (1600-1750); two from the classical period (1750-1800); five from the romantic period (1800-1900); and six from the twentieth and twenty-first centuries. Two of the contemporary composers, Dr. Margaret Meier and Janice Haines, teach in the Mt. SAC music department. I hope that their students will find the information about them and their music particularly informative and interesting.

Songs by women from non-western cultures represented in the report were chosen both for their representation of the cultures from which the women came, and their general concern to women in all cultures. These song texts cover such subjects as marriage, lost love, food preparation, loss of friendships, togetherness, lullabies, and

honors to sons and husbands lost in war. The countries from which those songs came include: Africa (Ghana), Indonesia, Japan, India, Bosnia, Ecuador, and Native American Navajo.

The bibliography does not include every source read or used for research, but the sources listed were found especially helpful, such that teachers or students who use the report could readily consult them for further information. The CDs used for the recordings included with the report are listed at the end of each section on a composer or a country. Along with the source CDs, also included are lists of other CDs that are currently available for further listening examples.

As I said in the introduction to the report, I know very well that few of these women can be included in any one semester course taught at Mt. SAC, but my hopes are that teachers who are interested in including more about women in their courses will pick from this report and cover a few women of their own choosing each semester. That is how I will use the material in my own classes. Faculty members are welcome to make copies of sections of the report they cover to give to their students.

I am very grateful to the members of the Salary and Leaves Committee at Mt. SAC and the Mt. SAC Board of Trustees for allowing me the time off from teaching to do this research and provide this report for members of my department.

Very sincerely,

Katherine Calkins

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