

MUSICAL WOMEN: A SUBJECT WORTHY OF STUDY

By

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Abstract

High school and college students in MUSI-1306 music appreciation courses study many composers and compositions. Of those composers, music appreciation textbooks typically briefly mention a few women composers, most notably Fanny Mendelssohn Hensel and Clara Schumann. Most music courses focus on the master composers comprised of men. This lack of representation of women composers in music appreciation textbooks creates the illusion that there have not been many women performers or composers. Many women engaged in these musical activities. While many female musicians only performed or composed for family and friends, many others performed publicly and regularly published their works.

Music appreciation curricula should convey a more diverse population of composers by integrating the study of compositions written by women to achieve the learning objectives for the course. There are similar objectives used throughout MUSI-1306 college-level music appreciation courses across the state of Texas. In these classes, students learn to identify musical works and elements in a variety of styles, analyze the elements and structure of music using appropriate terminology, and critically evaluate the influence of social, political, technological, or cultural ideas on music. Educators should offer a more diverse compilation of works that would include women composers. Compositions written by women can fulfill the overall objectives in a music course just as well as using works written by men.

Dedications

I would like to dedicate this paper to my loving family.

My Sweet Husband: George

Every day brought unexpected struggles, yet through it all, you supported my endeavors.

We have endured many changes through this process. You have stayed faithful and committed, and for that, I am so blessed. You are my absolute favorite human, and I love that I get to hang out with you every day.

My daughters (In order of appearance): Kathryne, Samantha, Penelope, and Annie

It is my honor to be your momma. You are all unique and beautiful. I could not ask for better daughters. I hope that you have learned something throughout this adventure we went on together. It is my wish that you seek your dreams with passion, knowing that I am behind you as your biggest cheerleader.

My grandchildren: Johnny and Hazel

Just because you are adorable.

My Parents: Mom & Mike, Dad & Marsha, Teddye, Fred & Lori

Thank you for your support. You have been there when I needed you. You have let me know that you are proud of me. Thank you for being on the end of the phone telling me that I can do this. Thank you for coming and helping me with children when I was overwhelmed and unable to focus. Thank you for believing in me even when I did not believe in myself.

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Listening Examples

Emilie Mayer, *Symphony No. 5 in F Minor*, 1862

Maria Szymanowska, *Nocturne in B-flat Major*, Mainz: Schott, 1985

Augusta Holmés, *Androméde*, Paris: Enoch et Cie, 1901

Augusta Holmés, *Irlande*, Paris: Léon Grus, 1887

Agathe Backer-Grøndahl, *Barnets Vaardag: Sangcyclus*, Christiania: Brødrene Hals, 1897

Ethel Smyth and Cicely Hamilton, *The March of the Women*, London: Houder and Stoughton, 1914

Ethel Smyth, *The Prison*, London: J. Curwen & Sons, 1930

Ethel Smyth, *The Wreckers*, Leipzig: Breitkopf und Härtel, 1911

Introduction

How many little girls have become scientists because of Marie Curie and her research of radioactivity? What about the little girls who were encouraged by the idea that they too could become a pilot because Amelia Earhart was the first woman to fly solo across the Atlantic Ocean? How many future women politicians are there because of Margaret Thatcher or have pursued a career in law because of Sandra Day O'Connor? There are many amazing women in the history of our world, women who paved the way for our little girls today. These women unlocked the imaginations of our future female leaders to become anything they wish to be. They fought for our rights to vote, in the case of Susan B. Anthony and to pursue our freedoms, as in the case of Harriet Tubman. Even the fictional character, Rosie the Riveter, demonstrated that women could be successful outside the home. So much can be learned from the women of our past and their struggles because of their femininity.

The nineteenth-century brought about political, industrial, and social changes. One change few recognize was the advancement of women in music. While there were renowned women musicians throughout history, the Romantic era underwent an increase in women composers. Even though there were prominent women composers during the nineteenth century, Music appreciation curricula at both the high school and college levels include a limited number of women. While there is a nod to certain women such as Clara Schumann (1819 – 1896) or Fanny Mendelssohn Hensel (1805 – 1847), music appreciation textbooks focus on the male composers throughout history. One of the most popular textbooks used for college MUSI-1306 music appreciation classes throughout

Texas is *The Enjoyment of Music*. Kristin Forney and Joseph Machlis mention the increase in the number of women composers during the nineteenth century.¹ The authors state that this growth in professional women musicians was made possible by expanding educational opportunities within the public conservatories.² While this is an excellent start in integrating the female voice, brief mentions within a textbook are not enough to show how important women were in music history.

Objectives are crucial to student success in any subject and should be specific, brief, understandable, and measurable. Each objective should focus on one element of a student's performance. Looking at Bloom's taxonomy, educators can successfully create significant goals that activate other levels of student learning, such as recall, comprehension, analysis, synthesis, and evaluation.

While there are many objectives, three are the most common in college-level MUSI-1306 music appreciation courses.³ The first main goal is for the student to identify musical works and elements in a variety of styles. For the second goal, the student should learn how to analyze the elements and structure of music using appropriate terminology. The student's last goal should be to critically evaluate the influence of social, political, technological, or cultural ideas on music. Students can learn these objectives by studying the compositions of women.

¹ Kristine Forney and Joseph Machlis, *The Enjoyment of Music*, 11th ed. (New York, NY: W. W. Norton & Company, 2011), 210.

² Kristine Forney and Joseph Machlis, *The Enjoyment of Music*, 11th ed. (New York, NY: W. W. Norton & Company, 2011), 210.

³ This information was obtained through a variety of college-level syllabi for the MUSI-1306 music appreciation courses within Texas.

To decide which compositions by women musicians will serve these specific learning objectives for the music appreciation course, educators need to become more familiar with repertoire by little-known female composers. This thesis will introduce six lesser-known composers and their compositions written during the Romantic era. Emilie Mayer's *Symphony No. 5 in F Minor* and Maria Szymanowska's *Nocturne in Bb Major* serve as examples to teach the identification of music works and elements in a variety of styles. A study of Augusta Holmés *Irlande* and *Androméde* along with Louise Reichardt's German Lieder and Agathe Backer-Grøndahl's song cycle, *Barnets Vaardag Op. 42*, will show how these works can help students learn to analyze the elements and structure of music using appropriate terminology. Finally, the compositions of Ethel Smyth will illustrate how works by a female composer can present students with the influence of social, political, technological, or cultural ideas on music. Using examples written by women can fulfill the required objectives.

Methodology

While some colleges and universities offer a course focusing on the study of women composers, this course is generally for graduate-level music majors and not part of the undergraduate degree plan.⁴ Teaching about women composers should be expanded to MUSI-1306 music appreciation. All students who take a music appreciation course should learn about Bach, Mozart, and Beethoven and the influential women in music composition. While there are honorable mentions of Clara Schumann and Fanny Hensel, for the most part, the primary focus is on the men.⁵ Exploring various music appreciation textbooks to find examples from women composers has been challenging. Each textbook analyzes many great male composers during the Romantic Era. The male composers featured in the Romantic Era chapters contribute to the focus objectives of music courses. However, learning about women composers can also support the overall course goals. In this contemporary age, music appreciation courses rarely include women composers is a bit surprising to me. I hope to show that the study of music is not complete unless we study women's contributions.

I will examine the syllabi from two-year colleges throughout the state of Texas to determine which objectives were universal.⁶ Referencing the syllabi, I will access the textbooks used within each music appreciation course. These books include *The Enjoyment of Music*, the 11th, 12th and 13th editions as well as *Discover Music*, and *The*

⁴ West Texas A&M University Course Catalog for Music M.A.

https://catalog.wtamu.edu/preview_program.php?catoid=23&poid=3602&hl=musi+history&returnto=search

⁵ Jeremy Yudkin. *Discover Music*, (Upper Saddle River, NJ: Pearson Education, Inc., 2004).

⁶ Assessed the syllabi for the 2020/2021 school year from Alamo College, Amarillo College, Austin College, El Paso College, Hill College, Richland College, and Tyler College.

Concise History of Western Music, 5th edition. I then will reference Karin Pendle's *Women & Music* to familiarize myself with the composers mentioned within that textbook. Because of the large number of women composers in Pendle's book, I will narrow my search to only include women from the Romantic era. Using the information from *Women & Music*, I will determine if the compositions featured are also within the more popular music appreciation textbooks.

To research this topic, I will look at the fundamental objectives of the MUSI-1306 music appreciation courses at the college level and examine the textbooks used in those courses. I will research the lives and compositions of various women musicians to learn how they contributed to the history of music composition. I will then explore how music appreciation courses could add these women's accomplishments to their curriculum without taking away from the overall objectives or eliminating the masculine voices that are also important. Emilie Mayer's *Symphony No. 5 in F Minor* and Maria Szymanowska's *Nocturne in Bb Major* are examples that could fulfill the objective to identify musical works and elements in a variety of styles. To analyze the elements and structure of music using appropriate terminology, I will study the symphonic poems of Augusta Holmés, Louise Reichardt's German Lieder, and Agathe Backer-Grøndahl's song cycles. Using Ethel Smyth's *March of the Women*, *The Prison*, and *The Wreckers*, I will show that students can critically evaluate the influences of social, political, technological, or cultural ideas on music.

Identify Musical Works and Elements

in a Variety of Styles

Music appreciation students develop the skill to identify various elements that characterize musical works in a variety of styles. Educators teach this objective by introducing listening samples and asking students to apply their learned knowledge to describe the samples. Students should know how fast or slow a piece is by considering the tempo; they will examine the rhythms to explain the beats and the meter. Students will identify the timbre by listening to the instrumentation and textures of the piece to show how that affects the sound. Lastly, students will differentiate between the melodies and harmonies of various compositions to show how the dynamics affect the piece's mood. Using compositions written by women can satisfy this objective just as well as using compositions written by men.

The male composers featured in the Romantic Era chapters certainly contribute to identifying musical elements using different styles. Examples from the compositions of Franz Schubert, Hector Berlioz, Felix Mendelssohn, Frederic Chopin, and Robert Schumann allow for the study of various styles. Each of these composers had innovative compositional ideas and are perfect examples of the Romantic Era. In addition to these great composers, however, some women composers would fit this specific objective as well. Among these composers are Emilie Mayer (1812 – 1883) and Maria Szymanowska (1789 – 1831). Each of these musicians brings a valuable voice to the conversation of music education.

Emilie Mayer's Symphony No. 5 in F Minor was composed in 1856. This composition has four movements and explores many examples of musical components throughout the piece. The first notes of the first movement *Allegro Agitato*, which means briskly and restless, sound thrilling and prove that the movement is aptly named. Mayer uses dynamics and animated rhythms to establish a breathlessly thrilling atmosphere throughout this movement. This piece has the feel of a storm that moves from wild and exhilarating to a soft drizzle and then back again. The rhythms create a sense of waves crashing on a shore and then retreating to the ocean. The orchestration builds the mood by using the low instruments as the thunder and the upper instruments as the wind and rain. Mayer's use of the winds and strings establishes the shifting energy, which allows this piece to feel storm-like. The driving force of forward motion reveals the tension and the peace as the waves of the musical storm resolve.

The *Adagio* is soothing compared to the first movement. There is a sense of peace that Mayer creates at the beginning of this movement. She uses triads and chromaticism to move towards a brief but ominous brass-heavy display. Mayer then continues with the original theme using the violins and woodwinds, adding a bit of French horn to add texture and interest within the composition. Then the violins pulse with repeating notes that lead back to feature the brass and low strings. The chords that Mayer writes between the flutes and violins establish a bit of tension, but it quickly resolves to the original theme. Just when the music seems to resolve, the brass returns with grand pageantry. This conversation between the winds and brass continues throughout the piece developing some unresolved instability. Mayer ends this movement with the *pianissimo* lullaby sounds of the violas and violins.

From pianissimo in the second movement to fortissimo in the third movement, Mayer's Scherzo, Allegro Vivace is just that, fast and lively. The mood of this movement is spirited and energetic. Mayer uses all the instruments to portray the vigor throughout the piece. Her use of extreme contrasting dynamics in this movement is typical of the Romantic Symphony and allows for more drama during the composition. While it is a technique used in the other movements of this symphony, it seems as though it is more apparent within this piece. Mayer also contrasts the high and low instruments more distinctly than she did in the previous movements. The contrasting dynamics and instrumentation allowed for an attention-grabbing timbre throughout.

The Finale Allegro Vivace movement is the whirlwind of all the musical images presented throughout the symphony. Mayer brings back all the provocative ideas from the previous three movements. Dynamically she starts this piece soft with the flutes and violins and gradually builds the excitement by reintroducing the brass. The dialogue between the strings and the brass continues throughout the movement. Mayer sprinkles the flutes into the conversation, but the focus remains on the brass fanfare ideas mentioned in the second movement. The finale ends in a flurry of winds, strings, and brass twisting in a flood of notes.

Throughout her composition, the elements that Mayer uses are tempo changes, complex rhythms, changes in dynamics, varied instrumentation, and her use of harmonies and melodies. Each movement of Mayer's Symphony No. 5 in F Minor begins with a new tempo marking. Using the different tempos of Allegro Agitato, Adagio, and Allegro Vivace and the multiple tempo changes throughout the symphony, this piece allows students to listen for the changes in speed. Mayer also writes this piece using complex

rhythms throughout the piece. Students will be able to identify the types of unusual rhythmic patterns that Mayer uses. This symphony has examples of extreme dynamics within all four movements. Mayer's use of dynamics helps to create the mood throughout the symphony. In addition, Mayer's orchestration can help the student hear the timbre of the different instrument pairings. Finally, Mayer's use of chromatics and arpeggios allows the student to hear examples of harmonies and melodies. Listening to Symphony No. 5 in F Minor, students can learn to identify musical works and elements in a variety of styles.

Mentioned by name only in the *Concise History of Western Music*, Maria Szymanowska was more than a name concerning Frédéric Chopin.⁷ She was an important figure in Chopin's compositional development.⁸ Described as a "musical idol" of Chopin's youth, Szymanowska was a renowned pianist.⁹ According to Nancy Reich, "Polish scholars credit her with having had an enormous influence on the young Frédéric Chopin."¹⁰ Sławomir Dobrzański argues that Szymanowska shaped Chopin's compositions by comparing the publishing dates of each composer's works. Dobrzański contends that Chopin was aware of Szymanowska and appeared excited about seeing her in concert in 1827.¹¹ While a lot of Chopin's work does mimic Szymanowska's,

⁷ Barbara Russano Hanning, "Fryderyk Chopin (1810 – 1849)," in *Concise History of Western Music*, 5th ed. (New York, NY: W. W. Norton, 2014), 421

⁸ Halina Goldberg, "Review: Album Musical De Maria Szymanowska," *Music and Letters* 83, no. 4 (November 1, 2002): 671. <https://doi.org/https://www.jstor.org/stable/3526406>.

⁹ Halina Goldberg, "Review: Album Musical De Maria Szymanowska," *Music and Letters* 83, no. 4 (November 1, 2002): 671. <https://doi.org/https://www.jstor.org/stable/3526406>.

¹⁰ Nancy B Reich, "European Composers and Musicians, Ca. 1800 – 1890," in *Women & Music: A History*, ed. Karin Pendle, 2nd ed. (Bloomington, IN Indiana University Press, 2007), 160.

¹¹ Sławomir Dobrzański, "Maria Szymanowska and Fryderyk Chopin: Parallelism and Influence," *Polish Music Journal* 5, no. 1 (2002). <https://polishmusic.usc.edu/research/publications/polish-music-journal/vol5no1/maria-szymanowska-and-fryderyk-chopin/>.

Dobrzański states that "A comparison of Szymanowska's and Chopin's music must consider three distinct elements: parallels in musical language, Szymanowska's influence on the younger composer, and, in one significant instance, similar results in artistic development."¹² Dobrzański goes on to show how multiple compositions follow these parallels. While Chopin was an incredible composer, there should be a focus on whom he was inspired by, especially since his compositions were similar in form, technique, and sound to those works of Szymanowska.

Maria Szymanowska published many solo piano works, including nocturnes, waltzes, and etudes.¹³ Many of Szymanowska's compositional works have survived and are unparalleled in innovative keyboard writing.¹⁴ Listening to Szymanowska's Nocturne in Bb Major and comparing it to Chopin's Nocturne in Eb Major, both pieces are remarkably similar in feel. In the beginning, both compositions occupy the same time signature and have the same opening interval of a fifth. Chopin's piece has embellishments in the right hand and chords in the left hand; however, both nocturnes follow remarkably similar melodic patterns. Both composers facilitate turns, trills, and scalar runs throughout their respective pieces. Szymanowska's piece has more simple textures than Chopin's but still follows what author Jeremy Yudkin describes as the "moody, introspective... and impromptus" structure of the Romantic era nocturne style.¹⁵

¹² Sławomir Dobrzański, "Maria Szymanowska and Fryderyk Chopin: Parallelism and Influence," *Polish Music Journal* 5, no. 1 (2002). <https://polishmusic.usc.edu/research/publications/polish-music-journal/vol5no1/maria-szymanowska-and-fryderyk-chopin/>.

¹³ Nancy B Reich, "European Composers and Musicians, Ca. 1800 — 1890," in *Women & Music: A History*, ed. Karin Pendle, 2nd ed. (Bloomington, IN Indiana University Press, 2007), 159 — 160.

¹⁴ Sławomir Paweł Dobrzański, "Maria Szymanowska (1789–1831): Pianist and Composer." (Ph.D. diss., University of Connecticut, 2001), 151.

¹⁵ Jeremy Yudkin, "The Nineteenth Century," in *Discover Music* (Upper Saddle River, NJ, NJ: Pearson Prentice Hall, 2004), 191.

Musical elements can describe Szymanowska's nocturne just as effectively as they can be used to describe Chopin's example. Since both pieces are similar in style, students can compare and contrast to show the compositional differences between the composers. Students can listen for and describe the differences in textures. There are also opportunities to hear the similarities within both pieces. While the examined textbooks have Chopin as the music example, students could also analyze Szymanowska's compositions. Since both composers' compositions were written around the same time frame, comparing their compositions would allow for deeper study and understanding of the individual works. Thus, creating an opportunity for students to the elements of music using the same style.

Since music appreciation students are not required to read music, listening to various compositional samples to determine what they hear musically is expected. Because of this, students learn the musical elements by using a variety of styles from various composers. For the Romantic era, music appreciation books mention composers like Berlioz or Chopin. However, there are women composers with meaningful compositions like Emilie Mayer and Maria Szymanowska, whose works effectively teach musical elements. When studying music, it is essential to look at the whole picture. In music appreciation, studying female composers is just as valuable as studying male composers. There should be an opportunity to hear all styles of music from diverse voices. If one of a music course's objectives is to identify musical works and elements in a variety of styles, then it is necessary to include the woman's voice in the conversation.

Analyze the elements and structure of music using appropriate terminology

Teaching music terms in various ways by using compositions specifically allows for the application of the vocabulary. One of the objectives of a music appreciation class is for the student to analyze the elements and structure of music using appropriate terminology. Listening to musical samples gives a better understanding of how the terminology is used and allows the listener to understand the meaning of the words as applied in the music. Compositions written by both men and women use the same language in music appreciation courses. However, studying the female voices allows for a diverse perspective.

There are many terms used to describe music and using those music terms correctly is an integral part of the music appreciation class. Students study a composer's approach to compositions in a music appreciation course, for example, using nationalism in response to political, cultural, or social changes. Nationalism was a popular musical expression among Romantic era composers. This compositional approach celebrates the composer's native country. The growth in nationalism started in response to the French Revolution.¹⁶ While nationalism was prevalent throughout Europe, music appreciation textbooks focus on Russia, Scandinavia, and the Czech Republic.¹⁷ These textbooks look to Edvard Grieg's *Peer Gynt* and Bedrich Smetana's *The Moldau* as the leading examples of nationalism in music.¹⁸ *Peer Gynt* was originally a play based on a Norwegian folk tale

¹⁶ Jeremy Yudkin, "The Nineteenth Century," in *Discover Music* (Upper Saddle River, NJ: Pearson Prentice Hall, 2004), 174.

¹⁷ Kristine Forney, Andrew Dell'Antonio, and Joseph Machlis, *The Enjoyment of Music*, 13th ed. (New York, NY: W. W. Norton & Company, 2018), 256.

¹⁸ Kristine Forney and Joseph Machlis, *The Enjoyment of Music*, 11th ed. (New York, NY: W. W. Norton & Company, 2011), 231; Kristine Forney and Andrew Dell'Antonio, "Sounding a Nation: Grieg and Orchestral

that Grieg condensed down into two orchestral suites of four movements.¹⁹ *The Moldau* is a tone poem that Smetana wrote about an important river in Bohemia.²⁰ While these pieces are excellent examples of nationalism, students could learn the concept using Augusta Holmés *Irlande*.

Augusta Holmés (1847 – 1903) was born in Paris, France. Even though she was born in Paris, she had Irish roots.²¹ Thus, she celebrated her heritage by composing a symphonic poem about Ireland called *Irlande*, written in 1882.²² This piece tells the story of Ireland's people and how they overcame adversity. Holmés wrote the poetry for this symphonic poem to describe the struggles the people of Ireland had to endure.²³ Besides the Great Potato Famine of the mid-nineteenth century, the people of Ireland had immense struggles with the British government.²⁴ The British believed in *laissez-fair* economic policies. These ideas were so that Ireland would not become dependent upon government handouts. Because of this, the food produced in Ireland went to England

Nationalism," in *The Enjoyment of Music: Essential Listening Edition*, 4e ed. (New York, NY: W. W. Norton & Company, 2020), 217 & 219; Jeremy Yudkin, "The Nineteenth Century," in *Discover Music* (Upper Saddle River, NJ, NJ: Pearson Prentice Hall, 2004), 214 & 216; Barbara Russano Hanning, "The Nineteenth Century: The Age of Romanticism," in *Concise History of Western Music*, 5th ed. (New York, NY: W. W. Norton, 2014), 478 & 494.

¹⁹ Kristine Forney and Andrew Dell'Antonio, "Sounding a Nation: Grieg and Orchestral Nationalism," in *The Enjoyment of Music: Essential Listening Edition*, 4e ed. (New York, NY: W. W. Norton & Company, 2020), 220.

²⁰ Kristine Forney and Andrew Dell'Antonio, "Sounding a Nation: Grieg and Orchestral Nationalism," in *The Enjoyment of Music: Essential Listening Edition*, 4e ed. (New York, NY: W. W. Norton & Company, 2020), 218.

²¹ Rebecca L Rockwood, "Augusta Holmes: Les Argonautes and La Montague Noire" (M.A., Rice University, 2002), 3.

²² Nancy Sarah Theeman, "The Life and Songs of Augusta Holmes" (Ph.D. diss., University of Maryland, 1983), 139.

²³ Nancy Sarah Theeman, "The Life and Songs of Augusta Holmes" (Ph.D. diss., University of Maryland, 1983), 139.

²⁴ Christine Kinealy, *A Death-Dealing Famine: The Great Hunger in Ireland* (Chicago, IL: Pluto Press, 1997), 304.

during this period.²⁵ In Holmés' poetry of the symphonic poem *Ireland*, she describes how her people were enslaved and the death of her homeland. Then she depicts the sounds of horns to announce the arrival of an army of giant horseback riders. There is rejoicing as the heroes of ancient Ireland descend, singing old triumphant songs to deliver the children of Ireland.²⁶

Irlande begins with a solo clarinet that is haunting. Then there is a call and response between the bassoon and the strings. As Holmés develops the piece, there is a sense of tranquility and pride. At the same time, there is an increase in intensity. Her use of the high voices gives the impression of joy or celebration. Then Holmés gradually introduces the conflict in between the blissful tone. The Andante presents a more serious mood. This sound is like an army taking over and changing the way life was in the country. The conversation between the lower voices and the higher voices sounds conflicted. Even during this time of conflict, the music sounds like the people found hope. Then there is another tone change noted in the music with Rallent and a Tempo just before the Allargando. There is a perception of tranquility, but the horns call out.²⁷ There is no longer a feeling of peace. Now there is a sense of urgency in what sounds like a conflict. The final fanfare represents the idea of Holmés last stanza in her poem for this composition, "Chante, ô people misérable, ton vieux chant triumpfal: car les héros de l'antique Irlande sortent des trombeaux séculaires pour la délivrance de leurs enfants."²⁸

²⁵ Christine Kinealy, *A Death-Dealing Famine: The Great Hunger in Ireland* (Chicago, IL: Pluto Press, 1997), 304.

²⁶ The poetry within the score of the symphonic poem *Irlande* is a loose translation; Augusta Holmés, *Irlande*, Paris: Léon Grus, 1887.

²⁷ Irish Central Staff, "The Musical Instruments of Ancient Ireland," IrishCentral.com, August 17, 2019, <https://www.irishcentral.com/roots/history/instruments-ancient-ireland>.

²⁸ Augusta Holmés, *Irlande*, (Paris: Léon Grus, 1887).

This last line explains that the ancient heroes of Ireland have come to help deliver the people from their bondage. Holmés ends this piece with a brass fanfare that builds towards an energetic and majestic climax that concludes with a triumphant end.²⁹ Holmés explores the idea of nationalism through her symphonic poem *Irlande*. This piece focused on a historical event that affected Ireland. Holmés connected the music and the poetry with the famine that almost destroyed her country. In addition, she was able to associate the music to give hope to the people of Ireland.

The Romantic era's focus was on expressing intense feelings.³⁰ Romantic composers wanted to arouse the full range of emotions or create visions of landscapes through their music. Students examine compositions that feature tone-painting, which is applied to interpret emotional or visual ideas musically. For example, a composer might use a flute trill to depict a bird singing. They may also use dynamics to explore weather changes. The composer could use separate major or minor keys to show emotion. Compositions such as symphonic poems, song cycles, and lieder utilize this technique. Music Appreciation courses teach about symphonic poems, song cycles, and lieder which were popular genres during the Romantic era. While listening to each genre, students learn the various methods used in compositions, like how to differentiate between strophic or through-composed forms. Strophic form uses the same melody for each stanza in a song. Examples of strophic forms are hymns and folk songs. Through-composed is

²⁹ Augusta Holmés, *Irlande*, (Paris: Léon Grus, 1887).

³⁰ Barbara Russano Hanning, "The Nineteenth Century: The Age of Romanticism," in *Concise History of Western Music*, 5th ed. (New York, NY: W. W. Norton, 2014), 400.

when the piece continues without much repetition. This form follows the text and changes the melody accordingly.

Symphonic poems are orchestral pieces that musically illustrate the content of a written poem. These compositional styles are usually through-composed and suggest a scene or create a mood.³¹ The example used throughout music appreciation textbooks is Franz Liszt's *Faust*.³² *Faust* is a symphonic poem based on a tragic poem by Johann Wolfgang von Goeth.³³ This concept could use other examples of symphonic poetry, for example, Augusta Holmés *Androméde*. Composed in 1883, *Androméde* musically tells a story about Andromeda, the daughter of Cepheus and Cassiopeia.³⁴ According to the Greek legend, Cassiopeia compared her daughter's beauty to the Nereids or Nymphs.³⁵ Thus, Poseidon became angry and demanded that Andromeda sacrifice herself to Cetus, a sea monster.³⁶ Fortunately for Andromeda, Perseus flew in on Pegasus and saved her

³¹ Kristine Forney, Andrew Dell'Antonio, and Joseph Machlis, "Sounding Literature: Orchestral Program Music by Mendelssohn and Grieg," in *The Enjoyment of Music*, 13th ed. (New York, NY: W. W. Norton & Company, 2018), 253.

³² Barbara Russano Hanning, "The Nineteenth Century: The Age of Romanticism," in *Concise History of Western Music*, 5th ed. (New York, NY: W. W. Norton, 2014), 467; Kristine Forney and Joseph Machlis, *The Enjoyment of Music*, 11th ed. (New York, NY: W. W. Norton & Company, 2011), 231; Kristine Forney and Andrew Dell'Antonio, "Sounding a Nation: Grieg and Orchestral Nationalism," in *The Enjoyment of Music: Essential Listening Edition*, 4e ed. (New York, NY: W. W. Norton & Company, 2020), 195.

³³ Kristine Forney and Joseph Machlis, *The Enjoyment of Music*, 11th ed. (New York, NY: W. W. Norton & Company, 2011), 208.

³⁴ Rebecca L Rockwood, "Augusta Holmes: Les Argonautes and La Montagne Noire" (M.A., Rice University, 2002), 36.

³⁵ Paul Lagasse, "Andromeda, in Greek Mythology," (Columbia Encyclopedia, 2018), https://search-credoreference-com.databases.wtamu.edu/content/entry/columency/andromeda_in_greek_mythology/0.

³⁶ Paul Lagasse, "Andromeda, in Greek Mythology," (Columbia Encyclopedia, 2018), https://search-credoreference-com.databases.wtamu.edu/content/entry/columency/andromeda_in_greek_mythology/0.

life.³⁷ As a reminder of Andromeda's story, the stars document this myth.³⁸ Based on the original legend, Holmés wrote the poetry used for *Androméde*.³⁹

Lieder is a form of art song with a piano accompaniment, usually written in German.⁴⁰ This style of composition typically uses the strophic form. Franz Schubert's *Erlkönig* is the example used in music textbooks to describe German Lieder.⁴¹ *Erlkönig* features the driving rhythm of octave triplets to represent the galloping of the horse and the desperate fear of the father for his dying son. This work features three main characters and evokes terror as the composition develops. Schubert's piece is an excellent example of tone painting. Schubert had composed many different styles of compositions. He is most famous for his "awe-inspiring legacy of over 600 songs".⁴² While this is an incredible feat considering Schubert's short life, Louise Reichardt, with her feminine style of lieder, is another composer that students can study.

Louise Reichardt (1779 – 1826) wrote her German Lieder melodically. The piano does not overpower the texts of the songs but accents the harmonies. Her lyrical songs are

³⁷ Paul Lagasse, "Andromeda, in Greek Mythology," (Columbia Encyclopedia, 2018), https://search-credoreference-com.databases.wtamu.edu/content/entry/columency/andromeda_in_greek_mythology/0.

³⁸ Paul Lagasse, "Andromeda, in Greek Mythology," (Columbia Encyclopedia, 2018), https://search-credoreference-com.databases.wtamu.edu/content/entry/columency/andromeda_in_greek_mythology/0.

³⁹ Rollo Myers, "Augusta Holmes: A Meteoric Career," *The Musical Quarterly* 53, no. 3 (June 1967): 374, <https://doi.org/10.1093/mq/liii.3>.

⁴⁰ Kristine Forney and Andrew Dell'Antonio, "Sounding a Nation: Grieg and Orchestral Nationalism," in *The Enjoyment of Music: Essential Listening Edition*, 4e ed. (New York, NY: W. W. Norton & Company, 2020), 193.

⁴¹ Barbara Russano Hanning, "The Nineteenth Century: The Age of Romanticism," in *Concise History of Western Music*, 5th ed. (New York, NY: W. W. Norton, 2014), 409; Kristine Forney and Joseph Machlis, *The Enjoyment of Music*, 11th ed. (New York, NY: W. W. Norton & Company, 2011), 212 – 213. Kristine Forney, Andrew Dell'Antonio, and Joseph Machlis, *The Enjoyment of Music*, 13th ed. (New York, NY: W. W. Norton, 2018), 226.

⁴² Stephen Johnson, "Schubert, Franz," Classical Music, August 25, 2020, <https://www.classical-music.com/composers/franz-schubert/>.

strophic and straightforward. In *The Lost Romantic- Songs of Louise Reichardt*, Amy Pfrimmer recorded Louise Reichardt's songs.⁴³ This collection of 22 songs has recordings of her earlier pieces and her later dramatic Italian works with texts by Metastasio. While Reichardt's Lieder style is entirely different from the driving and intense *Erlkönig*, offering another style of Lieder to study allows students to compare the techniques by the contrasting songs.

Song cycles are groups of Lieder, or songs, using similar themes or narratives such as love or the beauty of nature.⁴⁴ The idea behind the song cycle is that they tell a story. These songs are a collaboration work between the composer of the music and poets of the time. Robert Schumann's song cycle *A Poet's Love* is comprised of sixteen poems by poet Heinrich Heine. Each song represents the possible phases in a romantic relationship.⁴⁵ Schumann's *A Poet's Love* is one illustration of a song cycle mentioned within the music textbooks.⁴⁶ Another example of a song cycle is *Barnets Vaardag Op. 42, (The Child's Spring Day)* by Agathe Backer-Grøndahl (1847 – 1907)

⁴³ Amy Pfrimmer and Dreux Montegut, *The Lost Romantic - Songs of Louise Reichardt* (Nunemaker Hall, Loyola University, n.d.).

⁴⁴ Kristine Forney and Andrew Dell'Antonio, "Sounding a Nation: Grieg and Orchestral Nationalism," in *The Enjoyment of Music: Essential Listening Edition*, 4e ed. (New York, NY: W. W. Norton & Company, 2020), 194.

⁴⁵ Kristine Forney and Joseph Machlis, *The Enjoyment of Music*, 11th ed. (New York, NY: W. W. Norton & Company, 2011), 217.

⁴⁶ Barbara Russano Hanning, "The Nineteenth Century: The Age of Romanticism," in *Concise History of Western Music*, 5th ed. (New York, NY: W. W. Norton, 2014), 415; Kristine Forney and Joseph Machlis, *The Enjoyment of Music*, 11th ed. (New York, NY: W. W. Norton & Company, 2011), 217; Kristine Forney and Andrew Dell'Antonio, "Sounding a Nation: Grieg and Orchestral Nationalism," in *The Enjoyment of Music: Essential Listening Edition*, 4e ed. (New York, NY: W. W. Norton & Company, 2020), 193; Jeremy Yudkin, "The Nineteenth Century," in *Discover Music* (Upper Saddle River, NJ, NJ: Pearson Prentice Hall, 2004), 195.

Agathe Backer-Grøndahl's song cycle, *Barnets Vaardag Op. 42 (The Child's Spring Day)*, published in 1899, used the text written by Andreas Jynge, who was a Norwegian poet.⁴⁷ This group of 8 songs speaks of what a child might observe on a spring day. Backer-Grøndahl's song cycle tells of birds, bees and flowers, spring mornings, and dew drops. The piano accompaniments depend on the vocals; and *Op. 42* investigates multiple musical terms. Backer-Grøndahl's songs have many examples of tone-painting.⁴⁸

Backer-Grøndahl uses tone-painting throughout the song cycle, but it is most apparent in *The Warbling Lark*, *Humble Bee*, and *Dewdrops*. Tone-painting is when the composer creates music to represent a non-musical idea. Some examples of tone painting are flute trills to portray a bird, dissonant chords to represent the humming of a bee, or the use staccato articulation to give the impression of dripping water.

The first piece, *The Warbling Lark*, is written from the perspective of the lark. Backer-Grøndahl's lark speaks of joy and happiness at the arrival of spring. There is a sense of hope at what the day will bring for this bird. She rises out of her nest and enjoys the spring air as she sings. The lark sings her praises and, in the end, exclaims that she is a "chirping songster." The piano accompaniment is light and playful and uses trills to imitate the song of a bird. The vocals also create the sounds of bird songs.

⁴⁷ Julie Anne Sadie and Rhian Samuel, "Grøndahl, Agathe," in *The Norton/Grove Dictionary of Women Composers* (New York, NY: W.W. Norton, 1995), 199.

⁴⁸ Julie Anne Sadie and Rhian Samuel, "Grøndahl, Agathe," in *The Norton/Grove Dictionary of Women Composers* (New York, NY: W.W. Norton, 1995), 199.

The fifth piece, *Humble Bee*, shows how the bee gaily works his way through the flowers. The observer describes the little bee as he kisses the flowers and hums merrily. The flowers are smiling as the bee embraces them as his own. Just as the little bee thinks that all the flowers belong to him now, the flowers only smile. They know that they do not belong to the bee, and the poor bee is a fool. Written in e minor, this piece is quite surprising considering the happy-go-lucky bee in the story.⁴⁹ The piano applies chromaticism and dissonant chords to express the humming of the bee. Backer-Grøndahl imitates skipping sounds by having the piano skip notes to show the bee skipping from flower to flower.

In the sixth song of Backer-Grøndahl's song cycle, *Dewdrops* the vocals imitate the sounds of dripping water by using staccato articulation. When the dew is thick on a flower, the droplets fall gently and rhythmically. The song describes the sparkly water and compares it to silvery glitter. The narrator explains how the water pools in her hand and how it slides down through the folds of the marigold petals. The piano and the lyrics move together to paint an idea of gently dripping water.⁵⁰

Another thought that Backer-Grøndahl uses in this song cycle is the idea of nature. While all the songs have concepts of nature within the texts, her focus is less on the characters that make spring, and more on the day itself. *Spring Morning in the Wood*, *Blue Flowers*, and *Flower Gathering*, tell the story of spring from the child's perspective.

⁴⁹ Agathe Backer-Grøndahl, *Barnets Vaardag: Sangcyclus*, (Christiania: Brødrene Hals, 1897), 20 – 23.

⁵⁰ Agathe Backer-Grøndahl, *Barnets Vaardag: Sangcyclus*, (Christiania: Brødrene Hals, 1897), 24 – 25.

Spring Morning in the Wood is full of playful, child-like wonder. The child is excited about spring and the surprise she wants to give her mother. While she is out playing in the woods, she searches for and hopes to find at least one flower budding. The little one gets excited when she comes across some goslings, which she takes home to her mother. Then, while she is playing, the child notices her mother watching and laughing.⁵¹

Song three of this song cycle is *Blue Flowers*. This piece describes how bright and beautiful the blue flowers look in contrast to the golden-brown leaves. The speaker tells of how the forest is full of blue flowers and how they shine and smile like the blue skies. The narrator dares the listener to go over the streams and enjoy the sunlight on the tops of the trees. The speaker encourages the listener to hear the birds and smell the air, all while rejoicing that it is spring.⁵²

Gathering flowers in spring can be a sweet experience and song four in Backer-Grøndahl's song cycle demonstrates that. At only 12 measures long, *Flower Gathering* could be a short statement about the day long excitement of picking flowers in a meadow. The singer is delighted to find various flowers to pick and put in her basket.⁵³

Song cycles are a representation of love or the beauty of nature. Agathe Backer-Grøndahl uses these themes for her song cycle *Barnets Vaardag Op. 42*. Using tone-

⁵¹ Agathe Backer-Grøndahl, *Barnets Vaardag: Sangcyclus*, (Christiania: Brødrene Hals, 1897), 10-13.

⁵² Agathe Backer-Grøndahl, *Barnets Vaardag: Sangcyclus*, (Christiania: Brødrene Hals, 1897), 14-17.

⁵³ Agathe Backer-Grøndahl, *Barnets Vaardag: Sangcyclus*, (Christiania: Brødrene Hals, 1897), 18-19.

painting she paints the images of birds, bees, and dripping water. Through the ideas of nature and love she imagines a spring day through the eyes of a child.

Looking at and listening to the compositions of Augusta Holmés, Louise Reichardt, and Agathe Backer-Grøndahl allows for students to identify musical terms used within the compositions. Each of these composers' works has multiple examples of vocabulary students learn throughout a music appreciation class. Assessing Holmés composition *Irlande* students can identify the piece as an example of nationalism because of the subject of the work. Also, considering both *Irlande* and *Androméde*, students can understand the concepts of a symphonic poem. Students can compare the German Lieder of Schubert to Reichardt. Both composers write in through-composed form, however, Reichardt's examples will give the students an opportunity to hear a gentler interpretation of German Lieder. Last, Backer-Grøndahl's song cycle not only integrates tone-painting, but also follows the descriptive themes that describe a song cycle. Students can study the terminology of many diverse composers throughout history. Current music textbooks mainly use compositions written by men as their examples. However, compositions by women can fulfill these objectives as well.

**Critically evaluate the influence of social, political, technological,
or cultural ideas on music**

To critically evaluate the social, political, technological, or cultural influences on music, education must present all the voices contributing to history. Studying women composers and musicians is, therefore, a crucial part of music education. If music educators are not teaching about women's contributions, they only teach part of the available compositions. The other part of the truth is that women had meaningful contributions to music despite the contemporary cultural norms.

The basic expectations for a typical nineteenth-century woman were to marry and have children. A woman's role was to manage the household while her husband went to work. She had enough education to run the house and teach the children while her husband went into the world to provide financially for the family. Adding music lessons to a young woman's education allowed middle-class girls and women the opportunity to advance socially. Typically, music education for girls was limited to voice or piano lessons to enhance their marriage prospects and provide private entertainment for their family and friends. Also, the idea of a woman showing professional interest in music was discouraged. It was even less common for women to have their musical compositions published. With rare exceptions, the early nineteenth-century woman was managed by her father or brother and then by her husband. A few women could break away from these predisposed ideas of what a proper nineteenth-century lady should or should not do. These women performed not only music but also composed music. More women explored composition during the nineteenth century than ever before.

While the nineteenth-century idea of a proper woman was the model, some musically talented women performed and composed despite the public standards. One woman specifically went against societal norms and not only made a living through her music but was also a supporter of social change. Ethel Smyth (1858 – 1944) was a British composer and a suffrage activist. When she was not advocating for voting rights for women or equal rights for women musicians, she was composing music.⁵⁴ Smyth wrote many pieces, including songs and operas, which spoke of social issues during her time.⁵⁵ Because she supported voting rights for women, Smyth wrote an anthem for the cause called *March of the Women*.

Emmeline Pankhurst and her daughters founded the Women's Social and Political Union (W.S.P.U.) in 1903. This movement was described as a militant crusade to secure the vote for British women. Lady Constance Lytton, another leader of the suffrage movement, requested Smyth's support because of Smyth's independent lifestyle.⁵⁶ During this time, Smyth stopped composing professionally and dedicated two years to the suffrage cause.⁵⁷ It was during this time that she wrote the anthem *March of the Women*. Sung at meetings, rallies, in the streets, and even in prison, *March of the Women* was explicitly written for W.S.P.U members. In 1912 Smyth was arrested and put in

⁵⁴ Julie Anne Sadie and Rhian Samuel, "Smyth, Dame Ethel (Mary)," in *The Norton/Grove Dictionary of Women Composers* (New York, NY: W.W. Norton, 1995), 429 – 433.

⁵⁵ Judith Lebiez, "The Representation of Female Power in Ethel Smyth's *Der Wald* (1902)," *The German Quarterly* 91, no. 4 (November 14, 2018): 415 – 424, <https://doi.org/10.1111/gequ.12084>.

⁵⁶ Jane A Bernstein, "'Shout, Shout, Up with Your Song!' Dame Ethel Smyth and the Changing Role of the British Woman Composer," in *Women Making Music: The Western Art Tradition, 1150 – 1950*, ed. Jane Bowers and Judith Tick (Melbourne, Australia: Vision Australia Information Library Service, 2016), 313.

⁵⁷ Jane A Bernstein, "'Shout, Shout, Up with Your Song!' Dame Ethel Smyth and the Changing Role of the British Woman Composer," in *Women Making Music: The Western Art Tradition, 1150 – 1950*, ed. Jane Bowers and Judith Tick (Melbourne, Australia: Vision Australia Information Library Service, 2016), 314.

Holloway prison for two months for her acts of civil disobedience.⁵⁸ While visiting Smyth in prison, Conductor Sir Thomas Beecham stated, "I arrived in the main courtyard of the prison to find the noble company of martyrs marching round it and singing their war-chart lustily while the composer, beaming approbation from an overlooking upper window, beat time in almost Bacchic frenzy with a toothbrush."⁵⁹

March of the Women (1911) begins with the words "Shout! Shout!" and continues its anthem-like melodies using simple 4/4-meter and straightforward rhythms. The notes follow an uncomplicated step motion using half notes, quarter notes, and eighth notes. With only eleven bars, this piece is easy to sing and simple to learn. There are four verses, which journalist Cicely Hamilton wrote.⁶⁰ The first verse lets the listener know that there is a new day dawning. As their banner blows in the winds of change, there is a renewed hope. The author is happy as dreams of glory and freedom are proclaimed through the voice of the Lord. The second verse tells that the past is long gone, and there is no longer a reason to cower from whatever was holding them back. They are now fearless in faith and renewed strength. It is time for all to open their eyes to what is coming. The third verse talks about the battle. There is sorrow, and the fighters are weary, but they are still fighting by faith that they will be the victors. The final verse talks about how life and strife are the same. There is no way to win a battle but by faith and courage. While the warriors march as one, they realize that they are both soldiers and

⁵⁸ Jane A Bernstein, "'Shout, Shout, Up with Your Song!' Dame Ethel Smyth and the Changing Role of the British Woman Composer," in *Women Making Music: The Western Art Tradition, 1150 – 1950*, ed. Jane Bowers and Judith Tick (Melbourne, Australia: Vision Australia Information Library Service, 2016), 314.

⁵⁹ Christopher St. John, *Ethel Smyth: A Biography* (London, NY: Longmans, Green, 1959), 155.

⁶⁰ Jane A Bernstein, "'Shout, Shout, Up with Your Song!' Dame Ethel Smyth and the Changing Role of the British Woman Composer," in *Women Making Music: The Western Art Tradition, 1150 – 1950*, ed. Jane Bowers and Judith Tick (Melbourne, Australia: Vision Australia Information Library Service, 2016), 314.

friends in the war.⁶¹ This piece is an example of how one song united the women of the suffrage era to fight for social changes.

Among Smyth's most memorable moments during her time with the suffrage movement, aside from her anthem *March of the Women*, was her brief stay in Holloway Prison in 1912.⁶² The two-month-long imprisonment was due to her involvement in a window-smashing campaign.⁶³ Smyth broke the Secretary of State for the Colonies, Lewis Harcourt's residential windows.⁶⁴ After Smyth's incarceration, her dear friend and fellow suffragette Emmeline Pankhurst wrote to Smyth in 1914 explaining the terrible procedures during Pankhurst's imprisonment.⁶⁵ The imprisoned women went on a hunger strike to protest their confinement, and the prison guards force-fed them.⁶⁶ Although this experience could have contributed in part to her composition of the symphony *The Prison*, it is more likely that this piece was also inspired by the book written by her dearest friend and artistic collaborator Harry B. Brewster.⁶⁷ Brewster's book *The Prison* has varying ideas about the eternal. This book shows the different perspectives of four friends.⁶⁸ Brewster's characters consisted of a supernaturalist, a neo-Christian maiden, a positivist, and a wise man.⁶⁹ The characters engage in a discussion about a fictional

⁶¹ Ethel Smyth and Cicely Hamilton, *The March of the Women*, London: Hodder and Stoughton, 1914.

⁶² Christopher St. John, *Ethel Smyth: A Biography* (London, NY: Longmans, Green, 1959), 154.

⁶³ Christopher St. John, *Ethel Smyth: A Biography* (London, NY: Longmans, Green, 1959), 154.

⁶⁴ Christopher St. John, *Ethel Smyth: A Biography* (London, NY: Longmans, Green, 1959), 154.

⁶⁵ Ethel Smyth, *Female Pipings in Eden* (Edinburgh, London: P. Davies, Limited, 1934), 32.

⁶⁶ Ethel Smyth, *Female Pipings in Eden* (Edinburgh, London: P. Davies, Limited, 1934), 33.

⁶⁷ Christopher St. John, *Ethel Smyth: A Biography* (London, NY: Longmans, Green, 1959), 216.

⁶⁸ Richard Wallaschek, "New Books: The Prison. A Dialogue. By H. B. Brewster," *Mind: A Quarterly Review of Psychology and Philosophy* 16, no. 62 (April 1891): 287.

⁶⁹ Richard Wallaschek, "New Books: The Prison. A Dialogue. By H. B. Brewster," *Mind: A Quarterly Review of Psychology and Philosophy* 16, no. 62 (April 1891): 287.

prisoner and his struggle with religion and morality.⁷⁰ Smyth's version of Brewster's tale tells the story of a wrongly convicted prisoner struggling with his impending execution.⁷¹ The man's inner turmoil struggles with his soul about his life and what will become of him after death. Smyth may have been able to relate to this prisoner. While she was not on death row, she may have felt wrongly convicted and mistreated during her short stay in prison.

Smyth's piece titled *The Prison*, written in 1930, is a symphony for soprano, bass-baritone, chorus, and orchestra and is from the perspective of a prisoner in solitary confinement.⁷² The first part of this piece examines the prisoner's state of mind while contemplating his situation. He converses with his soul, portrayed by the soprano voice. The prisoner longs for emancipation and wonders if he can attain it again. His soul explains that the only way to escape his confinement is through death. The prisoner continues to ask if there is not another way to see freedom again. His soul comforts him by explaining that no one lives in vain, and indeed, he will go to heaven when he dies. Because of this interaction, the prisoner finds some hope in his situation. The orchestral interlude titled *The First Glimmer of Dawn* lets the listener know that morning has come on the day that the prisoner will die. While this seems like a depressing thought, the music sounds hopeful. Listening to the conversation between the prisoner and his soul, the prisoner realizes that while he is in solitary confinement awaiting his fate, he finally finds a bit of peace in his situation. He understands that his fate is to die, but as the piece

⁷⁰ Richard Wallaschek, "New Books: The Prison. A Dialogue. By H. B. Brewster," *Mind: A Quarterly Review of Psychology and Philosophy* 16, no. 62 (April 1891): 287.

⁷¹ Christopher St. John, *Ethel Smyth: A Biography* (London, NY: Longmans, Green, 1959), 216.

⁷² Lisa Flynn, "Ethel Smyth: The Prison," WFMT (Window of the World Communications, August 13, 2020), <https://www.wfmt.com/2020/08/18/ethel-smyth-the-prison/>.

develops, the prisoner can rest in the fact that while his body may die, he will live on forever. He has come to terms and welcomes his final farewell. This piece draws attention to the angst the prisoner feels during his unfair incarceration.

Smyth sealed her title of professional opera composer by writing multiple successful operas, one of which is *The Wreckers*. While this piece does not focus on nineteenth-century social issues, it is characteristic of nineteenth-century compositions. Artists and musicians of the nineteenth century had an increased interest in exotic lands and romanticizing the past. *The Wreckers* is about the history of Celtic land-pirates who would lure ships to wreck on their beaches so that the villagers could plunder the loads.

Ethel Smyth was intrigued by stories of Celtic seaside villages whose inhabitants would lure sailing ships to plunder the ship's cargo. Because of this interest, Smyth began researching and found that the stories were true. She teamed up with librettist Henry Brewster to write the three-act opera.⁷³ Smyth's goal was to have this opera produced in France or Belgium.⁷⁴ Because of her gender, this was a difficult task. In the end, a significantly shortened version of her opera was finally performed in Leipzig.⁷⁵ Despite the conductor's cuts shortening the piece to allow for time, the opera proved successful. However, that success was short-lived. Smyth disapproved of the cuts and had requested that they be put back in. The conductor refused, so Smyth removed all the parts and the

⁷³ Sophie Fuller, "Dame Ethel Smyth, *The Wreckers*," American Symphony Orchestra (American Symphony Orchestra, September 30, 2007), <https://americansymphony.org/concert-notes/the-wreckers-1904/>.

⁷⁴ Sophie Fuller, "Dame Ethel Smyth, *The Wreckers*," American Symphony Orchestra (American Symphony Orchestra, September 30, 2007), <https://americansymphony.org/concert-notes/the-wreckers-1904/>.

⁷⁵ Sophie Fuller, "Dame Ethel Smyth, *The Wreckers*," American Symphony Orchestra (American Symphony Orchestra, September 30, 2007), <https://americansymphony.org/concert-notes/the-wreckers-1904/>.

full score from the orchestra pit and left.⁷⁶ Despite this theatrical ending to her time in Leipzig, *The Wreckers* is considered Smyth's best-known opera.⁷⁷

The first act of *The Wreckers* finds our main character Pascoe, the local preacher, chastising the villagers for their drunkenness on the Sabbath. It is learned that the village survives on the plunder of wrecked ships, and as of late, the ships turn away to avoid the danger of wrecking. The preacher tells the villagers that the Lord is punishing them for their drunken behavior. However, the lightkeeper, Lawrence, describes another scenario. He has witnessed beacons burning on the cliffs that warn the passing ships of danger. The villagers vow to find the traitor and kill him. In the meantime, a young fisherman, Mark, had been courting the lightkeeper's daughter, Avis. However, Mark is in love with Pascoe's wife, Thirza. The scene comes to a climactic end as Avis claims Pascoe is the traitor.

As the second act begins, Mark is gathering wood on the rocky shores. Thirza finds him to warn him that the villagers are on their way to plunder an incoming ship. Mark and Thirza confess their love to one another. Then they proceed to light the fires to warn the incoming ship of danger. As the two lovers leave, Pascoe sees them together and passes out with grief. The villagers find Pascoe near the bonfires and conclude that he is, in fact, the traitor.

⁷⁶ Sophie Fuller, "Dame Ethel Smyth, *The Wreckers*," American Symphony Orchestra (American Symphony Orchestra, September 30, 2007), <https://americansymphony.org/concert-notes/the-wreckers-1904/>.

⁷⁷ Judith Lebiez, "The Representation of Female Power in Ethel Smyth's *Der Wald* (1902)," *The German Quarterly* 91, no. 4 (November 14, 2018): 415 – 424, <https://doi.org/10.1111/gequ.12084>, 418.

With Lawrence as the prosecutor, the villagers proceed to condemn Pascoe for his alleged crimes. The villagers were about to have Pascoe put to death when Mark returns and confesses that Mark, not Pascoe, warned the ships. Thirza admits to her part as well. Even though Mark scorns Avis, she claims that he could not have set the fires because he was with her all evening. Mark and Thirza rebuke those claims and are sentenced to death by the villagers. As the scene ends, the lovers are chained to the cliff as the sea waters rise to claim their lives.

Ethel Smyth wrote many unique compositions that reflected crucial social issues of her time. The anthem, *March of the Women*, was written in response to women's suffrage, the large-scale vocal symphony *The Prison* was a reaction to her own experiences of incarceration, and *The Wreckers* was proof that women could write successful large-scale productions. Critics described her music in masculine terms and hailed her "the most remarkable of her sex."⁷⁸ This woman created music with power and zeal. Because of her persistence, music education has an incredible opportunity to teach how to critically evaluate the influence of social, political, technological, or cultural ideas on music.

⁷⁸ Jane A Bernstein, "'Shout, Shout, Up with Your Song!' Dame Ethel Smyth and the Changing Role of the British Woman Composer," in *Women Making Music: The Western Art Tradition, 1150 – 1950*, ed. Jane Bowers and Judith Tick (Melbourne, Australia: Vision Australia Information Library Service, 2016), 305.

Conclusion

Even though the leading music appreciation textbooks generally speak of a few women composers, the focus is still on the men throughout the periods. Many women have contributed works that could fulfill the requirements of music appreciation courses. The idea that these courses still only teach the handful of women composers mentioned is troubling. In a world that screams diversity, music courses keep teaching the same examples. While there is nothing wrong with teaching the male masters, it is time to discuss how women have contributed. It is time for the women of music history to speak about their lives and compositions. It is time for women to be recognized.

Teaching subjects how they have always been taught is not a good reason to maintain the status quo. Many female composers remain to be integrated into the curriculum. Female musicians from each era are worthy of study. It is critical to integrate a more diverse repertory for music studies. Keeping the focus on the male composers and ignoring the works from female composers does not allow students opportunities to expand their knowledge.

When it comes to research about musicians, there is much information about the significant male composers—the masters—the men. MUSI-1306 music appreciation classes focus on male composers. Music students learn of J.S. Bach, Mozart, Beethoven, and Brahms. They also learn of Felix Mendelssohn and Robert Schumann, but the resources for the lesser-known female composers are fewer. Therefore, it is more difficult to find information about Emilie Mayer, Maria Szymanowska, or Augusta Holmés. It is so important for musicians to know that there are indeed women composers and name

them as masters. Looking at these women's lives makes me wonder what they went through to pursue their happiness. Numerous women throughout history have contributed countless works that are worthy of study. Women composers are not well known because of lack of exposure and an insufficient catalog of surviving works; however, they are essential in music history and should be included in the curriculum for music education. Their compositions can also serve as effective content to achieve the learning objectives for music appreciation classes.

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