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The Muted Woman: A Lovey-Dovey Themed Recital, From A Man's Point Of View

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The Muted Woman:
A Lovey-Dovey Themed Recital, From A Man's Point Of View

An Undergraduate Honors Thesis
Submitted in Partial fulfillment of
University Honors Program Requirements
University of Nebraska-Lincoln

by
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Vocal Performance
Glenn Korff School of Music

March 14th, 2022

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A SENIOR RECITAL IN VOICE

An Abstract of the Thesis by
Raven C. Williams

This senior thesis consists of a vocal recital, accompanying program notes, and research regarding the struggles of women composers as music evolved through its Ancient, Baroque, Classic, Romantic and Contemporary periods. The recital includes a compilation of love songs by French, Italian, English, and German composers, in particular Gabriel Fauré, the often forgotten Stefano Donaudy, Samuel Barber, Roger Quilter, Ralph Vaughan Williams, and Joseph Haydn. This paper incorporates biographical information, analysis, performance history and cultural insights into the overshadowed women composers that prospered around the same time period as the men of the former. Specifically, Nadia Boulanger, Nannerl Mozart, Alice Mary Smith, Amy Beach, Ethel Smyth, and Clara Schumann. The research exposes that the development of western music includes the passion, commitment, and creativity of women, but not necessarily the challenges they faced as opposed to men.

Key Words: Composers, Vocal, Music, Women, Performance, Classical, Men, Love, Pianist, Translations

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Appreciation

I greatly appreciate God, my parents, my family, my applied voice teacher Ms. Amy Johnson, and my accompanist Mrs. Cathi Wagner. They have continuously pushed me to be the best that they know I can be and have instilled faith during my best and my worst days.

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University of Nebraska-Lincoln
Lincoln, NE

Department of Music

SENIOR RECITAL
RAVEN C. WILLIAMS, Soprano
CATHI WAGNER, Piano

April 17th, 2022

Program

French:

Cinq mélodies "de Venise"..... Gabriel Fauré (1845-1924)
I. *Mandoline*
II. *En sourdine*
III. *Green*
IV. *A Clymène*
IV. *C'est l'extase*

Italian:

From 36 Arie di Stile Antico, Volume III
Luoghi sereni e cari..... Stefano Donaudy (1879-1925)
Venuto é l'Aprile
Amorosi miei giorni
O del mio amato ben

English:

From Four Songs, op.13 no.3
Sure On This Shining Night..... Samuel Barber (1910-1981)

From Poem by Percy Bysshe Shelley
Love's Philosophy..... Roger Quilter (1877-1953)

From Songs of Travel
Let Beauty Awake..... Ralph Vaughn Williams (1872-1958)

German:

From Hob. XXVIa:47
Bald wehen uns des Frühlings Lüfte..... Joseph Haydn (1732-1809)
Ein kleines Haus
Antwort auf die Frage eines Mädchens
Als einst mit Weibes Schönheit

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CHAPTER I

Introduction

The sound of someone's musical voice can take one to another place. And the work of composers, inspired by written word, human behavior, or world events, can motivate originality from the vocalist.

As I was making preparations for my vocal performance senior recital of love-themed songs, the 2022 Super Bowl was enveloping popular media, with much hype about the pre-game and halftime entertainment. I reflected back on a half-time show that took place 31 years earlier. Grammy award-winner, Whitney Houston (1963-2012), delivered an enchanting and historic rendition of the *Star-Spangled Banner* at Super Bowl XXV, January 27, 1991, in Tampa, Florida that still represents the pinnacle vocal music accomplishment of the annual American event. Singing words and music written and composed by white men, Houston, a black, female vocalist, employed stylistic freedoms instead of precise conformity to the score, which enabled her distinctive virtuosity. The result was a performance which many hailed as "one for the ages." As a black, female classical vocalist, I find a parallel with Houston's national anthem performance in that my recital consists entirely of words and music written and composed by white men.

I was compelled to examine and understand why women musical icons are few and far between in the evolution of classical vocal music. My research found a presence of women whose inspiration was vital, constant, and essential. For this paper, I have juxtaposed discussions of these female composers and their unique talents alongside biographical information on their successful counterparts, featured on my program. I have then engaged in some fun game-playing, by briefly surmising how these women composers may have approached certain aspects of the same subject matter as their male counterparts. Each song of my recital is re-examined from an

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imagined perspective of a highlighted female composer, a perspective which of course is my own. I hope this paper will also reveal how women composers not only helped build western classical music but achieved mastery despite running uphill against the societal challenges not faced by men of that time.

Consider, for instance, Fanny Mendelssohn (1805-1847), who minimized her performing and composing potential because of familial expectations pressed upon women. Simultaneously, her younger brother, Felix, found encouragement in seeking a musical career. Their father addressed her ambition as a composer in the following quote: “Music will perhaps become [Felix's] profession, whilst for you it can and must only be an ornament, never the root of your being and doing” (Hogstad, 2020). Most of Fanny Mendelssohn's piano and cantata compositions went unpublished despite her being educated by highly regarded teachers and composers. Nonetheless, she is respected as an artist and representative of the German traditions by male counterparts (Burkholder, 2019). Sadly, when Fanny Mendelssohn finally gained courage to publish music in her own name, she died of a stroke suddenly at 41.

Fortunately, as Western civilization eventually moves into post-modernity, female musicians have advanced forward, but all still stand on the shoulders of both the women and the men discussed in this paper.

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CHAPTER II

Five melodies of Venice by Gabriel Fauré

French

Gabriel Fauré

Gabriel Urbain Fauré (1845-1924), born in Pamiers, France, was not only a master organist, pianist and teacher, but is considered one of the leading composers of his generation. When about five years old, he often visited a local school chapel to delve into its harmonium. However, Fauré was eventually noticed by a blind woman, who hastily told his father of this kid's gift in music. Fauré eventually landed in the music institute, *Ecole de Musique Classique et Religieuse* for eleven years. (Famous Composers, 2022). After much success, Fauré became one of the founding members of the Société Nationale de Musique; a society which aimed to mentor future French composers and to promote their music; the overall majority were male.

Some consider that Gabriel Fauré is to the French Art Song what Franz Schubert is to the German Lieder. Known for his most accessible early compositions, Fauré composed several of his reputable works in his later years, in a more harmonically and melodically complex style (Oxford Lieder, 2022). His tender music influenced the course of modern French music.

Nadia Boulanger

Nadia Boulanger (1887-1979) is considered the one person who debatably defined the landscape of 20th-century music to a greater extent than Wagner, Debussy, or even Richard Strauss. A prolific composer, she performed as one of the first women to conduct many of the world's major orchestras, including at the Royal Philharmonic Orchestra in London (Pentreath, 2020).

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Nadia was born into a musical family in Paris. The daughter of singing teacher, Ernest Boulanger, and Russian princess Raissa Myshetskaya, she studied music at the Paris Conservatoire between 1897 and 1904, taking composition lessons with Fauré. Her younger sister, Lili Boulanger, also a composer, was the first woman to win the coveted Prix de Rome award for composition. Tragically, Lili died in 1918 at 24, which greatly impacted the self-critical Nadia, who stopped focusing on composition, which Fauré believed was a mistake. She told him, "If there is one thing of which I am certain, it is that my music is worthless" (Bach Cantatas, 2011). Nadia made her conducting debut in 1912.

Nadia then dedicated herself to a lifetime of teaching, becoming one of the greatest music pedagogues in recent music history. The roster of her students includes some of the most famous and innovative composers of the 1920's on, including Quincy Jones, Denoe Leedy, Walter Piston, George Peter Tingley, Roy Harris, Virgil Thomson, Michel Legrand, Joe Raposo, Philip Glass, Robert Shafer, and Elliott Carter, establishing a new school of composition based on her teaching. However, Nadia disapproved of innovation for innovation's sake, stating "When you are writing music of your own, never strain to avoid the obvious. You need an established language and then, within that established language, the liberty to be yourself. It's always necessary to be yourself - that is a mark of genius in itself" (Bach Cantatas, 2011).

Interestingly, Nadia championed pieces by Fauré and Lennox Berkley, as well as early Baroque masters Monteverdi and Schütz. She was a lasting enthusiast of Fauré's music and later introduced his *Requiem* to several cities in Britain and the USA. The composer, Ned Rorem, described Nadia Boulanger as "the most influential teacher since Socrates" (Bach Cantatas, 2011). Obviously, Nadia Boulanger did not wait for permission from men to express her natural skill, and famously quoted, "I've been a woman for a little over 50 years and have gotten over

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my initial astonishment. As for conducting an orchestra, that's a job where I don't think sex plays much part" (Pentreath, 2020). And research shows that the same can be stated about composing beautiful music.

Cinq mélodies "de Venise"

In Venice, May 1891, Fauré composed *Mandoline* and part of *En sourdine* from the song cycle/set called *Cinq mélodies "de Venise,"* (*Five Melodies of Venice*) based on five poems by Paul Verlaine, from the collections *Fêtes galantes* and *Romances sans paroles*. While in Venice, Fauré stayed in the Palazzo Volkoff on the Grand Canal, as guest of Winnaretta Singer, the future Princess de Polignac. It was another guest, Amélie, wife of the painter Ernest Ange Duez, who entertained everyone vocally with Fauré's new composition. The idea of creating a cycle seems to have come to Fauré only after his return to Paris on June 20. The cycle was published in 1896 and dedicated to Singer (Johnson, 2009).

Mandoline

With the rest of the songs being completed in Paris, *Cinq mélodies "de Venise"*, Op. 58, is a song cycle for voice and piano. According to Fauré himself, the song cycle contains a number of musical themes which recur from song to song. Fauré chose to set his songs to poems by Paul Verlaine, who later became known as one of the most important representatives of Symbolist poetry in France at the end of the 19th century. Fauré was particularly attracted to the musicality of the poems, which he transformed into *Five Melodies of Venice* (A Parisian Music Salon, 2022).

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Nadia Boulanger's take on, *Mandoline*, had she been the one to compose this piece, would not have used certain phrases to portray these men entertainers. For instance, “the gallant serenaders,” “their fair listeners,” and “their elegance, their joy.” These phrases cast these men in an innocent light that would deem them to be seen as whimsical and modest, when in reality, these men were most likely a nuisance to the women around them, pompous, and possibly perceived so far even as to be considered perverts. I can see instead Nadia Boulanger, from a woman's perspective, setting *Mandoline* in a darker, anxious, even in a more bothersome stalker-like frame of mind.

Mandoline by Poet, Paul Verlaine

Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.

C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.

Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues,

Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

Mandolin

The gallant serenaders
And their fair listeners
Exchange sweet nothings
Beneath singing boughs.

Tircis is there, Aminte is there,
And tedious Clitandre too,
And Damis who for many a cruel maid
Writes many a tender song.

Their short silken doublets,
Their long trailing gowns,
Their elegance, their joy,
And their soft blue shadows

Whirl madly in the rapture
Of a grey and roseate moon,
And the mandolin jangles on
In the shivering breeze.

Translation © Richard Stokes

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En sourdine

With *En sourdine*, I feel as if Nadia Boulanger would have just cut to the chase and been more direct in the choice of words for these phrases. I feel that she would not have thought it necessary to over-embellish these lovers' intentions with one another for the time being with such exquisite, luxurious language. I understand that Paul Verlaine and Gabriel Fauré's use of phrasing like, "Let us steep our love," "And our enraptured senses," and "To the gentle and lulling breeze," are to paint a picture for all that listen, but in this instance, these men have overly sensualized the physical world around these lovers and have just skimmed the idea of what "love" is to these lovers. Whereas I can see Nadia Boulanger focusing on how the man actually makes the woman feel, the conversations between the two, the way he caresses her, the look in their eyes when they first see each other versus the look when the lovers realize they have to leave. At the end of the day, nobody really cares about the setting as much as the connection between the two.

En sourdine by Paul Verlaine 1869

Calmes dans le demi-jour
Que les branches hautes font,
Pénétrons bien notre amour
De ce silence profond.

Mêlons nos âmes, nos cœurs
Et nos sens extasiés,
Parmi les vagues langueurs
Des pins et des arbousiers.

Ferme tes yeux à demi,
Croise tes bras sur ton sein,
Et de ton cœur endormi
Chasse à jamais tout dessein.

Muted

Calm in the twilight
Cast by loft boughs,
Let us steep our love
In this deep quiet.

Let us mingle our souls, our hearts
And our enraptured senses
With the hazy languor
Of arbutus and pine.

Half-close your eyes,
Fold your arms across your breast,
And from your heart now lulled to rest
Banish forever all intent.

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Laissons-nous persuader
Au souffle berceur et doux
Qui vient, à tes pieds, rider
Les ondes des gazons roux.

Et quand, solennel, le soir
Des chênes noirs tombera
Voix de notre désespoir,
Le rossignol chantera.

Let us both succumb
To the gentle and lulling breeze
That comes to ruffle at your feet
The waves of russet grass.

And when, solemnly, evening
Falls from the black oaks,
That voice of our despair,
The nightingale shall sing.

English Translation © Richard Stokes

Green

“I can't insist too strongly that it mustn't be sung *slowly*: it has to be lively, passionate, almost out of breath!” Fauré intends for this song to be sung slowly and yet he displays sixteenth notes on almost every beat when the tempo is set on the metronome at “69” per every quarter note. So “out of breath,” I can see Nadia Boulanger comprehending, just not “slowly.”

Green by Paul Verlaine

Voici des fruits, des fleurs, des feuilles et des
branches
Et puis voici mon cœur qui ne bat que pour vous.
Ne le déchirez pas avec vos deux mains blanches
Et qu'à vos yeux si beaux l'humble présent soit
doux.

J'arrive tout couvert encore de rosée
Que le vent du matin vient glacer à mon front.
Souffrez que ma fatigue à vos pieds reposée
Rêve des chers instants qui la délasseront.

Green

Here are flowers, branches, fruit, and fronds,
And here too is my heart that beats just for
you.
Do not tear it with your two white hands
And may the humble gift please your lovely
eyes.

I come all covered still with the dew
Frozen to my brow by the morning breeze.
Let my fatigue, finding rest at your feet,
Dream of dear moments that will soothe it.

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Sur votre jeune sein laissez rouler ma tête
Toute sonore encor de vos derniers baisers;
Laissez-la s'apaiser de la bonne tempête, Et que
je dorme un peu puisque vous reposez.

On your young breast let me cradle my head
Still ringing with your recent kisses;
After love's sweet tumult grant it peace,
And let me sleep a while, since you rest.

Translation © Richard Stokes

A Clymène

Camille Benoît, a friend of Fauré, thought that the piece was “far too incoherent and obscure.” Benoît even went as far as to say that he has never caught this song actually performed live. I can see Nadia Boulanger having the same mindset as Benoît. She would have employed less chromaticism and would have provided notes that sound melodically better and made more diatonic sense.

Clymène by Paul Verlaine

Mystiques barcarolles,
Romances sans paroles,
Chère, puisque tes yeux,
Couleur des cieux,

Puisque ta voix, étrange
Vision qui dérange
Et trouble l'horizon
De ma raison,

Puisque l'arôme insigne
De ta pâleur de cygne
Et puisque la candeur
De ton odeur,

Clymène

Mystical barcaroles,
romances without words,
dearest, since your eyes,
colour of the heavens,

since your voice, strange
vision which disturbs
and blurs the horizon
of my reason,

since the hardly discernible aroma
of your swan-like pallor
and since the candour
of your scent,

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Ah! pour que tout ton être,
Musique qui pénètre,
Nimbés d'anges défunts
tons et parfums

ah, so that all your being,
penetrating music,
nimbus of dead angels,
sounds and perfumes

A, sur d'almes cadences
En ces correspondances
Induit mon cœur subtil,
Ainsi soit-il!

has on charitable rhythms
by these relationships
induced my subtle heart,
so let it be!

© translated by Christopher Goldsack

C'est l'extase

According to Fauré, in spite of the sixteenth notes, the tempo is rather “languorous,” which in the end is the cause of the immense dilemma performers face while trying this piece: keeping the pianist and the singer together. For this reason, I can see Nadia Boulanger making this piece more “digestible,” for both pianist and singer to be able to stay in rhythm together.

C'est l'extase by Paul Verlaine

It is ecstasy

C'est l'extase langoureuse,
C'est la fatigue amoureuse,
C'est tous les frissons des bois
Parmi l'étreinte des brises,
C'est, vers les ramures grises,
Le cœur des petites voix.

This is languorous ecstasy,
this is the weariness of love,
this is all the shiverings of the woods
amidst the embrace of the breezes,
this is the choir of little voices
among the grey boughs.

Ô le frêle et frais murmure!
Cela gazouille et susurre,
Cela ressemble au cri doux
Que l'herbe agitée expire ...
Tu dirais, sous l'eau qui vire,
Le roulis sourd des cailloux.

Oh, the frail and fresh murmuring!
It chirps and whispers.
It sounds like the gentle cry
that the ruffled grass gives out...
You would say it was, beneath the water
which swirls,
the muffled rolling of the pebbles.

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Cette âme qui se lamente
En cette plainte dormante
C'est la nôtre, n'est-ce pas?
La mienne, dis, et la tienne,
Dont s'exhale l'humble antienne
Par ce tiède soir, tout bas?

This soul which mourns itself
by this slumbering complaint,
it is ours, is it not?
Mine, say, and yours,
from which exhales the humble anthem
in this mild evening, so quietly?

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CHAPTER III

Italian

Stefano Donaudy

The Italian obsession with opera created and developed a marvelous, elaborate art form. Without the Italians, opera—the true mixed media of all the arts—would not exist (Pianistemgie, 2021). However, while Italy was obsessed with opera, other countries spent time on art song, such as Germany and France. This is a deficit that Italy has not yet been able to rectify despite the efforts of composers like Stefano Donaudy.

Stefano Donaudy (1879-1925) wrote primarily vocal music: art songs and operas. He also composed chamber and orchestral works. Donaudy was a Sicilian born in Palermo in 1879. He was somewhat of a prodigy and wrote his first opera at age thirteen. Donaudy made a living as a vocal instructor, coach, and accompanist for some of Sicily's wealthiest families while also composing music. His operas, of which there were six, have not survived in the standard repertoire. Stefano Donaudy's obscurity may be in part due to his contemporaries, though he studied with composer, Guglielmo Zuelli, a rival of Giacomo Puccini. *La Fiamminga*, Donaudy's final opera premiere amounted to a disaster; upset, he abandoned music composition for the rest of his life. Donaudy, who died in 1925, lived his entire life overshadowed by Italians, Verdi, and Puccini. Unfortunately, a good portion of Donaudy's compositions is lost to time.

Almost all of Stefano Donaudy's song texts and libretti were written by his brother Alberto, whose writing style reflects the prevailing literary tastes of the Romantic period. This recital's *Venuto é l'Aprile* and *Luoghi sereni e cari*, from *36 Arie di Stile Antico*, a collection of art songs, first published in 1918, reveals a mastery of vocal technique and an elegant melodic

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vine. It uses modern poetry and romantic harmonies set to Renaissance musical forms (Pianistemgie, 2021), as his melodies are too beautiful to be dull.

Nannerl Mozart

Maria Anna Mozart (1751—1829), is the older supportive sister of Wolfgang Mozart, who was considered another young music wunderkind in the household. Many people are unaware that ‘Nannerl’ (nickname for Maria Anna) went on tour with Wolfgang and their father Leopold, who acknowledged his daughter’s music skill: “My little girl plays the most difficult works which we have... with incredible precision and so excellently. What it all amounts to is this, that my little girl, although she is only 12 years old, is one of the most skillful players in Europe” (Classic FM, 2021).

Playwright Sylvia Milo argues, Nannerl was the more talented sibling. Milo created a play, entitled *The Other Mozart*, subtitled *The Forgotten Genius of Mozart's Sister*, received rave reviews upon its opening in 2015. Speaking to the *Huffington Post*, Milo stated she hadn't even heard of Nannerl until visiting Mozart's home in Vienna and viewed a painting of the two siblings together: “My attention was drawn to the fact that there was a woman sitting next to Mozart looking like his equal... Yet the things she composed did not survive. It just seemed to me like a story that needed to be told. If no one else was going to do that, I decided I would do it myself” (Classic FM, 2021). Though much of Wolfgang and Nannerl's relationship is lost, many historians presume that the older sister greater influenced his perception of music and life's story.

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Luoghi sereni e cari

Donaudy's music is romantic in style and acceptable for the vocal performer to raise the emotional intensity in the second verse, perhaps using louder dynamics, more ritard, and perhaps even some individual embellishment. A song such as *Luoghi sereni e cari* does not have introductions but begin immediately with the piano and the voice together. Performers have sometimes constructed introductions to avoid the jolt of both partners starting together.

In the late 1990s, the *36 Arie di Stile Antiche* captured renewed attention when the entire collection was recorded for the first time by Ernesto Palacio and a bit later by Robert Guarino (Schmidt, 1998), which revived Donaudy's works. His songs are making a resurgence—loved, performed, and considered miniature masterpieces of beauty (Pianistemgie, 2021).

Nannerl Mozart would love this piece for its honesty, sincerity, and accuracy. Especially in the poem, phrases such as “Places serene and dear, I find you again,” “In which the torments of a sad deception,” “I even went beyond the sea, and loved other women.” The sad reality is that we can't always be with the one we love in life. Nannerl Mozart would be hesitant about the idea of putting 2-3 syllables/vowels per one note though. This is a moderately slow piece; she would feel that this tactic would not be necessary for such a song since there is no immediate rush to sing these words in such a hurry. What's the real reason to rush? The piece would be longer, yes, or just choose a different word to use instead.

Luoghi sereni e cari

Luoghi sereni e cari, io vi ritrovo
quali ai bei dì lasciai di giovinezza!
Gli stessi amati aspetti
ovunque il passo io muovo...

Places serene and dear

Places serene and dear, I find you again
Just as I left you in the beautiful days of youth!
The same beloved views
Wherever I set my foot...

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Sol non mi punge ancor
che l'amarezza dei mesti giorni
in cui i tormenti d'un triste inganno
insegnato m'hanno pei primi cosa
al mondo è dolor!

Lungi da voi fuggito allor
cercai di trovar pace al mio tradito core.
Andai fin oltre mare, ed altre donne amai...
Ma nulla può lenire quel dolore
ch'e piaga viva in ogni core d'amante
che nell'amore aveva ugual fede
che pregando il Signor!

This alone does not sting me still --
The bitterness of the mournful days
In which the torments of a sad deception
First taught me what
In the world is grief!

Having fled far from you
Then I tried to find peace for my betrayed heart.
I even went beyond the sea, and loved other
women...
But nothing can soothe that pain
Which is a living wound in every heart of a
lover
Who had as much faith in love
As in praying to the Lord!

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Venuto é l'Aprile

This is just a fun, lighthearted song of all that spring has to offer for those that embrace mother nature. Nannerl Mozart would be amused. She would be impressed by the decision to have this piece at a fast tempo while putting 2-3 syllables per one note. In this case, I can see her seeing eye to eye with this tactic, since it adds attention to the unpredictable chaos that nature can offer.

Venuto è l'aprile, 36 Arie di Stile Antico, no. 26

Venuto è l'aprile tessendo ghirlande,
e ninfe e silvani sul prato raunando.
Accordan gli ontani i loro strumenti
e ai primi concetti del vento
fra i rami comincia la danza.
Primna un fauno s'avanza...
La sua ninfa lo mira... Sospira...
E volano insiem!

April has come

April has come, weaving garlands,
And bringing together nymphs and sylvans
on the meadow.
The alders are tuning their instruments
And at the first melodies of the wind
Among the branches the dance begins.
First a faun advances...
His nymph looks at him... Sighs...
And they rush away together!

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Foleggian le coppie tra i fonti e le rive,
e poi nelle selve scompaion furtive...
Ma Clori, che intanto gelosa è di Nice,
aspetta infelice e sola, nel pianto,
che cessi la danza.
Ma un pastore s'avanza...
e già Clori lo mira... Sospira...
E volano insiem!

The couples frolic among the fountains and
the streams,
And then vanish furtively in the woods...
But Cloris, who meanwhile is jealous of
Nice,
Waits unhappy and alone, in tears,
For the dance to cease.
But a shepherd advances...
And now Cloris looks at him... Sighs...
And they rush away together!

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Armacost

Amorosi miei giorni

Again, Nannerl Mozart would be apprehensive of the strategy of putting 2-3 syllables/vowels per one note for this type of song. What's the rush? To be "amorous" is to be infatuated, lustful, and erotic. It takes true time to know what drives the other crazy in the bedroom. So, to sing on the memories of the best lovemaking of your life, you would enunciate and feel out each and every word.

Amorosi miei giorni

Amorosi miei giorni,
chi vi potrà mai più scordar,
or che di tutti i beni adorni,
date pace al mio core
e profumo ai pensieri?
Poter così, finchè la vita avanza,
non temer più gli affanni
d'una vita d'inganni,
sol con questa speranza:

My amorous days

My amorous days,
Who could ever forget you,
Now that, adorned with all the blessings,
You give peace to my heart
And perfume to my thoughts?
To be able, so, as life advances,
To fear no longer the anxieties
Of a life of deceptions,
With this hope alone:

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che un suo sguardo sia tutto il mio splendor That one look of his (hers) may be all my splendor
e un suo sorriso sia tutto il mio tesoro! And one smile of his (hers) may be all my treasure!

Chi di me più beato,
se accanto a sè così non ha
un dolce e caro oggetto amato,
sì che ancor non può dire
di saper cos'è amore?
Ah, ch'io così, finchè la vita avanza,
più non tema gli affanni
d'una vita d'inganni,
sol con questa speranza:
che un suo sguardo sia tutto il mio splendor That one look of his (hers) may be all my splendor
e un suo sorriso sia tutto il mio tesoro! And one smile of his (hers) may be all my treasure

Who more blessed than I,
If she (he) does not thus have beside her (him)
A sweet and dear beloved object,
So that she (he) cannot yet say
She (he) knows what love is?
Ah, may I so, as life advances,
Fear no longer the anxieties
Of a life of deceptions,
With this hope alone:

O del mio amato ben

Nannerl Mozart would respect this realistic interpretation of losing your love. The cold realization is that life will never again be the same without the one person that meant the whole world to them. For instance, their favorite food does not have the same taste and the best scents do not have the same smell. Maria Anna Mozart would concur with every music aspect of *O del mio amato ben*, especially the beautiful balance phrasing of each line, as it just furthers heightens the breaking dying pain that the singer is experiencing.

O del mio amato ben

O del mio amato ben perduto incanto!
Lungi è dagli occhi miei
chi m'era gloria e vanto!
Or per le mute stanze
sempre lo [cerco e]l chiamo
con pieno il cor di speranze?
Ma cerco invan, chiamo invan!

Oh, lost enchantment of my dearly beloved

Oh, lost enchantment of my dearly beloved!
Far from my eyes is he
who was, to me, glory and pride!
Now through the empty rooms
I always seek him and call him
with a heart full of hopes?
But I seek in vain, I call in vain!

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E il pianger m'è sì caro,
che di pianto sol nutro il cor.

Mi sembra, senza lui, triste ogni loco.
Notte mi sembra il giorno;
mi sembra gelo il foco.
Se pur talvolta spero
di darmi ad altra cura,
sol mi tormenta un pensiero:
Ma, senza lui, che farò?
Mi par così la vita vana cosa
senza il mio ben.

And the weeping is so dear to me,
that with weeping alone I nourish my heart.

It seems to me, without him, sad everywhere.
The day seems like night to me;
the fire seems cold to me.
If, however, I sometimes hope
to give myself to another cure,
one thought alone torments me:
But without him, what shall I do?
To me, life seems a vain thing
without my beloved.

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CHAPTER IV

English

Samuel Barber

Samuel Barber (1910-1981), born in West Chester, Pennsylvania, wrote his first piece at age 7 and attempted his first opera at age 10. At the age of 14, he entered the Curtis Institute, where he studied voice, piano, and composition, then later explored conducting with Fritz Reiner. At Curtis, Barber met Gian Carlo Menotti, whom he would form a lifelong personal and professional relationship. Menotti supplied libretti for Barber's operas *Vanessa* (for which Barber won the Pulitzer) and *A Hand of Bridge*. Barber's music was championed by a remarkable range of renowned artists, musicians, and conductors including Vladimir Horowitz, John Browning, Martha Graham, Arturo Toscanini, Dmitri Mitropoulos, Jennie Tourel, and Eleanor Steber. His *Antony and Cleopatra* was commissioned to open the new Metropolitan Opera House at Lincoln Center in 1966. Barber's life partner Gian Carlo Menotti, whom he had met at Curtis, supplied the libretto for Barber's opera, *Vanessa*.

Barber's compositional style has been appraised for its musical logic, sense of architectural design, effortless melodic gift, and direct emotional appeal. This was evident in the *Overture to The School for Scandal* (1931) and *Music for a Scene from Shelley* (1933). These were characteristics of his music throughout his lifetime. Barber's love of poetry, and his intimate knowledge and appreciation of the human voice, inspired his vocal writing and made a powerful case for Barber as one of the 20th century's most accomplished composers for the voice. (Bach Cantatas Website, 2000). The intensely lyrical *Adagio for Strings* (Wise Musical

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Classical, 2022) became one of his most recognizable and beloved compositions, both in concerts and films (*Platoon*, *The Elephant Man*, *El Norte*, *Lorenzo's Oil*).

Alice Mary Smith

Alice Mary Smith (1839 –1884), from England, published her first song in 1857, aged just 18. And six years later, she became the first known British woman to compose a symphony, with her *Symphony No. 1 in C minor*, which was performed by the Musical Society of London. Years of practice paid off, as Smith is considered a prolific English 19th-century composer, having written two symphonies, several choral works, including the operetta *Gisela of Rudesheim*, and boasting one of the largest collections of sacred choral music by a woman composer. Smith's wide knowledge of poetry was evidenced by her choice of texts for her songs and the subjects of her concert overtures, according to an article on the *Blue Magpie Books* website (2019).

However, many of Smith's accomplishments have sadly been airbrushed from history. Fortunately, she married Frederick Meadows White, a lawyer, who actively supported and defended Smith's musical activities. He used his influence and wealth to promote Smith's performances, while assuring critics that her composing in no way detracted from her role of providing "good management of domestic affairs" (Blue Magpie, 2019).

And, as with other female composers of the time, Smith was occasionally forced to adopt a male pseudonym - Emil Künstler - to submit compositions for publication, as a female name often caused immediate rejection. Along with way too many female composers in history, Alice Mary White's music was mostly forgotten within a decade of her death. (Blue Magpie, 2019).

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Nevertheless, an obituary from *The Athenaeum* reads, “Her music is marked by elegance and grace... power and energy” (Roberts, 2021).

Sure on This Shining Night, Op.13 No.3

For this recital, *Sure on This Shining Night, Op.13 No.3* by Samuel Barber is a poem written from the perspective of an older man walking outside on a summer night, reflecting back on his life. This reflection at the end of the man's life encompasses the idea that even through the darkest times in life there is still kindness in the world (Hetzl-Ebben, 2014). The brilliance of *Sure on this Shining Night* lies in its long, seamlessly lyrical canonical lines, initiated by the voice, and followed immediately by the piano. The song's structure resembles that of songs crafted by 19th-century masters such as Johannes Brahms and Robert Schumann (Library of Congress, 2022).

The correlation between the unmistakably slow, drag moving tempo and the older man is a music component that Alice White would not change and would deem appropriate. Alice Mary White would see every aspect of the music and the poem as close to perfection. I can see her favorite aspect of the piece being the back-and-forth imitation of the melody between the voice and the accompaniment of the piano, as if the piano represents the love of his life that he lost years ago.

***Sure on This Shining Night, Op.13 No.3* by Poet, James Agee**

Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.

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All is healed, all is health.
High summer holds the earth.
Hearts all whole.
Sure on this shining night
I weep for wonder
Wandering far alone
Of shadows on the stars

Roger Quilter

Roger Quilter (1877-1953), born in Hove, Sussex, UK, attended a preparatory school in Farnborough and at Eton College, where, though the emphasis was upon sporting achievement, he was allowed to pursue his musical studies. Around 1896, a family friend suggested that he continue his musical studies in Frankfurt. Quilter subsequently enrolled at the Hoch Conservatory at Frankfurt-am-Main. Most of his best work was produced before 1923, though there are some superb songs produced after this time. Quilter was a writer of songs, and virtually nothing else (Pilkington, 1996). He collaborated with Rodney Bennett on several projects, including the light opera, *Julia*, which was premièred at the Royal Opera House, Covent Garden, in December 1936. He composed more than one hundred songs, where at least half remain in the repertoire and are loved by performers and audiences alike. In 1952, his 75th birthday was marked by the BBC with a celebration concert, conducted by Leslie Woodgate. He died within the year and was buried in the family vault at Bawdsey church, Suffolk (British Music Collection, 2022).

For the performer, Quilter's vocal line has a natural flow, always enhancing the rhythm of the words rather than forcing this rhythm into a preconceived melody. The accompaniments are almost unique in their layout; always providing rhythmic interest and snatches of

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countermelody for the pianist to find, but all without restricting the singer's necessary rubato. Quilter's songs also remained above the level of most of his contemporaries because of his choice of poetry, which includes, Shakespeare, Herrick, Shelley, and Blake (Pilkington, 1996).

Amy Beach

American composer Amy Beach (1864-1944), finally achieved the passionate goal to write a symphony when she composed the *Gaelic Symphony (Symphony in E minor)* in 1894. A child prodigy, Beach memorized 40 songs at the age of one and taught herself to read at three, played four-part hymns and composed simple waltzes at age four. By the age of six, she began studying piano with her mother.

As a 19th-century woman, Beach struggled to be granted the same opportunities as her male counterparts. For much of her later life, she used her position as the country's best-known female composer to nurture other women. She once said: "Music is the superlative expression of life experience, and woman by the very nature of her position is denied many of the experiences that colour the life of man" (S-Roberts, M., Pentreath, R. & MacDonald, K., 2021).

Fortunately, her future husband's career as a physician allowed Beach to not base her career on earning money, in an industry still dominated by men. Nevertheless, Beach's trailblazing led to her becoming the founding member and first president of the Society of American Women Composers in 1925 (Library of Congress, 2022).

Love's Philosophy

Love's Philosophy is a poem by Percy Bysshe Shelley and included in the Harvard manuscript book entitled *An Anacreontic*, dated January 1820. Anacreontics are poems written in the style of the ancient Greek poet Anacreon, known for his celebrations of love. The *Love's*

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Philosophy poem is a romantic lover's playful argument, putting forward his case for the union of love. Natural imagery and strong rhyme appeal to the reader's senses, presenting this relationship as something innocent, simple, and inevitable. Shelley asks how there can be unity in nature but a lack of union in human relationships when published in a copy of *Leigh Hunt's Literary Pocket-Book*, 1819. Roger Quilter set the poem to music in 1905 in the composition *Love's Philosophy, Op. 3, No 1*. (Wikipedia, 2022).

I do not see Amy Beach having an issue with this piece. It is a beautifully written accurate portrayal of a lover's persuasion. The man or woman that performs this is attempting to convince their lover that they belong together by providing examples of nature's perfect unions, "Rivers with the ocean," "Fountains mingle with the river," "The mountains kiss high heaven." The upbeat quick tempo of *Love's Philosophy* gives off a light, loose, effortless feel that may come across to those that listen to not take this argument as serious. If anything, I can see Amy Beach setting the tempo slower to take a more pensive approach.

Loves Philosophy by Poet, Percy Bysshe Shelley

The fountains mingle with the River
And the Rivers with the Ocean,
The winds of Heaven mix for ever
With a sweet emotion;
Nothing in the world is single;
All things by a law divine
In one another's being mingle.
Why not I with thine?

See the mountains kiss high Heaven
And the waves clasp one another;
No sister-flower would be forgiven

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If it disdained its brother;
And the sunlight clasps the earth
And the moonbeams kiss the sea:
What are all these kissings worth
If thou kiss not me?

Ralph Vaughan Williams

Ralph Vaughan Williams (1872-1958), born in the Cotswold village of Down Ampney, where his father was vicar, was not only a composer of the utmost importance for English music but also one of the great symphonists of the 20th century. Educated at Charterhouse School, the Royal College of Music and Trinity College, Cambridge, he studied under Charles Stanford and Hubert Parry, later learning with Max Bruch in Berlin and Maurice Ravel in Paris.

At the turn of the century, he was among the very first to travel into the countryside to collect folk songs and carols from singers, notating them for future generations to enjoy.

Vaughan Williams composed several hymn tunes that remain popular, including *Sine Nomine*, *For all the Saints* and *Down Ampney, Come down O love Divine*. A long and deep friendship with Gustav Holst was a constructive relationship, which was crucial to the development of both composers.

Vaughan Williams volunteered for the army during World War I, and was sent to France in 1916, serving in the Royal Army Medical Corps. The carnage and the loss of close friends, such as the composer George Butterworth, deeply affected him and influenced his music after the war. Widely read, and heavily influenced by poets and writers such as Shakespeare, Bunyan, Blake and Walt Whitman, Vaughan Williams' youthful atheism eventually morphed into cheerful agnosticism.

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In a long and productive life, music creatively flowed from Vaughan Williams, where barely a musical genre went untouched by his work that includes nine symphonies, concertos for piano, violin, oboe, and tuba, five operas, chamber, ballet and film music, a large body of songs and song cycles, and various important unaccompanied and orchestral choral works. His orchestral works include the popular favorites as *The Lark Ascending*, *Fantasia on a Theme by Thomas Tallis*, *Five Variants of Dives and Lazarus*, *The Wasps Overture* and the *English Folk Song Suite* (The Ralph Vaughan Williams Society, 2022). He died on 26 August 1958; his ashes are interred in Westminster Abbey, near Purcell.

Ethel Smyth

Ethel Smyth (1858-1944), born to a wealthy bourgeois family and daughter of Major-General John Hall Smyth and Emma Struth Smyth, attained prominence as one of the most accomplished female composers in the male dominated environment of England, and was a main representative of the country's suffragette movement on women's right to vote.

Always a rebel, Smyth pursued a musical career against her father's wishes, a period where she met many of the most significant composers of the day, including Pyotr Tchaikovsky, Clara Schumann, Johannes Brahms and Antonín Dvořák. Tchaikovsky was notably encouraging and described Smyth in his memoirs as "one of the few women composers that can seriously consider achieving something valuable in the field of musical creation" (British Library, 2022).

For over decade, Smyth lived and worked in several countries around Europe, gaining a breadth of experience that infused her compositions with a distinctly European character. In 1898, her first opera *Fantasio* was first performed in Weimar. Four years later, *Der Wald* was heard first in Berlin and then at the Royal Opera House in London. *Der Standrecht* was

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performed in Leipzig and Prague in 1906 before being performed in English translation as *The Wreckers* in London under the baton of Thomas Beecham in 1909. However, for each of these works, Smyth had to work tirelessly to obtain performances.

When Smyth was arrested as one of more than 100 feminists for breaking windows in March 1912, she served two months at London's Holloway Prison. Thomas Beecham paid a visit, only to find her directing a memorable performance of *The March of the Women*, being sung by fellow suffragettes. In 1922, she was honored as Dame Ethel Smyth, and in 1926, became the first female recipient of an honorary doctorate in music from Oxford University.

Let Beauty Awake

The recital's *Let Beauty Awake* (from *Songs of Travel*) by Ralph Vaughn Williams is chosen for the poem's descriptions in two stanzas: the amazement of the wayfarer when gazing the beauty of nature: at dawn in the first verse, at dusk in the second one. It appears he was aware of it for the first time; might he have just fallen in love and seen everything with new eyes?

The song is romantic; the poet's emotions are reflected in the wide phrases of the singer, who seems to flow over the piano's arpeggios; the two verses are very similar, the dynamics of the voice hardly change (forte at the first verse, piano at the second verse) (Liederabend, 2019).

Though this is a beautiful song, Ethel Smyth most likely would not have had the poet write the word "beauty" repeatedly in one song. The song is about all there is to love in nature's beauty. We get it. There is no need to beat a dead horse when it comes to over-using the word "beauty." I feel that Ethel Smyth would have taken the tempo down a notch so that the audience could bask in the warmth of the singer's voice a little longer and to reflect on all of the different

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forms that beauty can come in. I can also see Ethel not having the singer sing the word "beauty," on a high G (G5). The syllable "ty" is not friendly for the female voice to sing that high.

Let Beauty awake by Robert Louis Stevenson

Let Beauty awake in the morn from beautiful dreams,
Beauty awake from rest!
Let Beauty awake
For Beauty's sake
In the hour when the birds awake in the brake
And the stars are bright in the west!

Let Beauty awake in the eve from the slumber of day,
Awake in the crimson eve!
In the day's dusk end
When the shades ascend,
Let her wake to the kiss of a tender friend,
To render again and receive!

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CHAPTER V
German

Joseph Haydn

Joseph Haydn (1732-1809), an Austrian composer, was born in Rohrau, Lower Austria. He began his career in the traditional patronage system of the late Austrian Baroque and ended as a 'free' artist within the burgeoning Romanticism of the early 19th century. Haydn became famous as early as the mid-1760s, and by the 1780s, the most celebrated composer of his time and a culture-hero throughout Europe. Venerated as the first of the three 'Viennese Classics' (Haydn, Mozart, Beethoven), Haydn excelled in every musical genre and during the first half of his career his vocal works were passionately celebrated (Feder and Webster, 2001). Known as the "father of the symphony," no other composer approaches the combination of productivity, quality, and historical importance across genres.

The 20th century represented Haydn as an 'absolute' musician (exhibiting wit, originality of form, motivic saturation, and a 'modernist' tendency to problematize music rather than merely to compose it), but earnestness, depth of feeling and referential tendencies are equally important to his art (Feder and Webster, 2001). A true Renaissance man, Haydn formed interested in literature, art and philosophy and gladly mingled and corresponded with intellectuals and freemasons, albeit without pretensions to being an intellectual himself. Composing 106 symphonies, few have written as much as Haydn in a lifetime.

Again, vocal music constitutes fully half of Haydn's output. Both his first and last completed compositions were mass settings, and he cultivated sacred vocal music extensively throughout his career except during the later 1780s, when elaborate church music was inhibited by the Josephinian reforms, and the first half of the 1790s in London. (Feder and Webster, 2001).

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The principal engineer of the classical style, Haydn exerted influence on the likes of Mozart, who called him “Papa Haydn,” and his student Ludwig van Beethoven, and scores of others. However, Beethoven apparently said that he “learned nothing from Haydn.” (Farrant, 2022). Maybe Beethoven found out that Haydn thought that Mozart was a better composer than Haydn himself.

Clara Schumann

Clara Schumann (1819-1896), a celebrity pianist during the time of musical Romanticism, was wife to Robert Schumann. They formed a beautiful musical business partnership until his untimely death. Clara shared many years of close friendship with Brahms, who said she inspired all his best melodies. Unfortunately, she inherited a mindset that women were incapable of greatness as composers. Clara's composing skills were never fully realized due to balancing her husband's mental instability, the pressures of a solo career, and raising a family of eight children. Yet, she still managed to create many important works, but her way of thinking didn't change, stating “A woman must not desire to compose — there has never yet been one able to do it. Should I expect to be the one?” (Classic FM, 2022).

Despite writing her successful *Piano Trio* in 1846, she stated “There is no greater joy than composing something oneself and then listening to it. There are some pretty passages in the Trio, and I believe it is also fairly successful as far as the form goes. Naturally, it is still only woman's work, which always lacks force and occasionally invention” (Burkholder, p. 561; 2019).

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Bald wehen uns des Frühlings Lüfte -- Hob XXVIa:47

I see Clara Schumann agreeing with the musical style of this song. Spring is known to bring about change, a fresh new start, the hope of a better tomorrow, hence key words in this poem such as, “alive,” “breathing,” “bliss,” “philanthropist,” and “supplication.”

Bald wehen uns des Frühlings Lüfte

Bald wehen uns des Frühlings Lüfte,
Bald wird der dunkle Hain belebt;
Es atmen schon der Kräuter Düfte,
Indes sich jeder Same regt.
Auch uns steigt Wonne heut' hernieder,
Da wir dein Namensfest begehn.
Vernimm, o Menschenfreund, die Lieder,
Der Schöpfer höre unser Flehn.

Spring breezes will soon blow upon us

Spring breezes will soon blow upon us,
Soon the dark grove will come alive;
The scents of herbs are already breathing,
While every seed stirs.
Bliss descends on us too today,
As we celebrate your name festival.
Hear, O philanthropist, the songs
The Creator hear our supplication.

Google translated

Ein kleines Haus

I see Clara Schumann honestly wholeheartedly falling in love with the intent of this song. The soothing line of this upbeat melody further establishes the delight one feels in a loving, healthy, little environment. Little homes with close walls, even though intrusive, encourage high intimacy, and strong bonds amongst family members.

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Ein kleines Haus

Ein kleines Haus, von grünem Laub umgrenzt,
wo hell durchs Fensterlein die Morgensonne
glänzt,
wo mich vom Schlaf das Lied der Lerche weckt.³
Ein schmaler Tisch, den treue Liebe deckt;
ein kleines Feld, das keinen Zehnten gibt;
ein alter, guter Nachbar, der mich liebt;
ein klarer Himmel, ein unverdorbnes Blut
und stets zur Arbeit froher Mut.

So schönes Los! Freund, neidest du es mir?
Ach, hätt ich's nur, ich teilt' es gern mit dir!
So schönes Los!
Ach, hätt ich's nur, ich teilt' es gern mit dir!

A Little House

A little house surrounded by green foliage
where the morning sun shines brightly through the
little window,
where the song of the lark wakes me from sleep.³
A narrow table set by true love;
a small field that does not tithe;
an old, good neighbor who loves me;
a clear sky, an uncorrupted blood
and always ready to go to work.

Such a nice lot! friend, do you envy me?
Oh, if only I had it, I'd be happy to share it with
you!
Such a nice lot!
Oh, if only I had it, I'd be happy to share it with
you!

Google Translated

Antwort auf die Frage eines Mädchens

Clara Schumann would agree with the honesty of this transparent love letter. When one has spent a great time with someone, we remember every little vivid detail of that encounter. For instance, the look on their face when you two have not seen each other in a long time, you notice the clothes that they decided to put on when seeing you again, something that you did to make that person laugh/smile and vice versa. You don't feel only one emotion when being in love. You feel the sighs of relief, the flutters of your heartbeat, and the constant pacing in your head of what will happen next. For this reason, Clara Schumann would see the tempo, the sixteenth notes, the grace notes, and the overall phrasing as appropriate.

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Antwort auf die Frage eines Mädchens

Denkst du auch so innig meiner,
wie ich liebend denke deiner?
Wohl, trautes Mädchen, denk ich dein,
wohl, jener süßen Wonnestunden,
die, ach! zu schnell mir hingeschwunden,
wenn heiß dein Herz an meinem schlug.
Vergessen sollt ich deine Liebe,
vernichten die so schönen Triebe,
die ich für dich, die ich für dich im Herzen
trug?

Nein, nein! Ewig, ewig denk ich dein!
Ich denke dein im Todesschlummer,
wenn tot dies Herz von stillem Kummer,
verloschen dieser Augen Licht.
Dann spießt aus meines Herzens Mitte
ein Blümchen noch in voller Blüte;
dies Blümchen heißt, dies Blümchen heißt:
Vergißmeinnicht.

Als einst mit Weibes Schönheit

Clara Schumann would be intrigued by this poem alone. The amazement that a woman could be so divinely beautiful and yet be incredibly humble and treat others with sincere kindness. Clara would think of the connection between poem and of the music itself as misaligned. The quick tempo and the phrasing of line within each phrase makes no sense at all. It brings too much of a comical energy to this song, when in reality, this piece should be taken much slower, with not as many grace and sixteenth notes, to bring earnest insight.

Reply to a girl's question

Do you think as fervently of me
As I lovingly think of you?
Truly, dear girl, I think of you
And of those sweet rapturous hours
That have, alas! too quickly vanished,
When my heart beat ardently against yours.
Should I forget your love,
Destroy the so beautiful desires
That I harboured for you in my heart?

No, no! I shall think of you for ever!
I shall think of you in the sleep of death,
When this heart has died with silent grief,
And the light of these eyes is extinguished.
Then, from deep in my heart, a little flower
Shall spring up, still in full bloom;
This little flower is called: forget-me-not.

Translations @ Richard Stokes

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Als einst mit Weibes Schönheit

Als einst mit Weibes Schönheit sich
Die höchste Tugend schwesterlich
Im engsten Bund gepaart
Da war es, als Marien
Bloß ob diesem schönen Bund
Das Los der Auserwählung ward.

Und diesem hohen Urbild gleich,
An Schönheit und an Tugend reich
Schuf dich auch die Natur,
Drum such, o Teure, jederzeit
Die höchste Liebenswürdigkeit
In diesem Bunde nur.

As once with woman's beauty

As once with woman's beauty
The highest virtue sisterly
Paired in the tightest bond
There it was when Marien
Just because of this beautiful bond
The lot of election was.

And like this high archetype,
Rich in beauty and in virtue
Nature created you too
Therefore search, o dear, at any time
The supreme kindness
In this union only.

Google Translated

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Chapter VI

Ancient to Post-Modernity

Hildegard of Bingen (1098-1179) is considered one of the first known composers in the history of Western music and was a 12th-century Benedictine nun with an extraordinary musical vision. Somewhat of a revolutionist, she went on preaching tours, which was unusual for women in the male-dominated church of the Middle Ages. Nearly a millennium after Hildegard's death, interest in her music grew as there were no mentions of her work in any reference book prior to 1979 (Hopkin, 2022), with the first English performance of four of her incredibly vivid songs executed by Philip Pickett and his New London Consort in 1979.

As love is the theme of each recital song, love of music is also central to the journey of each female composer highlighted in this paper. It took love, passion, and commitment for these women of music to "run against the wind" of every-changing social obstacles. The journey of the artist/musician is a lonely one...

In a millennium of classical musicology, there is even less reference to female composers of color, even though these musicians have contributed significantly to the evolution of the genre. For example, Florence Price (1887-1953) is just one of a plethora of such composers that have been overlooked. Considered a musical prodigy, Price overcame the Jim Crow ideology of the South to compose over 300 works, including material performed by contralto Marian Anderson. Despite being denied membership to the Arkansas State Music Teachers Association, Price is thought to be the first female symphonist of African American heritage and the first African American woman to have a composition performed by a major orchestra: *Symphony in E minor* performed by the Chicago Symphony in 1993 (Parr, 2019).

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The *Chicago Daily News* wrote of Price's skills, "It is a faultless work, a work that speaks its own message with restraint and yet with passion ... worthy of a place in the regular symphonic repertory." Yet, she couldn't get her first symphony published despite nationwide performances. Price's response and request in a letter to the conductor of the Boston Symphony Orchestra transcends time: "My dear Dr Koussevitzky, to begin with I have two handicaps – those of sex and race. I am a woman with some Negro blood in my veins. Knowing the worst then, would you be good enough to hold in check the possible inclination to regard a woman's composition as long on emotionalism but short of virility..." (Parr, 2019).

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